CONTENTS

School of Visual Arts 25th National Conference on Liberal Arts and the Education of Artists: Crossing the Borders, Round Table Presentations and Talks on the Arts at the Algonquin Hotel. October 19-21, 2011

Keynote Address	
From Purity to Inter-Animation	
Noel Carroll	3
Conference Proceedings	
Infusion of Northern European Art to Eastern Cape Province, South Africa Gleny Beach	13
Vicarious Diaspora Harry Walton Boone	17
Passport to the Arts ~ for the Fine and Applied Arts Roxanne Cammilleri	. 23
A Compendium of Animals Patricia Denys	25
Who's Hamlet? Whose Hamlet? Gary Eberle	33
Chronotopes, Zone Borders and Waiting for a Place to Belong Susan Fecho	42
Harpo Marx as Trickster Charlene Fix	46
Herbaria: Border Crossers Extraordinaire Maura Flannery	51
World Rock Art, No Borders: A World Museum David Harmon	57
Golem and the Sufi Maureen Korp	61

Art Transport Along a Perilous Postmodern Silk Road Janet Larson	71
Art and Environmental Design in the Icelandic Landscape Lee Lines, Rachel Simmons and Morial Russo	78
The Transmigrating Evil Genius: From Boothby to Rohmer to Fleming Tom Mack	81
Chinese Painting in the 20 th Century: Reflections on the Place of Originality and Tradition in Painting Eugene E. Selk	87
Writing Art History as the Practice of Freedom Robert R. Shane	97
Crossing the Borders Between Drawing and Writing: How One Discipline Can Inform Another Betty Spence	103
Google, Richard Prince and Gagosian: The Courts' 2011 View of "Borrowing" and What it Portends for the Arts Carol J. Steinberg	109
Terra Natala and Terra Incognita Bozenna Wisniewski	117

FROM PURITY TO INTER-ANIMATION

Noel Carroll

Maryhelen Hendricks:

Welcome. It's my pleasure to welcome you to the School of Visual Arts 25th Annual National Conference on Liberal Arts and the Education of Artists. This year our keynote speaker is Noel Carroll who is the Distinguished Professor at the Graduate Center of the City University of New York; writer of over 15 books, of which the most recent are *On Criticism* and *Art in the 3 Dimensions*; past President of the American Society for Esthetics; recipient of the Guggenheim Fellowship and has two Ph.D's, one in philosophy and one in cinema. This far-ranging career also includes being a film performance art and dance critic. He has written five documentaries and he used to teach a philosophy course in the Humanities and Sciences Department of the School of Visual Arts. Let me say one more thing. I've been warned by somebody who knows him and who respects his work that Noel "unlike most of his breed, can think productively, if sometimes combatively, about most any subject. His talk will be about purity versus interanimation, which he assures me is a word he's made up and he's going to define for us. Would you please welcome Noel. [applause]

Noel Carroll:

Thank you for that very generous introduction. I'm extremely honored to be here. My talk is called "From Purity to Inter-animation". As I said, I'm very honored to be invited here because I actually began my career as a philosophy instructor at SVA in the early 80's so I know that people who come to events sponsored by SVA and SVA faculty and students are very discriminating and that I'll have to be very careful. The topic is crossing borders. The borders that I want to talk about are the borders between art forms. When I entered cinema studies at NYU in the 1970's, the department was actually in the process of arguing for the establishment of a Ph.D. program in film history criticism and theory. And the leading argument back then, in behalf of the existence of such a program, was that film was a discrete art form unlike any of the others due to its medium. So literature theater and even scholars in the fine arts couldn't adequately address the issues specific to film or at least that was the argument back in those days, because they had approaches geared to different art forms with different media. Because film was a very distinctive medium, the argument was that you needed special scholars who were sensitive to the possibilities of the media in order to do it justice. And, back in the day in the critical estate, the most popular adjective of commendation for a film was that it was cinematic and the worst thing that you could be was un-cinematic, which was generally a code word for theatrical where if you were theatrical, you were actually trafficking in the effects of another medium, and that violated the sense that the boundaries had to be very solid between the arts. Also a similar disposition was used to defend the still ongoing project of modernism as sponsored by Clement Greenberg and Michael Freed. It was argued that it was the role of artistic media such as painting to explore its own conditions of possibility self-reflectively. Paintings that is, should, by means of painting, interrogate the ontological basis of their own existence. Painting, that foreground did thereby acknowledging the flatness of the picture frame plane were esteemed because in that way they exemplified a unique feature of the medium of painting as an art form. Indeed, probably a lot of you remember that Michael Freed condemned emerging minimalist art as theatrical, thus accusing it of striving after the characteristic effects of an alien art form, that of theater and, for that reason, he was accusing it implicitly of impurity. Now, what I'd like to do is trace the origin of the philosophical commitment to the purity of the medium. I'll also then contest it and give it advertisement for an alternative

program that I call the inter-animation of the art, which is a call for impurity, a call for art forms to inspire each other, a call for strategies to move across the arts as the ideas of John Cage inspired developments in the choreography of dance theater, as well as the combines of Robert Rauschenberg. So I'd like to trace the theoretical itinerary of our conception of the borders between the various art forms, at least in the west, from the notion of the purity of the medium to our current acceptance of the porosity of media. Now, this notion of the purity of the arts comes in at least two different varieties. One is the autonomy of art view and the other is what you could call the medium specificity theory, the notion that each artistic medium has its own unique range of effects. Both of these conceptions come from the 18th century. I won't really be talking about the notion of artistic autonomy unless you'd like to discuss it in the question and answer period today and instead I'll concentrate on the notion of medium specificity or medium purity. So the first order of business is to say where this idea comes from and also why it's attractive, because it is very attractive. The background for the emergence of medium specificity thinking was the formation of what's come to be known as the modern system of the arts, which we'll also call the beaux arts and which we sometimes continue to call the fine arts. The core members of this system are poetry, theater included with poetry, painting, sculpture, music and dance. It's been argued that it's only in the 18th century that this system, which we could also think of art as a capital A decisively enlisted its core membership, that is art with a capital A is a modern idea. In pre-modern times in the west, the arts were any practice whose exercise required skill based upon training, rather than on some innate capacity like genius. So carpentry was an art and so was medicine, rhetoric, statesmanship, archery and navigation. This conception of art was descended from the Latin notion of the arts, which itself was descended from the Greek idea of [technay]. Often when these arts with a small a in the Latin sense were sorted into different categories, the basis of the category would really be social status. For example, the liberal arts such as rhetoric, grammar and, by extension, poetry, were those that were associated with freemen, while the contrasting practical or mechanical arts, such as armature, building and agriculture, were associated with slaves and laborers. That is, the liberal arts were liberated, the arts to be cultivated by the gentle folk, those who did not have to work by the sweat of their brow, as opposed to menial workers. Now, many of the arts that we presently think of as card-carrying members of the modern system of the arts were previously classified as useful or mechanical or practical. Painting, for example, was sometimes grouped with saddle making because saddles were painted. Even Vassari refers to painters as artifices, rather than artists. If the liberal arts were cerebral and/or theoretical, the mechanical arts including painting, sculpture and architecture were manual and held in diminished esteem for that reason. Also, musicians, even composers, were regarded more as servants than as artists. But in the 18th century, a consolidated way of grouping some of these arts with a small a took root. In 1747, Abbé, Charles Batteux publishes his treaties Fine Arts Reduced to a Single *Principle.* Batteux wrote we will define painting, sculpture and dance as the imitation of beautiful nature conveyed through colors through relief and through attitudes. Music and poetry are the imitations of beautiful nature conveyed through sounds or through measured discourse. Here, of course, the principle that unifies these practices under the umbrella of the beaux arts is the imitation of beautiful nature or the imitation of the beautiful in nature. Now, this idea has a very platonic and Aristotelian origin in terms of their comparisons of painting and poetry, in terms of imitation or mimesis. But the beautiful in nature that the arts are intended to portray also suggests the platonic or neo-platonic idea that one finds in Plotinus. The beauty in question is most likely to be understood as the perfection or the completion or the idealization of nature. The beautiful in nature is actually, or the attempt to represent it, is an attempt to represent the ideal. The tree in my garden, for example, will never exemplify the idea of treeness inasmuch as it will |UI| the wavering material vicissitudes of wind, weather and water. But the honest according to this view can offer us a more perfect approximation of the ideal. And that is what is involved in the beautiful in nature. The fine arts or the beaux arts, poetry, again, theater, music, painting, sculpture and dance, belong together, according to Batteux, conceptually since they, by their different means, share this common function. Moreover, insofar as this view assigns the relevant arts a cerebral or theoretical mission, namely the disclosure of the true nature of reality, this approach hides those arts off from the merely mechanical ones. According to many commentators, this way of organizing the arts was not stable before the 18th century. Of course, we can all recall comparisons between the arts of earlier provenance but these all tend to be pairwise as they are in Plato and Horace. In the Renaissance, painting and poetry were often compared but really this was for the purpose of attempting to bolster the social status of painters and painting. Artist writers like Alberti and DaVinci desperately wanted to garner respect for their profession. To this end, they employed a number of strategies. They showed, for instance, that painters possessed the kind of knowledge like knowledge of geometry that was associated with the liberal arts and, therefore, presumably the painter should be counted among the gentle folk. Moreover, artist writers of the period produced theoretical treaties, another mark of the liberal arts. And of greater significant, for my purposes, painting was frequently compared to poetry, as also was sculpture, where, for example, [Chanino Chanini] argues that painting and sculpture are comparable to poetry because both have the power to reconstruct reality. Again, reconstructed in the sense of discovery its ideal form. Of course, underlying these comparisons is the idea that if poetry has an elevated cultural status as a liberal art, then so should the arts that are either like it or that outdo it on its own terms. Comparison between painting and poetry and between sculpture and poetry were ways of socially enfranchising these visual arts as something more than mechanical or manual arts and of raising the symbolic capital of the artists who practice them. Likewise, when DaVinci semi-systematically compares painting not only to poetry but to music and sculpture, finding painting superior to music and virtually being more permanent and superior to sculpture in terms of its ability to represent more aspect of things, he is not attempting to work out a principle that unifies these endeavors conceptually, rather he's clamoring for social recognition. But with the creation of the modern system of the arts, more is involved than achieving status. The modern system, in addition, is presented as a theoretical discovery. Undoubtedly, previous ventures in comparing the arts, especially in terms of poetry, paved the way for this conjecture. Nevertheless, it still took a philosophical leap to go from those comparisons to the generalization that founded and stabilized the modern system of the arts, the system that, of course, still governs what goes on the art quad and determines what the national endowments gives grants to. If the modern system supplied a rationale for counting a candidate as one of the fine arts, there still remain the question of why, if all the arts are discharging the same function, the beautiful in nature, then how do we have various different art forms? If theorists like Batteux reduced the arts to their most common denominator, inquiring minds wanted to know why do we need distinct art forms. The idea of medium specificity or medium purity supplied one answer to this question. Abbé Jean-Baptiste Dubois' critical reflections on painting and poetry is an example of an early attempt at attempting to differentiate the difference between poetry and painting in terms of what they imitated. So painting imitates a single moment on his account whereas poetry imitates process. And similar analyses are found in the works of James Harris in Britain and Moses Mendelssohn in Germany. But, of course, as probably most of you are already anticipating, the best known work in this vein was Laokoon by Berthold Lessing, which was first published in 1766. This way work has been taken to advance the three crucial ideas that are central to medium specificity ideas. One, that art forms differ from each other; two, in terms of what each imitates best; three, due to the specific nature of their media. Comparing painting and poetry Lessing says I argue

thus: if it be true that painting employs wholly different signs or means of imitation from poetry, the one using forms and colors and space, the other articulate sounds and time and of signs must unquestionably stand in a convenient relation with the things signified, then signs arranged side by side can represent only objects existing side by side or whose parts so exist while consecutive signs can express only objects which succeed each other in time. Objects which exist side by side or whose parts so exist are called bodies. Consequently, bodies, with their visible properties, are the peculiar subjects of painting. Objects which succeed each other or whose parts succeed each other in time are actions. Consequently, actions are the peculiar subjects of painting. So all the arts are involved in imitation but now we're going to tell them apart or say why we need them because in virtue of their media, some will imitate other things better than others. Here we see Lessing attempting to extrapolate from the very structure of the respective media of painting and poetry to the appropriate subject matter of the medium. For our purposes, Lessing's particular observations about poetry and painting are not as important as his underlying idea, which is that that which a medium represents best in virtue its very structure is what the medium should represent. This is the core idea of medium specificity, to traffic in effects or in subject matter best suited to the representation by other media is a violation of the doctrine of medium purity. So when people wave their hands and pound the table like Michael Freed does about why painting shouldn't be theatrical, way in the background is this notion of medium specificity. It's like John Maynard Keynes says - behind every business man who's pronouncing on the economy there's some dead economist from ages ago. Behind every pronouncement, crucial pronouncement there stands some dead philosopher. The notion of medium specificity was a recurrent philosophical theme throughout the 19th century. It figured in the various hierarchies of the art that philosophers concocted since they built those hierarchies on the basis of what they took to be the defining subjects of each of the different art forms. So Schopenhauer thought, for example, that architecture was the lowest art form because its subject matter, weight and gravity, which comes from the very basis of its material nature, was the least ideal of all the arts. This notion of medium specificity comes to play an indispensable role in the enfranchisement of film as an art form in the early 20th century. Because of its basis in photography, skeptics charged that cinema was not an art form and could not be an art form. Cinema as a photography was, at best, a recording device. On the one hand, it recorded reality, as in the case of the actualities of everyday life by the Lumière Brothers or, on the other hand, it recorded theatrical productions, such as the early film darts and, therefore, it was nothing but theater in a can. In the first case, the Lumière documentaries, the films were not art because mirroring whatever was before the camera lens left no space for expressive inventing on the part of the artist. In the second case, films like The Cabinet of Dr. Caligari, which laid claim to art status, were, at best, works of theater art rather than film art inasmuch as they were not anything more than recordings of theatrical inventions that were staged before the camera lens. In such cases, film played the role of a container, a kind of time capsule in which certain theatrical events were preserved. To mistake such films as artworks in themselves would be like mistaking the cookie box for the cookies. Given these anxieties, the friends of film had to demonstrate that cinema possessed possibilities in virtue of its medium that went beyond mere recording. In particular, the friends of cinema had to show that cinema could function as more than a mere recorder of theatrical art; that is, they had to demonstrate that in virtue of the cinematic medium of film, it could achieve effects that were beyond the reach of and independent from theater. Cinema, in other words, would deserve to be accorded a status as an independent art form because it had expressive and representational resources that were distinct from those possessed by other art forms, notably theater. Undoubtedly, because the comparison with theater was the most worrisome, the early film theorists, such as Rudolf Arnheim and the Soviet montages to constructivists like [UI]

Eisenstein and Pudovkin stressed editing as the feature of the cinematic medium that enabled it to achieve representational and expressive effects that could not be readily paralleled by theater. By means of variable framing, that is by means of changing camera positions, the film maker could control what the audience was looking at a moment to moment basis, thus assuring that the action was always being shaped, accented and emphasized expressively and representationally precisely in the way the film maker intended. And, in addition, the capacity of cinema to traverse fluidly space and times by means of editing meant that film could portray events of a scale larger than that available to theater; that is, the film maker could show events occurring vividly and simultaneously at widely disparate sites with an ease that would at least be awkward in practical but generally technically impossible in a theater. This emphasis on editing as a medium as the medium specific card to play in order to win art status for film was emphasized not only at the level of theory, not only at the level of philosophy, but also at the level of practice. And let me show you an example, probably one some of you are already familiar with, the Odessa step sequence from Eisenstein's Battleship Potemkin. Could we have selection 14, okay. As it's working its way to screen, the things that I want you to pay attention to here, maybe some of you already know about this, is, first of all, that the editing allows a difference in scale of treatment. So this scene is going to start on the docks with reference to the ship that's off the port and travel into the city to the Odessa steps so that automatically it's a scale that's going to be beyond the reach of most theatrical pieces. There's a temple fluidity ... here we are.

[music as video plays]

Okay, as I said, I just want to call your attention to certain features, all of which would be heralded as important for establishing film as an art form unto itself by showing or by celebrating the resources available to it that weren't available to theater. First of all, there's the scale of the whole thing. It goes from portside to inside the city, also the scale of the cast and the set beyond the reach of theater. Then there's the possibility of showing events happening simultaneously from different viewpoints, the troops coming down the steps, the people running down the steps, the mother walking against the crowd. And all of those things because of changing points of view can be picked out and given emphasis. It's not as it is in a theater where you have to do a lot of the work of picking out things all on your own. So there's a great deal of selectivity of points of view and, of course, there are different points of view. So you see the action from behind the army and you see it from in front of the army, whereas in theater, you're usually riveted to your theater seat, here the point of view can constantly be changing. All of these things were hailed as distinctive features of the cinematic medium, especially in this case the notion of editing and in virtue of being able to do these things that theater couldn't do. Cinema, it was argued deserved a place at the table of muses as a distinctive art in virtue of its medium. In the case of silent film, you can see that there are at least two things that are very attractive about the medium specificity program. So, you know, before we bury it, we should actually pay attention to the fact that it has a number of important advantages, it has a number of useful things going for it. Once, one is from the purpose of heuristics, it gets people to look very closely at the materials they're working with, it gets people to not just think, for example, in terms of stories but in terms of constructive and in terms of artistic construction and composition. So it has a very salutary heuristic effect in terms of calling attention to the art of whatever medium we're talking about and it also in the case of cinema and again and again plays a role, an important theoretical role in enfranchising, in enfranchising media as art forms. It has the power, it plays a powerful role in establishing that something is an art form. It's one of the most tried and true rhetorical moves of enfranchisement. It, if some of you have worked in photography will know how medium specificity arguments of this sort are offered by someone like Roland Barthes performs in enfranchising value at a time when there was

suspicion about whether or not poetry photography should be considered as an art. Earlier, I mentioned the modernists. Well, it might not be obvious there but the medium specificity arguments were a way of enfranchising art as the increasingly abstract forms of modern art. And nowadays, of course, the computer is becoming a more and more familiar instrument to artists. The question arises as to whether or not there is such a thing as computer art and, perhaps predictably enough, some theorists have already tried to argue that there is computer art, genuine computer art based on certain features of the medium. For example, in his recent book Philosophy of Computer Art, Dominic Lopes maintains that something is genuine computer art only if it's interactive where, in turn, its interactivity is due to its being run on a computer. So the claim is that there's something computerness, or there's something you can think of as computerness that makes computer art art. Now, again, I'm not trying to defend any of these theories but just call your attention to the role that this kind of argument can play and has played throughout the 19th and 20th century. Okay, these arguments in favor of medium specificity can come in two forms. There's a high octane form and a low octane form. The high octane form is the medium specificity theorists say don't try and do anything that's not possible in a medium due to the medium. But, of course, that's way too strong because if something is impossible, no one is going to do it. So the high octane form sounds good, this isn't possible in the medium. But, of course, we know it is possible and, you know, it's possible to make theatrical films. So the only plausible version of the theory is going to be a little milder and it's based on the notion of efficiency. Each tool, for example, has a specific function it will be argued. You only need one tool for driving nails, you don't need several. So because of this notion of efficiency, each medium should be delegated its own specific task. But, of course, this notion of efficiency has dubious relevance to the arts. For example, the film My Dinner with Andre that many of you may have seen could have been rendered as a play staged in an intimate theater setting and it probably would have been effective. But the fact that it could have been done in theater doesn't seem to me to make any difference in terms of the audience's concern with artistic excellence. The topic of My Dinner with Andre, which is an extended conversation, is exactly the sort of thing people said was the proper object of theater and not something belonging to the province of film, which should be action packed the way the Odessa Steps is. Yet, who would want to challenge on the grounds that it is un-cinematic the claims of excellence made in behalf of My Dinner with Andre? And the same thing would apply to say the dialogue and the riffs of Chico and Groucho Marx. The fact that they could have been done and were done on stage in no way detracts from their excellence or the excellence of the motion pictures they're housed in. I want to say as audiences, we just don't care about medium specificity, we only care about the result. And medium specificity will always be trumped by excellence. Audiences won't eschew artistic excellence for the sake of cinematic purism. For example, are theater viewers likely to complain about the representation of the stampede in Julie Taymor's version of *The Lion King* because a stampede could probably be represented more vividly in an animated film? So I think from the audience's point of view, medium specificity is very unattractive. It's the taste of the pudding that we care about and not the ingredients or the process in terms of which it's made. But I also think it's not only an unattractive idea for audiences, it's equally unconvincing for artists. One obvious problem with the notion is that medium specificity theories appear to place a limit on what the artist should attempt. Often this limitation is defended by warning that an artist shouldn't attempt to do that which it is impossible to do in the medium in which he is practicing. But, as I've already argued, such warnings are vapid because if something is really impossible, then it will not actually come to pass anyway. A major problem with the idea of medium specificity from the artist's point of view is that it appears to regard the range of activity available to the artist in a given medium as fixed, whereas it seems that a leading task of artists has always been to

respond to their times and their circumstances, both their artistic circumstances and their broader social circumstances. But at the same time, these circumstances are always historical, by which I mean that they are always changing. And this entails that the artist's horizons must be flexible. Thus, the artist's options cannot be pre-ordained in terms of what strategies are supposed to be best suited to his or her chosen medium. Sometimes in order to address changing circumstances, border crossings may be what's necessary. Practitioners of an art form in one medium may look across the frontier between their art and another and be inspired. They may be impressed by the appropriateness of the response of a neighboring art form to contemporary circumstances and by the strategies that neighboring art form has developed to engage those circumstances, with the result that the indigenous artists may imitate their neighbors. For example, influenced by the initiatives in the world of fine art designed to challenge the putative division between art and life, the choreographers of the Judson Church movement, like Yvonne Rainer, Trisha Brown and Steve Paxton and others evolved strategies for foregrounding ordinary movement that were analogous to those developed by Johns, Rauschenberg and Morris to foreground objecthood and by Cage to celebrate ordinary sound or noise and fluxus to acknowledge the quotidian in every way. In cases like this, the arts interanimate each other, dissolving the borders between themselves in order to respond to their circumstances in one voice. To the extent that the claims and medium purity make such interanimation between the arts suspect, the constraints of medium specificity seem inconsistent, inconsistent with the role of the artist. Moreover, that inconsistency I think can only be legitimately dealt with in one way, the claims of medium specificity have to give way. The reason for this is straightforward. Maintaining the purity of the medium has no obvious intrinsic value so that when weighed against the artist's historical mission, it can have no bearing. That is, there is no conflict between our values in such a case because medium purity has no value in its own right. I mean what would that be? Furthermore, the kind of argument I've just made from the artist's point of view can also be made from the audience's. Imagine a film that is excellent but that conflicts with the ideal of medium purity. Let's say it's very theatrical. So we must weigh its artistic excellence against the competing value of being pure to the medium. But, as I've just argued, being pure to the medium has no value of its own. So the conflict should clearly be resolved in favor of excellence. Nor is it open to the defender of medium purity to maintain that it's impossible for there to be excellent works that are not true to their medium, not only because that would beg the question, but because we already have examples of lots of cases like that where, in fact, the medium is not being used to its full potential. Think of the films of Charlie Chaplin. So that's a theoretical argument in terms of medium specificity and in favor of the inter-animation of the arts. But let me conclude by an example of inter-animation from A Married Woman by Jean-Luc Godard in 1964. What I want to speak to in this example is the influence of pop art on Godard from the world of fine art. Pop art, of course, was involved in examinations of popular iconography. It pried objects from their setting in mass culture, defamiliarized them and put the forward for scrutiny. In A Married Woman, Godard follows the lead of the American fine artists. His camera puts forth magazine ads for our contemplation, inviting us to think about the way in which such advertisements shape the mentality of the protagonist, the married woman. Let me say one brief thing about her. The married woman is really a 20th century version of Emma Bovary, only instead of having her mind filled with romantic novels, hers are filled with advertisements. Like Emma Bovary, she is an unfaithful wife and Godard's camera suggests a connection between her infidelity and her advertisement decided mentality. What Godard's camera emphasizes about the structure of ads is their tendency to fragment bodies to portray them in parts as if they can be assembled and re-assembled. And he takes into his own style of film making this advertising conceit, showing us scenes of lovemaking between the husband and the married woman and

the married woman and her lover where their bodies are fragmented in very formal austere pictorial fragments in such a way that we come to see that from her point of view the two men are kind of really as interchangeable as the legs on the models in girdle advertisements. So could we see *A Married Woman* and we're going to go to 5.

[movie playing]

Actually in that scene [UI] the husband is showing all of the modern [UI] that's in his apartment because he's doing a walking advertisement. The film is saturated with consumerism. This is a scene that we're going to cut into where she's been at a fashion shoot and she's having coffee and she's sitting drinking coffee. The sequence is called Java and [UI] magazines in the camera just [UI] Thank you.

[movie playing]

Now I think there had been in Paris, just before the making of this film, the first exhibition [UI] which sent Godard thinking, I think he thought of pop art as totally popular iconography before [UI] think about how [UI] taken out of its context. Okay, [UI] [applause]

UM1:

Do you have any comments about theories [UI]?

Noel Carroll:

Medium?

UM1:

Well I was reading [UI] journal about the very things you talked about [UI] one person as [UI] you couldn't just completely do away with medium after consideration. However, that in favor of [UI] plurality of [UI]

Noel Carroll:

Yeah. That's a good point that maybe I should have $|\mathrm{UI}|$ qualification. I mean you can't be a film maker and not pay any attention to the medium at all. You know, if you're shooting at night, you need a certain kind of lens. So in order to achieve what you want to achieve [UI] but the medium specificity idea at least historically is a much bigger idea than [UI] or know what film stock you're using. It's an idea that actually suggests that in virtue of the medium you can actually know that from some subjects are more in your province than others are not. If one senses a [UI] of failure if you go [UI] you're going to get in trouble. And the other other direction, it's a [UI] critical score card. So, you know, you look at [UI] light and it's static and there's a lot of talking so [UI] it's a minus but North by Northwest where it moves very quickly so that there's a plus. So it's more than simply know your medium. I mean as art educators, I'm sure you all or your students [UI] the medium that they're dealing in and by speaking [UI] I don't mean to say that students should [UI] what they're doing but that [UI] the medium [UI]. I want to go to [UI] we're talking about this idea, [UI] experience this. Students very often are artists before they're artists in the specific medium and they think about, you know, their project in terms of how it best be approached, whether photographically or maybe by means of performance art or maybe a video or maybe a painting. So they don't think of themselves [UI] artists in a particular medium, they think of themselves more as artists who [UI] certain mediums [UI] instead of [UI] different ways and I think that's another reason why the, at least in the |UI| present cycle medium |UI| more |UI|.

UM2:

Your talk focused much more on the [UI] medium specific to [UI] and I've been waiting, you know, for you to address [UI] animation alongside [UI] One could [UI] just this long series of arguments and insights into [UI] direction of the arts as you listed from [UI] The Greeks didn't have [UI] and per se but they came up with [UI] uses. The [UI] sensibility culminated in the liturgy as a synthesis of the arts [UI] one of the main proponents [UI] of such similar [UI] is because [Wagner] and, you know, [UI] you know, it happened [UI] of a collaborative arrangement among the artists. Do you take this into account in your argument for [UI]

Noel Carroll:

Well, what I was trying to suggest maybe not so successfully is that it's because of certain developments [UI] that in the west especially that the concern [UI] the distinctiveness of the [UI] especially [UI]. I agree with what you are saying that the conditions before that was much more fluid. And, in fact, it wasn't so fluid between the different arts in terms of say the Greeks [UI - coughing] of [UI] in theater. Also the artists were specialists in the same way [UI] so if somebody who made the sculptures might also design armor, might also mage pastries for festivals. The idea of, you know, the just a painter [UI] maybe [UI] paint. It is a modern idea and maybe a way in which you would like to [UI] distinction between the modern and the postmodern. But [UI] much [UI] I think [UI] can enlighten and enlightenment invention and like many enlightenment inventions, it, there, it stands between the post-modern and the premodern, which have more affinity with each other. I mean and example [UI] I didn't talk about is the notion of artistic autonomy, that arts are a separate realm and they have nothing to do with politics and they have nothing to do with morality or spirituality. That, too, is an idea that comes out of this period and in a [UI] way because once you have the modern system of the arts, you have to figure out what gets you membership. And the first candidate, of course, is the imitation of the beautiful in nature. But even if that wasn't so good when it was first suggested, it wasn't perfectly comprehensive then. By the late 18th, early 19th century, it's already been more or less [UI] with the nuclear [UI] called absolute music, pure musical, pure orchestral music because even though people tried in some ways to [UI] imitation, it wasn't very successful. So another way of trying to rationalize that system came into play and that is that all of these artworks are involved in a production of esthetic experiences where esthetic experience is a special kind of theory but it's not connected to anything else. [UI] and from that autonomy [UI] if the function of these artworks are about creating experiences that have nothing to do with any other experiences, you automatically |UI| art from the kinds of social endeavors that perennially art was connected to, religious and political and [UI] festivals where various functions in terms of disseminating |UI| culture |UI| people |UI| morality were natural. So, again, what happens as a kind of consequence of this enlightenment construction is [UI] declare pure UI of art of the sort that let's say post-modern period and with extreme contention. And what you say is also true, if you can make the story clearer, I didn't make clear that at the time that these may be dominant ideas the purity of the medium and the purity of art there are also [UI] tendencies. There are people who don't accept that, people [UI] like Tolstoy, who adamantly opposed it.

UM3:

I was just wondering [UI] work of Picasso produced and [UI] from painting to ceramics [UI – coughing] sculpture. I was just trying to think is that, are those things examples of interanimation or was he like great at media specificity in each separate one? I just caused I always, sometimes I, you know, sometimes I think well, you know, every time publicists wrote about his work, it made it, made him sound like a, you know, a genius in all of these different areas but

then in the success and failure, Picasso was, you know, [UI] there was a lot of repetition and, you know, [UI] how that kind of order is [UI] to work with [UI].

Noel Carroll:

Well, you know, at least in terms of [UI] the commentators he sends to be grouped with [UI] who most especially in terms of the [UI] emphasis on [UI] but, of course, those of us who live in New York [UI] of medium specificity versus [UI] that new stone sculpture, I mean that I think [UI] piece of paper [UI] that [UI] I mean his career was so [UI] I think that it isn't easily captured [UI] emotion like medium specificity but what's interesting to me is that at a certain period when certain people were actually advancing his cause, they tended to use his [UI] sensitivity to [UI] as a basis for [UI] So I mean as I'm sure we all know, I mean there are 10 commandments [UI] but there are theories of what artists should be doing at a certain point and thank God not all artists listen to them.

Maryhelen Hendricks:

If there are no further questions, [UI] if you can hold your questions, we have a small reception waiting for you outside, if you would all please joint us and we continue to ask Professor Carroll, Noel, some questions. [applause]

INFUSION OF NORTHERN EUROPEAN ART TO EASTERN CAPE PROVINCE, SOUTH AFRICA,

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"When you strike a women [sic] you strike a rock" are the words embroidered in the manner of a headline on a cloth by Elizabeth Malete of the Mapula Embroidery Project. This slogan has a specific historical reference. On 9 August 1956, hundreds of women marched from Pretoria to the Union Buildings to protest against a law that black females, like black males, be obliged to carry so-called "passbooks". "Strydom," the marchers declared, "you have tampered with the women, you have struck the rock." Reiterated on a cloth made nearly fifty years later, however, these words have more general associations. The metaphor of a rock, which is resolutely immoveable, speaks of the resilience the black women in South Africa have shown in the face of oppression, discrimination and economic disadvantage (Schmahmann, n.d. p. 1).

The story we tell today, is the story of South African women who persevere. It is a story of poverty and sickness, yet of hope. Their voices can be heard audibly and perhaps even more strongly through their visual representations. Arts education for black and colored citizens in Apartheid South Africa was "needlework for the girls and woodwork for the boys (Price, 2011). But even this did not reach those in abject poverty who had no rights and no education during the years of apartheid.

As part of a People to People Art Education Delegation to South Africa in October 2009, my colleague, Lynn Flieger Countryman, and I were privileged to view a tapestry art work that speaks eloquently and loudly in visual truths and metaphors: The *Keiskamma Altarpiece* that was completed in 2005. We were simply overwhelmed with the beauty and content of this embroidery project that was completed over a period of seven months by over 130 women and men (mostly women) (Keiskamma Trust).

The Keiskamma Altarpiece was a project of the Keiskamma Trust and was the brainchild of Dr. Carol Hofmeyr. Trained as a medical doctor after completing secondary school in the 1990s, Hofmeyr redirected her focus and interests to the making of art and graduated with a Masters in Fine Art from Wits Technikon in Johannesburg. Upon moving to Hamburg, East Cape Province, South Africa, in 2000, she had no inclination to work as a medical doctor. However, as she became aware of the increasing number of people dying of aids-related causes with no way of dealing with the disease, she began working in various rural clinics in 2002 and collaborating with Eunice Mangwane, a widow and AIDS counselor. She also was involved with teaching printmaking and working with community women's embroidery groups focused on HIV awareness. In November, 2004, Carol Hofmeyr saw the Isenheim Altarpiece by Matthias Grünewald. It was at this point that she had the idea of producing a work modeled on this medieval altarpiece. The poor of that period were most susceptible to St. Anthony's fire and the disease of ergotism seemed very well applied for a representation of HIV/AIDS, which has had the direst effects on underprivileged communities (Schmahmann, Autumn, 2010).

After viewing the Isenheim Altarpiece in 2004, Carol Hofmeyr showed women in the project a

large number of reproductions of the *Isenheim Altarpiece* and discussions began about creating a work about the community of Hamburg under siege of HIV/AIDS. These wide-ended and open-ended discussions resulted in a preliminary set of drawings based on the *Isenheim Altarpiece*. Photographs of local people were also used as sources for some images. From the group collaboration, Nozeta Makubalo made a preliminary set of drawings that were ultimately transferred to cloth panels by four project members who were enrolled in diploma studies in East London, South Africa. These cloths were distributed to embroiderers who worked in groups of ten and collaborated weekly to maintain consistency. The work uses several needlework techniques and media. Hofmeyr had worked with numerous needlework collectives prior to setting up the Keiskamma Project. Project members were taught stumpwork, a form of raised embroidery that was coupled with appliqué. They also incorporated traditional beadwork into the needlework.

On the closed panel of the Keiskamma Altarpiece, the two figures on the left and right represent two respected women in the Hamburg community who lend their support just as St. Anthony and St. Sebastian do in the *Isenheim Altarpiece*. The figure on the left wears the formal dress of the Anglican Church. Her bright red blouse reminds one of the AIDS ribbon as well as perhaps the drapery of the disease-deterring St. Sebastian (Schmahmann, 2010). The figure on the right is Susan Paliso, who took care of her grandson after her son, Dumile, died of an AIDS-related illness at age 35. The closed view of the Keiskamma Altarpiece differs distinctly with the Isenheim Altarpiece in one particular aspect: The Isenheim Altarpiece portrays a swooning Virgin Mary and a distressed Magdalene that early sixteenth-century viewers would comprehend. In the Keiskamma Altarpiece, the co-suffering females have been substituted by large iconic female figures. Their frontality and uprightness suggests they are pillars of the community. They depict female strength and resilience in the face of hardship. The predella, which remains viewable when the altarpiece is opened, represents the hospital ward where Dumile spent his last days, his burial, and the accompanying church service. In particular, just as Grünewald's depiction of Christ's ravaged and tormented body gave solace to those suffering from ergotism, the left-hand section of the Keiskamma Altarpiece predella expresses solace by an iconic depiction of a hospital scene and caregivers with the body of an AIDS sufferer covered with sores (Schmahmann, 2010). Here, the comparison of ergotism of the Isenheim and AIDS of the Keiskamma is poignant.

The first opening of Grünewald's altarpiece depicts the Annunciation and Resurrection scenes with angelic presence. Those suffering from ergotism who viewed the Grünewald altarpiece sought benefit from the practical aspects of medicine coupled with spiritual beliefs and hopes of miraculous healing. The *Keiskamma Altarpiece* portrays this same sense of spiritual hope conveyed in representations of events and experiences within the Hamburg community in coping with AIDS. On the right, Gabba, a holy man of Hamburg, is depicted in a trancelike state and each morning he runs in the sands, producing patterns in his worship and magic.

On the left side of the central panel, women wear the formal uniforms of churches in the area. Anglican Church dress is alongside the blue dress of the Zionist Church. A generic church building is represented as well as a trio of dwellings with people following the traditional funerary custom of ceremonial slaughtering of a bull and roasting its meat. Numerous people in Africa view Christianity as an addition rather than a replacement of customary values. On the far left panel is a large leafy fig tree in Hamburg. It provides a home to birds and shelter to humans and cattle, signifying continuity. On the far right is a spiral of animals, flora, and fish

that parallels the circular aura surrounding the resurrected Christ in the *Isenheim Altarpiece* (Schmahmann, p. 47, 2010).

Similarly to the Isenheim, which in its second opened position used sculptures by Hagenauer in dramatic contrast to Grünewald's painting, the Keiskamma Altarpiece in its second open position features life-sized photographs by Tanya Jordaan, a graduate from the University of Cape Town. Forming a contrasting counterpoint, the photographs of these three grandmothers and their grandchildren who have been orphaned by AIDS suggest three adult "saints" who carry the vitality of their community through their care and concern for the needs of the young. These grandmothers represent *ubuntu*, the isiZulu word for a valued concept in South Africa. Ubuntu_embraces the concept that "each one of us can only effectively exist as fully functioning human beings when we acknowledge the roles that others play in our lives. It is emblematic of the sense that "I am because we are" (Magadlela, 2008, in Schmahmann, p. 48, 2010). The side panels on the final opening view of the Isenheim piece illustrate scenes from the life of St. Anthony-his temptation on the right and his meeting of St. Paul on the left. In the Keiskamma Altarpiece, these scenes are translated into peaceful scenes of the Hamburg landscape and the Keiskamma River, which is considered a healing river because of the belief that ancestors are in the river. Substituting the wood figural carvings in the Isenheim Altarpiece, the Keiskamma Altarpiece features an intricate and detailed metal and beadwork sculpting of nature in the upper part of the altar's recess. "Grünewald represented the four evangelists, Matthew, Mark, Luke and John with the Lion, the Bull, the Eagle and the Angel. These same symbols are used in the Keiskamma Altarpiece, all presented with wings in an angelic depiction (Downs, Jackie, et al, 2005). The name of the project, Keiskamma, is associated with the possibility of religious transcendence as well as a cure for AIDS.

While this artwork does not provide a cure for AIDS just as the *Isenheim Altarpiece_*did not cure ergotism, this artwork does contribute to a more open community in which men and women are more likely to be tested and seek treatment. The *Keiskamma Altarpiece* has contributed to a breaking of silence about the disease and seeking of knowledge. It also has brought significant pride to the women who made it. Following its first public showing in the Cathedral in Grahamstown at the National Arts Festival, it travelled internationally. These women present an iconography of spiritual renewal as well as a representation of grandmothers as the foundations of the community who will persevere to overcome HIV/AIDS and it devastating impact. The altarpiece is about HIV/AIDS but it also is about the women of South Africa and their strength as rocks of their community. In South Africa, when you strike a woman, you strike a rock.

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VICARIOUS DIASPORA

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The renown choreographer, Twyla Tharp, said, "Art is the only way to run away without leaving home". The statement suggests that regardless one's inability to travel, it is possible to traverse what are often considered to be boundaries, be they physical or mental, self-imposed or external. Thus, it offers a possible solution to a problem I wish to explore in this paper. That challenge deals with the means by which artists and audiences of art can "leave home" seeking new paradigms when they are geographically restricted. But before I launch into that discussion, please allow me to clarify the use of the term "diaspora" that appears in the title of this paper.

Home and homelessness are subjects central to the concept of diaspora. However, the notion of "running away" (which intimates desired or willed flight) is not always consistent with a historical context of the term. Originally, Diaspora was associated with the scattering of people away from an established or ancestral homeland toward new lands that were to become adoptive homes. Such mass movements were at times involuntary as exampled in "The Diaspora" (i.e., the exile of the Jews from Israel), the African slave trade, and removal of the Armenians from Turkey. Today, the definition for Diaspora has broadened greatly, as it refers generally to most any movement of human populations, such as the exodus from New Orleans after Hurricane Katrina. Most recently, the media (including academic journals) have described gay, white, and digital diasporas, among others. Given this expanded definition, I think it suitable to speak about movements of artists from home to new places in terms of diaspora.

Carol Becker, in her book, *Thinking in Place*, suggests that given the dynamics of a borderless world, many artists "are no longer comfortable in any one identity, but are accustomed with moving between multiple personas." As such, many postmodern artists feel compelled to travel cognitively, spiritually, and geographically. The *Other* is no longer something about which to be timid; it has become opportunity. In their travels, such artists are seeking additional *residences* because conceptually speaking, the entire world has become home. Taking into account the population at large, Becker believes the whole of humanity is experiencing a sort of forced eviction or paradigm shift away from cultural confinement or isolationism. Considering that the products we consume are gathered from the global market, that we "drink from the well" of the Internet daily, and that we have as friends, lovers, colleagues, and neighbors, people of all colors, creeds, and nationalities, we are "in relationship to the totality." Becker argues persuasively, "In this way we have become tourists, pilgrims, nomads, and travelers in our daily lives even if we never leave home." Therefore, we can conceive of diaspora as a universal state of consciousness. We are redefining travel and the concept of home.

As an academician and artist, I have regularly felt the shove to travel so that I might expand my horizons. But I have never been able to journey as broadly or frequently as I have wished. This is a grief or misgiving that I have heard sounded regularly by many of my art friends and colleagues, as well. We often reside in places that singularly do not feel like home; places that we wish to escape so that we might find those places that hold answers to the questions we ask or the inspiration we seek. Put another way, we sometimes feel like homeless people seeking homes. On a purely professional front those like me who operate in an ever

expanding cultural context worry about how we are to see the things we should see so that we can do our jobs well and grow as artists, writers, and teachers.

I do not believe that there is a completely satisfactory substitute to real travel; to finding in new or revisited geographic places a moral, spiritual and intellectual home. However, I do believe there is a surrogate means for getting away from home that at least in some instances fills the gap; that which provides the silence and catalyst needed for artistic, spiritual and intellectual reawakening. Solace is to be found in the words of the German philosopher Theodor W. Adorno who wrote, "For a man who no longer has a homeland, writing becomes a place to live." Responding to Adorno's assertion Becker proposes, "This can be said of all art making. It offers a partial solution for the problem of not belonging by becoming a new locale..." I would further develop this position by adding two things: 1) an encounter with art (not just creating it) also affords one the sense of place. One does not have to be an artist to achieve the same ends, and 2) conversation/dialogue affords the opportunity to traverse barriers and thus travel vicariously through the experiences of others. Serendipitously, diaspora can take unexpected paths.

In 1981, when in graduate school, I viewed the just released film, My Dinner with Andre. In this film, after a short narration of on the part of one of the two main characters, that sets the stage for what is about to unfold, we take seats at a table in a curiously formal and posh restaurant next to the characters - Wally, who is a struggling sometime theatrical actor and playwright, and Andre a once highly successful theatrical director – who partake in a lengthy and largely philosophical conversation over dinner. It is on this scene that the camera remains focused for almost the entirety of the film. The interlocutors, engaged as they are, appear oblivious that we are listening in. Wally and Andre have entered into a rather private psychological space; a launching pad from which each character will depart forever affected presumably for the good. This is a radical way to shoot a film. It is a conscious "flying in the face of received wisdom regarding the cinematic", says Murray Smith. That is to say it is uncinematic because it uses only two camera angles, mostly close-ups, and none of the typical variety of components associated with filmmaking that are employed to engage the audience. It is more like theatre in some respects except that is isn't "showy" like most staged works. The film that is difficult to categorize dares to ask only one thing of the audience - to listen. Now that is radical.

The conversation begins with what is essentially a monologue of nearly an hour's duration on Andre's part. Director Louis Malle, in an interview in *Cineaste* described it as "the longest speaking part in the history of cinema." During this passage Wally's role is largely to play audience (as do we) to Andre's monologue about what Geoffrey Macnab describes as "travel to the Sahara, Poland, India, Tibet, and Scotland to experience directly what his and others art had failed to convey." For this reason we begin with a decided solidarity with Wally. Andre's accounts are vivid and bizarre — some so much so that one might doubt their veracity (e.g., a story about being a buried alive on Halloween and another describing how he saw birds flying out of his mouth when looking in his car's rearview mirror). Andre's travels are illustrative of "a new genre of travel known as 'trauma travel' which involves the choice to put oneself into difficult situations." Though Andre's lines appear to be improvisational, Louis Malle, the director revealed in an interview that the monologues and exchanges were arduously rehearsed and edited. "I wanted Andre to be almost completely ridiculous in the first twenty minutes," the director admitted. This intent would not have likely been successful had the actors, Andre Gregory and Wallace Shawn (who are in real life director and writer, respectfully) actually

"played themselves" as has been the widely held assumption. Despite Andre's pomposity, we still take him seriously as he wishes us to do so. After the monologue Wally begins to offer his own anecdotes though they are built upon a much more mundane existence. He has labored with mixed success to make a living in the theatre and make a life in NYC, the city in which he was raised and to which he seems devoted, despite the hardships. He speaks about simple, practical things like his joy in affording an electric blanket that keeps him and his wife, Debbie, warm on chilly northeastern nights and in drinking in the morning after sitting out all night, a half-filled, cold and insect-free cup of coffee. In short, Wally is the everyman, grounded in practical considerations, who just wants to get along and find a modicum of comfort in life. Butting up against Andre's spiritual musings (that seem to deny the urgency of the very real, material needs with which Wally struggles daily), Wally becomes more emboldened and begins to challenge Andre's esoteric ramblings and provocative utterances. Identifying with Wally's concerns for everyday matters, we at some junctures want to cheer him on, while at other points there is something so tantalizing, compelling, and true about Andre's yarns we want to hear more uninterrupted by Wally's objections. But the poignancy contained herein is that this meeting of paradigms, the empirical-based and the mystic, is not a contest; there is no battle to be won. For quite a long time the characters speak at each other, not to each other. By this I mean their conversation is not mutual. Rather, I would submit that there is a hierarchical aspect at play – Andre has monopolized the *conversation* and Wally has been too apprehensive to insert himself into it. They might as well have been talking to themselves. But there comes a point when obviously, Wally has heard too much (we can see it in his pained facial expression) that he begins to object to Andre's grimness. At this point the conversation shifts (their independent paradigms transform simultaneously into what could eventually become a mutually held paradigm) and they start to talk with and hear each other. 13 Hence, they become aware that they are in the presence of something vital and hitherto not reckoned with - it is an epiphany. Yet nothing is resolved in the usual sense of the word. And it is ultimately true, as some have mused, that what they have said is not actually of the greatest importance. Rather, the supreme value is simply in the art of conversation and that we the audience are now better trained listeners. We cannot know exactly how either character was transformed as a result of that dinner, but it is clear that each has looked over the boundaries that have trapped them. I suspect that Andre has learned that he can step back down to earth and that Wally might have learned that he can dare to imagine the possibilities. Importantly, both characters stepped outside the homes in which they've resided for so long a time and smelled the fresh air of other places.

It would be a gross understatement to say simply that the film was of great intellectual interest to me. Oddly, after viewing the film for the first time, I had the unusual and paradoxical feeling of being both "homeless," liberated from the strictures of "home", and simultaneously feeling "at home" due to an intense feeling that I was in the "right" place (without feeling boxed in). It involves the desire to run away from home while at the same time wishing to run to home. This might have happened because most of us have both positive and negative perspectives about the concepts of home and homelessness.

Never had I ever felt so moved by a film, and perhaps any work of visual art. Like either of the characters, I was serendipitously positioned as a participant (albeit a silent role for me) in salient conversation that resulted in a transformative shift. Such movement exemplifies vicarious diaspora. It left me exalted — in transport, but grounded. A useful analogy is found in statement made by the art historian, Bernard Berenson, "A painter's challenge is to convey, more rapidly and unfailingly than nature would do, the consciousness of an unusually intense

degree of well-being." ¹⁴ I would submit that a film is capable of the same feat. But *well-being* does not have to connote a calm that might be invoked by the likes of a Vermeer painting. ¹⁵ To quote Becker, "such virtual places also can become sites of true interrogation that engage the senses, the memory, and society while critically challenging us to find and define the phenomenological world and our place within it." ¹⁶

Perhaps "place" would be a better term than "home" because the latter carries with it so many associations that are limiting. Whatever we wish to call it, to use Becker's words, "it is not a physical, geographical, or even temporal place. Rather, it is a virtual space of ideas, a familiar place of emotions and situations..." Such ideas and emotions may be associated with certain actual places, but are not chained to them. We begin to realize that we might discover a sense of "place" anywhere we might find ourselves as long as we can engage in ideas. Certainly, actual travel presents opportunities to land on places that prompt engagement with new paradigms as it did for Andre. However, like Wally who was tethered to NYC, some of us cannot afford the luxury of unrestrained travel. Accordingly, we need some sort of portal through which we can escape from time to time. The geographical philosopher, Yi-Fu Tuan, spoke about a solution, "The arts, too can be a home. Or make us feel more at home. Yet, even more than geographical space, they have the power to disturb or exalt, and so, like the great teachings of religion, remind us that we are fundamentally homeless."

Wally and Andre are symbols for home (in the sense of being settled in a particular place and in one's manner of looking at things) and homelessness (meaning unanchored and searching) respectively. Both states of being are desirable when in some sort of balance — a sort of ying and yang interdependent relationship. Ironically, sometimes we have to will homelessness in order to find home. In the postmodern spirit, this seems to entail a cyclical and continuous paradigm-shifting. Homelessness to a certain way of thinking becomes home.

As I have pondered the paradoxical relationship of home to homelessness (two seemingly opposed polarities) I have come to realize the instructive parallel to the Jewish theologian Martin Buber's philosophy that explores the necessary synthesis of two contrasting realms — the *I-it realm* and the *I-Thou* realm. The two realms are paradigms under which Wally and Andre operate. I submit that in opposition, they are synonymous to the home/homelessness dichotomy.

Azly Rahman, in *Dialogue, Education, and My Dinner with Andre* analyzes the conversation between Wally and Andre in terms of Buber's theology regarding the transformative nature of pure dialogue. Wally, in Buber's term, exists in the *I-it* or worldly realm.¹⁹ In this paradigm one is consumed with and even blinded by constant attention to the practical considerations of survival in an *it* world. Dependent on a mechanistic protocol for living, one becomes robotic (which Andre likens to being dead). One objectifies those things and people he/she experiences, not seeing them purely, but rather as one wishes to see them. Immanuel Kant's philosophy about phenomenology comes into play here. He proposed that one cannot know something independent of one's experience of it. The subjective element can be a foil to the pure sort of knowledge that Buber seeks. Andre on the other hand represents the *I-Thou* or metaphysical realm.²⁰ It is here that one allows oneself to become disengaged with historical consciousness so that he/she might relate purely with things — that is, without judgment. But one must not linger always in such a place for that would be as isolating as it would be to stay locked into the *I-it* state of being. When Andre, during of his initial dialogue objectifies and judges Wally as much as Wally objectifies and judges him, it is clear that he has slipped out of

the I-thou framework.²¹ Objectification and judgment in this case are tantamount to exclusion; too talking to oneself. Rahman referencing Buber's ideas about dialogue, insists that what this means is that Wally and Andre are not engaged in real dialogue for much of the way through the film, rather they are involved in a parallel monologues.²² However, Buber says such an exchange creates the chance for worldly concerns to be examined in a spiritual context. That is why both realms cannot stay locked in place - they exist in a symbiotic relationship whereby one can liberate the other. As Rahman describes it, "there is a gradual flight from the I-it world of communicating to the I-Thou world of dialoguing.²³ It is in the synthesis of both realms that "pure dialogue" may occur thus leading to what Buber calls "World-consciousness". At this point in conversation there is no longer the desire to beat the other party down and "win". Ego becomes exempted. When Wally finally says to Andre that he fails to get the meaning behind his bizarre accounts and that they seem to be without purpose, a turning point is reached; they really begin to listen to one another. At this juncture there is, in Rahman's words, "a move towards understanding, synthesis, and a breakdown of the 'Master-slave' paradigm in the narrative. Such a moment of transformation can be called 'education'."²⁴ To my way of thinking, education is a catalyst for diaspora.

Conversation with Andre, became a means for Wally's leaving home without ever having to exit. Through art we may eaves drop on conversations, be they the dialogues in a film, the silent conversations painters have with their canvases, or the meditations poets have with words. We vicariously experience transformative events that become our own.

And still, while I know that I am not stuck, that I can traverse boundaries and land in new virtual places where I can learn and grow, I nevertheless yearn for physical travel. Maybe more opportunities will come. I cannot refuse myself the necessity for engagement with the material world. However, I cannot deny myself the experience of art as an equally necessary modality in the advantageous synthesis of virtual and corporeal encounter.

NOTES

- 1. "Twyla Tharp Quotes," *BrainyQuotes*, accessed January 10, 2012, http://www.brainyquote.com/quotes/authors/twyla_tharp.html.
- 2. Carol Becker, *Thinking in Place: Art, Action, and Cultural Production* (Boulder, London: Paradigm Publishers, 2009), 79.
- 3. Ibid, 89.
- 4. Ibid.
- 5. Ibid, 26.
- 6. Ibid, 26-27
- 7. Murray Smith, "My Dinner with Noel; or Can we Forget the Medium?," *Film Studies*, Issue 8, (Summer 2006): 145
- Carson Lund, "My Dinner with Andre (1981) A Film by Louis Malle," are the hills going to march off?, Film Criticism (blog), August 15, 2011, http://arethehillsgoingtomarchoff.blogspot.com/2011/08/my-dinner-with-andre-1981-film-by-louis.html.
- 9. George Hickenlooper, "My Discussion with Louis," *Cineaste*, vol. 18, issue 2, (1991): 12, EBSCO
- 10 Geoffery Macnab, "My Dinner with Andre," Sight & Sound, vol. 19, issue 5 (May 2009): 86-86, EBSCO Film
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PASSPORT TO THE ARTS ~ FOR THE FINE AND APPLIED ARTS

Roxanne Cammilleri Clifton Arts Center & Sculpture Park

Humanity may be globally separated by distance and culture, but common bonds, attitudes, hopes and dreams unite us as a people.

Passport to the Arts ~ for the Fine and Applied Art exhibition held at the Clifton Arts Center historical barns in Clifton, New Jersey from June 23rd through July 31st, 2010 promoted multidisciplinary and diverse collaborations. Now a virtual digital exhibit that brings many people together from various backgrounds and places, the digital art exhibit represents a country so that the viewer can travel through a journey of visual arts, crossing the borders via "Passport to the Arts."

The arts have been integrated through a cultural and arts discipline- based theme ~ a theme of cultural understanding. Communication has been fostered by audience participation and appreciation of culture through the language of art.

"Passport to the Arts" was a concept I developed a few years ago, as I stepped out of the Charles DeGaulle airport in Paris, France. Seeing everyone hold passports and traveling to various destinations made me wonder about how a passport could be a journey of art. I recalled the children's book of Usborne's "Stories from Around the World" and artist, Norman Rockwell's painting of *The Golden Rule* which made me realize that art can be a universal language.

On the occasion of the 40th anniversary of the United Nations in 1985, the mosaic of *The Golden Rule* by Norman Rockwell was presented to the UN by Mrs. Nancy Reagan, the then First Lady, on behalf of the United States. Rockwell wanted to illustrate how the golden rule was a common theme of all the major religions of the world and depicted people of every race, creed and color with dignity and respect. The mosaic contains the inscription: "Do unto others as you would have them do unto you." It was executed by Venetian artists specializing in mosaic works.

"Passport to the Arts" re-invented Rockwell's attempt to cultural integration. In addition to the major exhibition which included 43 artists representing 39 countries, plus 3 universal themes, there was a mini-exhibit at the Clifton Main Public Library. Also, at the public reception an international cultural dance group presented country folk dances and two professional mural artists created an interactive mural where the public was able to create cultural designs.

There was sponsorship from the local Rotary Club and individuals and partnerships with other groups such as senior citizens, public schools and the Clifton City Council. Local outreach organizations gained additional participation and awareness for Clifton Arts Center.

More than 800 people attended the exhibition at the Arts Center and the mini- exhibit at the Library relating to the Clifton Arts Center. Attendees came from various parts of Passaic and Bergen County such as Clifton, Paterson, Haledon, and Franklin Lakes, as well as Morris and Essex counties. Artists from New York and Boston, Mass also participated in the exhibit.

Families, senior citizens, disabled residents, artists—both professionals and amateur were participators. Thirty percent of the audiences were minorities representing communities from Passaic and Paterson. The audience's reaction to the program event was positive and many people requested a repeat exhibit and a longer exhibit schedule. Many participators gained a sense of community and public awareness towards the arts in Clifton.

The project was presented inside the gallery barn and atrium and at the Clifton Main Public Library. The major program presented was the art exhibition and then music and dance presentations, A small outreach exhibit at the Clifton Main Public Library was presented to the general community at large. Local press information, local cable station features, internet web sites, fliers, registration forms and word of mouth helped to promote the overall professional quality of the various projects.

The need and desire to utilize Passaic County's urban space, especially at the Clifton Arts Center expanded the richness of the arts in general as a worthwhile and smart growth investment. Also, it helped the Arts Center, as a public institution, to be a platform for expressing creativity as a way of communicating across the barriers of language and culture.

Art is a global language that brings people together from all over the world- it can speak volumes to us through our senses such as, sight, touch, and so many other different levels.

It became clear to me and to the viewer that, as you travel through the exhibit, the people of the world can come together — the flip side of our differences or fears is understanding — what we learn is what we have in common more than our differences and our cultures, we can travel and journey throughout the world by opening our "Passport to the Arts."

In conclusion, arts are an important part in connecting people to the world around them. As humans, we have the ability to create. We can foster understanding and prosperity by crossing the borders to other languages, not just through aesthetics and mechanics, but via the language of the visual arts.

A COMPENDIUM OF ANIMALS

Patricia Denys Platt College

Animals have been illustrated in art throughout history. They have been used in folklore, fairytales, mythology, fables, religion, and politics; used as decorative symbols and as totems. Diverse world cultures have been inspired throughout time by animals, and these cultures have often given animals symbolic significance in order to remind us of our own connection to the earth. Nature was once the foundation of our spirituality. Our own wild voice was one we shared with animals as part of the earth's cosmology. Animals have been key to our connection to Nature but have also suffered greatly at our own hands. It is more common today that animals represent our disconnection from the earth.

Our disparagement of Nature and our loss of integration with it, has contributed to animals being used as symbols in other ways. As the cultures change, the myths change. We are far away from the unseen world thinking of the "elephant as an earthbound cloud" analogy which Joseph Campbell refers to when discussing the principle method of mythology; the poetic.¹ The animal, once a powerful and sacred symbol, is now often reduced to an anthropomorphic cartoon or a piece of meat without a face.

Ancient healers and shamans have recognized the special and individual properties of animals and identified their powers and influences on humans and the earth. The word animal comes from the Latin meaning for breath of air, soul, a living being. Animism was once embraced as a powerful faith. It is the belief that everything in Nature has a soul or spirit, not just animals or humans. There is no state of passiveness; but an absorption and reflection of energy that is expressed in all things of Nature. Therefore, divinity itself can be revealed. Primitive humans thought all things to be sentient; without distinction from themselves or other objects; real or imaginary, and those things would possess the same desires, feelings and attributes as humans as they embraced the *primitive*! Animism is thought to be by many, the earliest form of religion and the root from which all other religious beliefs have derived.² According to the Hermetic Law of Correspondence; The Kybalion: "As above, so below, as below, so above." The principle is that all things are connected and have significance; the physical and the spiritual have no separation. Carl Jung said, "There is nothing without spirit, for spirit seems to be the inside of things.... We never pay attention, so we probably offend the spirits of all things all the time, and because we have not been polite they will all be against us, and this leads to us more and more into a kind of dissociation from our own nature." (gtd. in Sabatini: 81-82)

We need to transform our thinking in order to create new mythologies regarding relatedness, social responsibility, cultural and ecological healing. Our arrogant individualism, continued exploitation and destruction towards animals, the earth and consequently, ourselves, must be abandoned for the ethical, psychological, emotional and spiritual survival of all. Joseph Campbell said that, "The first function of a mythology is to awaken and maintain in the individual a sense of wonder and participation in the mystery of this finally inscrutable universe"⁵

Myths and rituals also help us to understand our world, and animals have been used to demonstrate that by ancient cultures. There was a time when animals were not considered to be

separate but rather to be native kin.⁶ Totems, for example, represent an energy that helps humans connect the visible to the invisible world or *transcend* the physical. What the totem represents can help manifest a positive force within us and in turn help us to understand our own circumstances through a shift in thinking. As a result, we make an effort to create wholeness.

The Aboriginal concept called "The Dreaming" refers to the creation of the world. The forces and powers that created the world are referred to as the Creative Ancestors. As the Ancestors created all simultaneously, everything created could transform into the other; an animal could become a human, a plant a woman and on and on. As all creatures and all parts that make up the earth were considered to share a consciousness of the creative force, the earth as a whole was meant to be preserved and respected. The visible and the invisible worlds were not considered to be separate. All phenomena and life are embraced in this thinking based on knowledge and experience. This practice creates and preserves storytelling for the culture and helps it develop a set of beliefs and a sense of spirituality. An Aboriginal Tribal Elder said: "They say we have been here for 60,000 years, but it is much longer. We have been here since the time before time began. We have come directly out of the Dreamtime of the Creative Ancestors. We have lived and kept the earth as it was on the First Day." As the Ancestors is a single power of the Creative Ancestors. We have lived and kept the earth as it was on the First Day."

Today, as most of us have abandoned myths and ritual, and are mostly disconnected to Nature, our prevailing attitude is a paradigm based on the intellectual; ignoring the other parts to the whole being: the psychological, ethical and the spiritual. We have let go of the moment, the be here now; the present .We are enchanted and envious when we observe a cat sleeping in the sun in bliss or horses running or hawks flying. We *are* aware of a sense of awe. Even if it is only in our subconscious, or while we are unconscious, myths are with us, yet we commonly deny that they have significance to our lives today due to immaturity of the consciousness.

It is our abandonment of myths that has hindered our interpretation of life's challenges and the very reason many of us are searching for alternatives in order to create more *fulfilling* lives and to ultimately reach inner peace. Writer Suzi Gablik said, "The remythologizing of consciousness through art and ritual is one way that our culture can regain a sense of enchantment." Is it not true that our own humanness exists due to its interconnectedness to what is nonhuman on this planet; the plants, the trees, the ocean, and the animals? Have we become deaf and blind to even the birds chirping, the clouds moving, and the first autumn leaves at our feet? What are the birds to do if we continue to destroy the trees to build more structures of cement and steel? Can we not share our space with even a single fly or gnat without violently slapping our hands together to rid ourselves of such "intruders?" Our city lights mask the stars, and engines silence the birds. The realm of the mysterious has been replaced by the realm of functionality, technology, and production. Our lack of instinct has become a lack of soul. Gablik continues: "What is happening, the great unraveling, is almost beyond comprehension."

Although animals carry knowledge regarding how to survive, protect their young, communicate with individual dialects, and can sense changes in the earth such as earthquakes and tsunamis, we often look at them as *others* as we in the Western World project our own experiences and perceptions onto them thereby refusing to recognize their differences.

We have utilized animals as icons in the arts, and as literary and religious referents to inspire us. Most animals on this planet are no longer regarded as sacred or looked upon as magical totems. They are utilized for food or work, and suffer great abuses. They are hunted, trapped,

poisoned, branded, castrated, impregnated by force, mothers separated from their young, tails and ears docked, debeaked, confined, transported, slaughtered, burned, cut, gassed, starved, asphyxiated, decapitated, decompressed, irradiated, electrocuted, frozen, crushed, paralyzed, limbs amputated, organs excised, lobotomized, isolated socially, addicted, and exposed to disease against their wills. We choose who is a pet, and who is not. We continue to wear their skins, use them for entertainment, hunt them, trap them, vivisect them, by modest estimates, at a rate of twenty-five to 35 million a year. This figure does not include the number of animals raised for food consumption—over one hundred million livestock and 5 billion chickens each year.

The most omnipresent example of our disconnect with Nature involves factory food production. Animals are processed, disassembled, packed, and dressed. The majority of animals we eat are female and mothers. The females are impregnated forcefully while under physical restraint called a "rape rack" and held in "iron maidens" for the birthing process. If you are an animal raised for food, everything natural is denied you. Your life is about confinement. Confinement systems create the very foundation for factory farming. These animals have every basic desire and natural behavior denied. No sunlight, no companionship, no earth to stand on, no fresh air. The fortunate are the millions that die before they even reach the slaughterhouse.

Artists, writers, scientists and philosophers are incorporating these issues into their work because they realize that it is our reconnection to Nature that is critical to *all* species' survival on our fragile planet. It is the great collective project of all cultures. It is the artist acting as a modern shaman, who is remapping the current paradigm and reminding us that our crucial need for interconnectedness must be satisfied. Our practice of disengagement must be replaced.

Joseph Campbell said:

It has always been the business of the great seers (known to India as "rishis," in biblical terms as "prophets," to primitive folk as "shamans," and in our own day as "poets" and "artists") to perform the work of the first and second functions of a mythology by recognizing through the veil of nature, as viewed in the science of their times, the radiance, terrible yet gentle, of the dark, unspeakable light beyond, and through their words and images to reveal the sense of the vast silence that is the ground of us all and of all beings. ¹⁴

In her courageous book, *Holocaust Project*, artist Judy Chicago wrote:

I had learned that during the Industrial Revolution pigs were the first "things" on the assembly line. I began to wonder about the ethical distinction between processing pigs and doing the same thing to people defined as pigs. Many would argue that moral considerations do not have to be extended to animals, but this is just what the Nazis said about the Jews. Others argue, or believe subconsciously, that animals exist for human use. They assume that people are more important than other species and are horrified when human beings are treated like animals. ¹⁵

Proving that the comic can shape cultural ideology, Art Spiegelman won a Pulitzer Prize in 1992 for his graphic novel, *Maus: A Survivor's Tale*. Based on interviews with his father, it is his account, in comic book style, using cats and mice as characters, of his parents' experiences

as Polish Jews in the Holocaust. He said that it was not until he left home that he realized "that not everybody had parents who woke up screaming in the night." ¹⁶

Maus is two volumes; Maus I, A Survivor's Tale and Maus II: And Here my Troubles Began. Spiegelman drew Jews as mice, Nazis as cats, the Poles as pigs and the Americans as dogs. "By using these mask-like faces, where characters look more or less the same, a sketchier drawing style, I am able to focus one's attention on the narrative while still telling it in comic strip form. So that distancing device actually brings one closer to the heart of the material than a true comix [sic] approach," Spiegelman said. 17 Echoing the comments of Judy Chicago, Spiegelman adds, "The rhetoric of the genocide that the Nazis used had to do with the extermination of vermin; it wasn't murdering people, it was squashing parasites, lice, rats." 18

Artist Sue Coe's web site is appropriately called "Graphic Witness." Coe has researched and illustrated subjects such as slaughterhouses, factory farming, the subject of containment, the cruelty towards animals in entertainment, AIDS, prisons, apartheid and war. She is an artist who responds to those cries of the world which are mostly silenced.

The technical aspects of factory farming represent the current consciousness; a focus on function, reproducibility and measurability. The intolerable treatment of animals raised for food and the slaughtering of those animals were the subjects for Coe's work, *Dead Meat*, published in 1995 after six years of work. The six years she devoted to visiting and sketching slaughterhouses gave us graphic documents of animal decapitations, debeakings, electrocutions, dismemberment and the human ability to "detach."

How does an artist convey the terror in innocent animals' eyes before death, the sound of chain saws on still breathing bodies, the odor of blood and the jobs of the workers who wade in that blood and flesh every day? How does one stand there as fellow humans compound the horror by adding to the misery of these animals who have no federal laws to protect them? How does an artist convey the sordid reality? Coe viewed first hand slaughterhouses in the United States (those she was allowed to access) and documented that journey with her sketchbook and interviews of the workers and the managers of those facilities, those "killing floors."

A downed animal is what the meat and dairy industries call an animal that is too sick, diseased or disabled to stand on its own. As there is no financial gain in euthanizing an animal that is suffering, that bellowing animal can be dragged by a chain, pushed by high pressure hoses, prodded electrically, fork lifted or hoisted to the kill floor. Others may be left to die on top of each other-however long it takes. Coe describes in detail the experience of one such downer:

The downer is too heavy to get up. She cries as a chain is attached to her leg, and a winch drags her along the ground to a truck. I can see her skin rubbing off, and her bones grinding into the pavement. I can see the white of exposed bone and blood. She can't lift her head up, so her head, ear, and eye start to tear on the stone. I watch the man operating the winch, and he looks impatient. I start to think of school songs, so my eyes still see but my brain is occupied. At school, we sang those grinding religious ditties: "There is a green hill far away."

As she reaches the truck, the cow rolls over, exposing her udders, which are full of milk. This is the total degradation of a life.¹⁹

Coe relates her experiences in one slaughterhouse encounter:

Sheep bleat even after their throats are cut. They writhe. Every part of my being says to stop it, save them, which is impossible. I think of "art" and how am I going to draw it all. Will anything change when people see? This "art" thought comes so quickly after the failed rescue thought, as an attempt to comfort myself, like the idea of the "spirit" of the animal going on to another place. I feel sick and my legs are shaking—my hands too—I concentrate on acting "normal." Various animals are killed. I look for a way out²⁰

This great disconnect with Nature, and with ourselves, becomes clear when one examines the subject of containment and our obsession with exploitation of animals. There is little evidence that the public display industry is conserving or educating, although they claim the opposite is true. According to WSPA (World Society for the Protection of Animals) and the Humane Society of the United States, less than 5-10 percent of aquaria and dolphinaria are involved in conservation programs although they assert otherwise.²¹

The number one purpose of these facilities is entertainment. Even the enclosures are designed for the ease of human viewing, not for the animals' comfort. The parks also have a serious issue with space for the animals. Even a "generous" space allocation for a marine park pool means a dolphin has access to less than *one ten-thousandth of one percent* (my emphasis) of their normal habitat size.²²

Restricting a wild animal inhibits its behavioral needs, which in turn, presents an inaccurate picture as to who this animal really is. Additionally, the live capture of an animal not only affects that animal, but the group that animal is removed from. The live capture method is invasive, traumatic and often lethal to the animal. Not only does the capture of these beings shorten their lives, this industry depletes existing groups and affects the future of all generations of cetaceans. The risks and trauma to the cetaceans when captured and then what is forced upon them in an unnatural world of captivity, make the argument presented by marine parks that reintroduction into the wild is a dangerous and threatening act, hypocritical. The claim by marine parks and zoos that they are educating the public is absurd. In fact, they are desensitizing humans in regards to the real needs of any animal in captivity plus placing us in a category as observers of nature rather that as a part of it.

Scientist Ken Balcomb, the executive director of the Center for Whale Research, has been documenting the population and behavior of orcas in Puget Sound since 1976. "When you get born into the family, you are always in the family. You don't have a house or a home that is your location," says Balcomb. "The group is your home, and your whole identity is with your group." Balcomb believes that most marine-park orcas can be taught enough to return to the wild if they are returned to their original family.

The poster child for containment, animal abuse and one being who truly represents our disconnect to animals in the wild, is Tilikum, the orca imprisoned in SeaWorld, Florida. He has led an impoverished and compromised life of capture, containment and deprivation. His fate was sealed when he was kidnapped from his pod at two years of age. His world that was once a predominately acoustic one of the sounds of the ocean and his family's dialect, became a cement, metal, mechanical world with loud music, human applause, human feedings and medical attention that he would not naturally require, were he not in captivity

Since then, he has served a twenty-nine year sentence deprived of natural socialization and his critical acoustical world. His dialect has been lost, as he has learned the mechanized sounds of the tank filters. Due to the grinding of his teeth against metal pool gates, his teeth have since been drilled so they can be irrigated with antiseptic solution. He has been bullied by other captive orcas to the point of bleeding. Instead has become a clown who entertains paying human guests in a marine park: no matter how he feels that day or even understands what he is doing or why. He has become a thirty one-year-old, 12,000-pound criminal who never asked to be part of the human criminal world.

As he is a tremendous financial asset to Sea World as a stud, it is unlikely that his captors will ever release him back into the wild. What is likely is that he will live out his life in even more isolation eating and swimming in circles for humans' amusement in SeaWorld's cement bathtubs. Tilikum is a victim of a system that he never subscribed to, and unless he is returned to his pod, he has little or no future except a life of aloneness and degradation as a circus act, spending his time swimming in circles, floating and eating the food provided for him by his captors. His life as a mighty, self-sufficient hunter, a good son, and pacifist was never begun, yet it is we that dare to label him "killer."

Carl Jung discussed our obsession to dominate Nature:

Nowadays animals, dragons and other living creatures are readily replaced in dreams by railways, locomotives, motorcycles, aeroplanes, and suchlike artificial products . . .This expresses the remoteness of the modern mind from nature; animals have lost their numinosity; they have become apparently harmless; instead, we people the world with hooting, booming, clattering monsters that cause infinitely more damage to life and limb than bears and wolves ever did in the past. And where the natural dangers are lacking, man does not rest until he has immediately invented others for himself.²⁴ (qtd. In Sabatini: 74)

He further states, "It is no longer incubi, succubi, wood-nymphs, melusines and the rest that terrify and tease mankind; man himself has taken over their role without knowing it and does the devilish work of destruction with far more effective tools than the spirits did." (qtd. in Sabatini: 131)

As we are living in a world whose moral and spiritual values are in a toxic whirlpool, we must look ahead at how we can put a new spiritual practice into place; one based on multiculturalism and social and ecological responsibility. In her book *The Reenchantment of Art*, Suzi Gablik noted: "In the modern world, no life is sacred because we do not recognize it as such." Artists for one, who address political, environmental and social concerns that inform, will transcend the Cartesian illusions which enhance detachment, the alienating views of separation which have been encouraged by modernism and the ever present environment of greed, in order to create a new aesthetic towards the development of a much-needed new paradigm. This will require disruption to one's reality, a redefinition of values, as certainly to continue on the same path is no longer a viable option. The ego must be displaced in order to heal our world collectively and to reharmonize towards this new paradigm based on relatedness, healing and the heart in order for one to rediscover the soul itself on this sentient earth. It is time to again, let Nature in in order to affect us in order to heal us. The realization of the anima mundi, the world soul, must be manifested in order to reweave, and to regain the

earth for *all* creatures. We must again imagine the extraordinary and even the impossible, without human reason or fear.

NOTES

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- 3. Three Initiates, *The Kybalion* (1908; New York: Jeremy P. Tarcher-Penguin, 2008) 10.
- 4. See *Interpretation of Visions*. Ed. Claire Douglass. Princeton, NJ: Princeton University Press, 1997, 2 volumes. (Previously published as *The Visions Seminars*, Zurich, Switzerland, Spring Publications, 1976.)
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- 23. Tim Zimmerman, "The Killer in the Pool," Outside July 2010: 103.
- 24. See C. G. Jung Letters I and II. Ed., G. Adler, Princeton, NJ: Princeton University Press, 1975, 2 volumes.
- 25. See The Collected Works of C. G. Jung, Volume 18, The Symbolic Life: Miscellaneous Writings, Princeton, NJ: Princeton University Press, 1986, 20 volumes.
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WHO'S HAMLET? WHOSE HAMLET?

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This essay is the result of a semester-long independent study course on <u>Hamlet</u> with a 5th year senior who was as Hamlet-obsessed as I am. We read many of the background sources, analogs, and various texts of the play, and viewed nine film and stage versions in a comparative way over 15 weeks. One of the main questions we considered was who "owns" a work of art. In addition, we considered a number of other questions which have been labeled "postmodern" but which, I believe, predate postmodernism and are, in fact, part and parcel of literary history. These questions include: Who may profit by a work of art? Who may change it? When is it finished? Is "high" art different from commercial art? Are questions of proprietorship different from questions of authorship? When does a work of art become more (and less) than itself? And, finally, is tragedy possible in the 21st century? This is a somewhat tall order, but I believe we can at least begin to address these questions in a few pages by considering Shakespeare's *Hamlet* as a case history of the state of classical art works in the contemporary world.

Referring to the *Odyssey*, Italo Calvino once famously said that a classic is a work of literature that we are continually re-reading, even if we are reading it for the very first time. That is, some works of art have become so interwoven in the fabric of western culture that we "know" them even if we have never read them.

Shakespeare's *Hamlet*, most would agree, falls into this definition of the classic. It is arguably the most famous piece of drama ever written, but it begins with the intriguing first line, "Who's there?" And, as Peter Brook pointed out, that remains the essential question throughout the play and its 400-year history of production and criticism. Who IS this character we call Hamlet, and whose play does he exist in?

Every educated person "knows" *Hamlet*, but I believe the play is now essentially unknowable thanks to a 400-year history of analysis, performance, criticism and critical theorizing. I would contend that even in Shakespeare's day the play was already a site of contention in terms of its ultimate form and meaning. In these few pages, I hope to show that, paradoxically, the most recognizable play and character in world drama, the ubiquitous *Hamlet* and Hamlet, disintegrate before our very eyes when we put them under scrutiny.

I will begin with two analogies. There are certain cultural icons that are immediately recognizable and assume an iconic status that transcends the object they represent. Marlboro cigarettes present a perfect example. Originally a cigarette for women (until the 1950's), Marlboro rebranded itself into the ultimate masculine smoke. The rebranding was so successful that Marlboro marketing reached transcendental levels. As these illustrations show, even a fragment of the logo reconstructs the whole in perfect *synecdoche*. The distinctive angular red and white logo, when translated into something as far removed from cigarettes as a clothing line, is able to call forth an entire lifestyle of fast cars, pliable women, rugged macho individualism, and a love of the outdoors and dangerous sports which transcends the carcinogenic product being sold. In fact, the cigarette itself may be the least important part of

the branding of Marlboro. One can perhaps even be a Marlboro Man and sit in the non-smoking section.

Another such icon, from high art, is the Mona Lisa, Leonardo's *La Gioconda*. This is probably the most famous single painting in the world, recognizable even by those who are otherwise ignorant of art and art history. Staring out at us with her enigmatic smile, La Giocanda seems to ask the same question as the guards in the opening scene of *Hamlet*: Who's there? Painted around 1503-1506, it has been, through art critical history, a site of endless speculation. Painted in oil on wood, this relatively small image (77 x 53 cm) looms large in our art historical consciousness. Through a kind of middlebrow associationism, it has become a synecdoche of art appreciation, one of the "must-see" icons of the Italian Renaissance and world art. It is one of the "big three" in the Louvre, demarcated by directional arrows that lead the tour bus crowd through a sort of express lane of high culture. With maximum efficiency, you can follow the arrows, skip the art history filler, and efficiently knock three totems—the Mona Lisa, Winged Victory and Venus de Milo—from your *Kulturreisen* checklist before heading back home.

Of course, art this high eventually spawns imitation and inevitably parody, as we see in a quick walk through La Gioconda's after life. Not long after Leonardo painted the Mona Lisa, the German Renaissance painter Batholomaus Bruyn (1493-1555) painted this nude version, with clear gestural echoes of Leonardo's original. Bruyn, based in Cologne, painted altarpieces and portraits, and was Cologne's foremost portrait painter in the sixteenth century. He could only have known Italian painting through secondary sources (prints), but was influenced by Michelangelo and Raphael, as well as—apparently—by Leonardo.

In this 1868 painting, we find Camille Corot clearly "quoting" the Mona Lisa's posture, gesture, and hair style. And in these hand study sketches by Leonardo himself, we can see how clearly iconic "synecdoche" has set in with this most famous work of art. We only need a gesture, an eye, a smile to call to mind the whole, and, by extension, all of visual art. In the 20th century, this self-conscious art historical cross-referencing leads to Marcel Duchamp's deconstructive parody of Mona Lisa with its goatee and mustache, which in turn begets Philippe Halsman's 1954 parody of his parody, painting Salvador Dali's iconic mustache on Duchamp's travesty. Since then the quotations and appropriations have been endless, as in this version of Mona Lisa starring Jackie Kennedy Onassis, or this cover of the French soft-porn Lui magazine, this New Yorker cover of Monica Lisowinski, and these mass produced postage stamps from South Africa and Switzerland, and, of course, Andy Warhol's silk-screened mass production Mona Lisa, not to mention Paul Wunderlich's 1964 painting "Mona Lisa die Grune," Roman Cieslewicz's 1979 political appropriation of the image to create "Mona Tse-Tung," this 1992 advertising poster for the Italian Renaissance apartments in Southern California, Chester Browton's ironic and postmodernist painting "Chip off the Old Block" (1974), Ludmil Siskov's "Moto Lisa" (1973) complete with motorcycle, and Continental Airline's use of the image to promote "Mona Lisa The Critical Condition" (1983). A quick Google Image search under "Mona Lisa" will yield 3,100,000 hits in .38 seconds. Is it possible really for any of us to see the Mona Lisa anymore? Or, when we step off the tourist bus and follow the express arrows to it, will our reaction be rather anti-climactic, something on the order of "Well, it looks exactly like pictures I've seen of it, only smaller"? There is simply no way for anyone in the world who is even half-conscious of art to really "see" the Mona Lisa as it is anymore, without filtering the original through several hundred years of interpretation and parody. Because it is everywhere, it ends up being nowhere at all. The painting itself disappears and, like the Chesire Cat, leaves only a smile behind.

I believe the same is true of Hamlet the character and *Hamlet* the play, though in the case of Shakespeare's *Hamlet*, there is a long genealogy of texts preceding the play. It is unclear how much of this pre-history Shakespeare himself was aware of, but prior to his version, the story of Hamlet was already well-established and had gone through considerable transformation.

Most introductory texts to *Hamlet* refer to the fact that the core narrative had its origins in *Amleth*, a Danish oral legend composed by Saxo Grammaticus (1150?-1220?) but which did not exist in print form until 1514. *Amleth* is a coarse northern epic, thoroughly pagan, featuring a wicked uncle Feng who killed his brother Horrwendil, married Horrendil's widow Gurutha, and threatened young Amleth who feigned madness until he could exact revenge. (Amleth does not die in the end, however. After killing Feng, he goes on to become a thane of the king of England, marries, and finally dies in battle.)³

After its first printing in 1514, Amleth is picked up by Krantz in a general collection of kingly tales, the Chronica Regnorum Aquilinorium (1546-1548). It was then used by the brothers Johannus and Olaus Magnus—who were writing in Sweden during the heyday of the Lutheran Reformation. They were Catholics who, of course, supported the Counter-Reformation, and it is they who introduce elements of Chrisianity (purgatory, fear of hell, prayer) into the pagan story. The highlight the treachery of Feng against the lawful king Horrwendil, and by extension the treachery of the (Protestant) Danes generally. In the retelling, they drew parallels between the ancient tale of villainy and contemporary events involving the succession of Swedish kings and Danish invasions, all by way of supporting the Counter-Reformation.⁴ The Magnus brothers' works went through a few editions. Johannes' Historia de omnibus Gothorum Sveonumque Regibus (1554) and Olaus' Historia de Gentibus Septentrionalibus (1555) were later gathered together in the combined Historia Olai Magni (1567). Julie Maxwell, in her masterful summary of the sources of the Hamlet legend, doubts that this book directly influenced Shakespeare, but its Catholic sensibilities-the inclusion of purgatory, Christmas, penance, etc. that we are familiar with from Shakespeare's play-probably enter the mythologem at this point from where they migrate to France where the works of the Magnus brothers were translated into French by Francois de Belleforest. In 1560, Bellforrest published his Histoires Tragiques which included the story of Hamlet in a form recognizable as a source of the Shakespeare Hamlet. Maxwell writes, "Nothing was said of why Belleforest the Catholic chose to translate this story, how it related to others in the volume, or what the specific religious and political interests of his writing were," but she does note that "the mature Belleforest was ... harshly uncompromising in his views on Lutherans and Calvinists." Maxwell treats Belleforest's adaptations in great detail, which this presentation will not allow time for, but his most important adaptation was to shift the focus of the story from where the Magnus brothers had it-on the treachery of the uncle Feng and father Horwendil-and bring prince Hamlet's feigned madness and revenge back into the foreground.

From here, the link to Shakespeare's story grows a little unclear. It is known that a production of a play called *Hamlet* took place in London in 1589, about the time that Shakespeare is presumed to have arrived there. The text of this early *Hamlet*, known as the *Ur-Hamlet*, or source *Hamlet*, has disappeared. Some scholars speculate that it was a play written by Thomas Kyd and that Shakespeare may have seen it as a young man, remembered it later, or perhaps even plagiarized from it in 1600-01. Others speculate that Shakespeare himself may have written the *Ur-Hamlet* as an apprentice piece, then rewrote his own work later when his skills had matured. In the absence of an actual manuscript or printed text, it is impossible to have

anything but strong opinions one way or the other. It is more than likely, however, that the Amleth legend made its way into English, either through the anonymous *Ur-Hamlet* playwright, or through Shakespeare's own later reading of Belleforest.

Thus, we arrive, around 1600, at Shakespeare's *Hamlet*, the one with which we think we are familiar, only after a several hundred year migration of the tale through several languages and religious conversions. Are we at last on stable ground? Does Shakespeare's text provide us with an "authentic" or at least stable *Hamlet*? For better or worse, no. The textual history of Shakespeare's *Hamlet* creates a situation of the sort we would have if Leonardo's Mona Lisa were just one of many versions of the painting which were struggling for recognition as the "real" one, the one Leonardo himself intended.

When we approach the question of theatrical texts in the Renaissance, we need to keep in mind the conditions of theatrical praxis during the period, as well as the state of the publishing industry during the time. In an age before copyright, the legal ownership of a given text was up for grabs. Printers obtained the right to print and sell as many copies as they chose to produce, but agreements with authors were generally on a lump sum payment rather than royalties as an ongoing percentage of sales. In addition, Shakespeare was a playwright, not an author of a text intended for publication. The text served the performance, and no author-approved texts of Shakespeare's plays appeared in his life time. The reason for this lies in the fiscal situation of acting companies which "owned" the plays in its repertoire only as long as they could keep others from pirating them. Typically, a playwright's "foul papers" or rough draft was finalized into two fair copies, one of which was kept intact and used by the manager/prompter, the other of which was literally cut up into "parts" for the actors, with only their own character's lines and the cue lines prompting them. After performance, these scripts were typically kept under lock and key until they were brought out again for performance.

The nature of theater almost guaranteed that no single text would be authoritative. Then, as now, actors would improvise during rehearsal and performance, and, presumably, some of these exploratory improvisations would end up in the final script, though not the product of Shakespeare's own hand. (Hamlet himself gives us an example in the play-within-the-play when he asks the players to insert a passage he has written into the *Murder of Gonzago*.) As Greenblatt points out, "Whatever Shakespeare wrote was meant from the start to be supplemented by an invisible 'para-text' consisting of words spoken by Shakespeare to the actors, and by the actors to each other, concerning emphasis, stage business, tone, pacing, possible cuts and so forth" (72).

Complicating the question of what exactly makes up a theatrical "text" would be the problem of outright theft of material in the form of "memorial" versions of the play. As actors moved from company to company in the theatrical hurly-burly of Renaissance London, they felt free to take the plays they performed with one company to another. In the absence of a written script, they would reconstruct a script from their memory, a method that, to say the least, did not guarantee fidelity to the original.

In the case of *Hamlet*, one such flawed memorial text became the basis of the First or "bad" Quarto published in 1603. It was not an approved text. In fact, as Stephen Greenblatt points out in the introduction to *The Norton Shakespeare*, there was "no sign that Shakespeare himself wished to see his plays in print" (66). As a shareholder in the theater company for which he wrote, he had a financial interest in keeping the company's plays private and secure.

The result of the memorial reconstructions sometimes shocks us because of our familiarity with the contemporary set text. For example, the famous "To be or not to be" soliloquy had several significant differences in the First Quarto (Q1). In Q1, the soliloquy begins, "To be or not to be, I [i.e. aye], there's the point" and a bit later on "To die, to sleep, is that all? I all: No, to sleepe, to dreame, I mary there it goes" This last bit, especially, seems like a transcript of an actor who has temporarily lost the lines, stumbles, then says, "oh, yes, now I've got it" and proceeds. A second quarto edition, Q2, was published in 1604-05, and in 1611 another derived from Q2. A Q4 was also published, undated, sometime prior to 1623. Each of these contained significant variations from what modern readers would now recognize as "the" text of *Hamlet*.

What of the First Folio of 1623? Can it lay claims to being authoritative? Not really. For starters, Shakespeare was dead when it appeared, and though the folio claims to be set from copies of the plays in the "author's own hand," none of those manuscripts has ever been found. The Folio text is significantly different from what we would recognize as the text of *Hamlet* today. The familiar act and scene divisions are not where we modern readers expect them, and there are some typesetting problems, including incorrect page numbers. In early 17th century fashion, the punctuation is erratic, some spellings seem phonetic not orthographic (as above in "I" for "aye"), and some lines familiar to us from "our" *Hamlet* are not there because they appeared in one or other of the Quartos and were inserted later by modern editors.

Study of the Folio also reveals how much modern editors may be distorting the texts, as in the famous "What a piece of work is a man" set speech, delivered by Hamlet to Rosencrantz and Guildenstern in (modern) 2.2.303-310. In the folio it reads as follows:

"What a piece of worke is a man! how Noble in Reason? how infinite in faculty? in forme and mouing how expresse and admirable? in Action, how like a God? the beauty of the world, the Parragon of Animals; and yet to me, what is this Quintessence of Dust? " (Actus Secondus. n. l)⁸

In modern editions of the play, the question marks above become commas. Some speculate that the question marks were indications for actors to make an up inflection in the voice and not determiners of sense, but in oral performance an up-inflection does indicate a question, and so this speech which is often lifted from the text as a set-speech about the Renaissance humanist ideal of humanity becomes, in its original performance, a severe questioning of that ideal rather than an affirmation of it. This reading is truer to the sense of the scene and mood of Hamlet, who has had his entire idealistic worldview thrown into confusion by his father's ghost's revelations of the rottenness in the state of Denmark. These are not the only questions in the text that modern editors have turned into affirmations. As the Introduction to Routledge's valuable facsimile edition notes, "O what a Rogue and Peasant slave am I?" (sic) is a question that many Hamlets never ask."

Most modern editions, therefore, are texts that Shakespeare might not recognize as wholly his own. As we have seen, the instability of the text began in Shakespeare's lifetime and has continued without pause to the present, especially in the performance history of the play. With a full running time of about four hours, *Hamlet* is rarely performed *in toto*. We don't have an actual performance script of *Hamlet* from Shakespeare's company, but as Shakespeare came back into the English repertoire after the Restoration, theatrical companies made significant cuts and alterations to their acting scripts of the play. In 1660, Davenant's and Betterton's

"Player's Quarto" of the play modernized some of the language, which even then was becoming archaic, making over 300 text changes. Beginning in the 1700's, a purchased book copy of Hamlet would typically have not only the text but annotations, beginning the long tradition of intertextuality that marks modern editions. It is also at this time that reading Shakespeare rather than seeing or hearing Shakespeare becomes the norm, and the author as playwright gets displaced by the author as poet or bard.

Further destabilizing the original text, whatever it may have been, is the advent of "bardolatry" in the 19th century. As the English-speaking reading public grows larger and as changes in printing technology make mass readership possible, the *Collected Works of Shakespeare_*takes its place in the home beside the family bible as a source of secular "proof texts," providing a set of phrases which can be lifted, proverb-like, from the whole text and quoted for moral or corrective purposes by people who may or may not understand or even know the original context. ("Neither a borrower nor a lender be" is a typical example.)

In the 20th century, school texts proliferate, featuring heavily annotated versions of the play, with scholarly introductions, copious footnotes, appended critical articles, illustrations, web site tie-ins, and video links. The result is that the text of the play often becomes only a minimal part of what one reads when one reads *Hamlet*. Looking at a page from the Folger edition of *Hamlet*, we see on the left side an illustration of a springe to catch woodcocks, and several explanatory notes, and on the right page the Shakespeare text itself, neatly laid out with acts, scenes and lines numbered. In this next illustration we see the famous "To be or not to be" soliloquy on the left and, on the right, the explanatory notes whose bulk on the page outweighs the text itself. Reading "Shakespeare" now involves the eye jumping across pages, interspersing the continuous reading of the 17th century text with modernized notations that are, in my experience, sometimes as confusing as the archaic language itself to students.

If the printed text of *Hamlet* is unstable, that is nothing compared to the instability of theatrical productions of the play, each of which seems bound to throw off earlier versions and interpretations of the play to assuage what Harold Bloom famously called "the anxiety of influence." Modern actors and directors want to leave their particular stamp on their Hamlet or *Hamlet*. This is "the burden of the past" as Walter Jackson Bate put it, which contemporary artists are always anxious to unburden themselves of, even as they perform classic works in order to keep them from becoming mere museum pieces.

The performance history of *Hamlet*, is, of course, worth a book unto itself, so we can only do a quick and somewhat eclectic survey to indicate how unstable and unknown this most famous play in the world actually is. The collaborative and performative nature of theater almost guarantees that the written text, like a musical score in performance, undergoes changes from production to production.

The question "Who's Hamlet?" is asked in the play itself, and is answered in a multitude of ways. As Ophelia notes, Hamlet is composed of near equal parts of courtier, soldier, scholar, heir apparent, man of fashion, and popular idol. Which Hamlet comes to the forefront in a particular production or age will vary from century to century and production to production. There is no single Hamlet.

We are not even sure, really, what kind of play it is anymore. Shakespeare's *Hamlet*, of course, fits neatly into the popular genre of Revenge Tragedy of the late 16th early 17th century, with stock characters and situations that resemble those found *The Spanish Tragedy* of Thomas Kyd or *The_Duchess of Malfi* by John Webster. The play includes such familiar elements as a father killed, ghosts, mistaken identities, madness, and a play within the play. This was probably the 17th and 18th century interpretation of the play. Some modern productions play this element up, as did the Chicago Shakespeare Theater's production of with Ben Carlson in 2006. In this interpretation of the play, Hamlet becomes the revenger who delays his revenge, and when this element is highlighted, the emphasis is on action. The Chicago Shakespeare's production, without significant text cuts, seemed to come in about an hour shorter than other versions because of the lickety-split delivery and staging.

In the 19th century, the Romantics (Coleridge in particular) cast Hamlet in their own images as a melancholic seeker of truth, paralyzed by the depth of his soul, and so Hamlet the brooding Romantic comes to the fore. Coleridge's criticism of Shakespeare, while it rescued the bard from a lot of 18th century misunderstanding, contributed to the idea of Shakespeare as "poet" rather than "playwright," i.e. a writer primarily writing for the page rather than the stage, and therefore—like Wordsworth and Coleridge—a writer more interested in the internal drama of the character and the play's philosophical questions than matters of dramaturgy and theatrics. The result is the still-current conception of Hamlet as a "Byronic" hero, doomed, depressed, brooding, and internalizing.

In this incarnation, Hamlet becomes a star vehicle for such 19th and 20th century stars as Thomas Keene, Henry Irving, Edwin Booth, Robert Mantel, and John Barrymore, each of whom sought to put stamp on the play. In the late 19th century, the prince of Denmark was even played by a woman, Sarah Bernhardt, a gender-bending feat accomplished later by Fiona Shaw.

Another interpretation makes much of Hamlet's keen intellect. This interpretation of the character, as scholar and intellectual, was the hallmark of Nicole Williamson's 1968 Hamlet. Williamson played the prince as a snarling, angry, bright boy, who finds himself in the midst of carnal court (which included Marianne Faithful as Ophelia having a suggested incestuous relationship with Leartes). This Hamlet is in search of a coherent life philosophy and finds himself intellectually revolted at having to cross the line into bloodshed and join the others in the grubby business of life. The philosopher Horatio assumes more importance in this version, which becomes expressive of the general student unrest of the late 1960's, even though the production uses Renaissance dress and sets.

As Gary Taylor points out in his important work, *Reinventing Shakespeare*, each age recreates Shakespeare in its own image. ¹⁰ In the 20th century, Ernest Jones famous Oedipal interpretation, written in 1910, influenced many interpretations of the character, the most famous being Laurence Olivier's 1948 film. In Act 1.3, we see Gertrude practically seducing her son. Olivier cast Eileen Herlie, 11 years his younger, to play his mother. (Interestingly, Herlie played a more age-appropriate Gertrude nearly 20 years later in the Richard Burton/John Gielgud production that was a Broadway smash.)

In 2001, director Michael Almereyda brought out a filmed *Hamlet* in which the melancholy prince becomes an alienated Gen-Xer (Ethan Hawke) whose father (Sam Shepard), then his uncle Claudius (Kyle MacLachlan) run Denmark Incorporated, a Wall Street mega-corporation.

Productions like Kenneth Branagh's in 1996 take the angle that *Hamlet* is an "important" historical drama, and every frame of the film seems to scream big budget epic. On the other hand, Peter Brook's slimmed-down, even anorectic 2001 *Hamlet* casts it deliberately as being a play owned by the entire world, with an international cast featuring a black Hamlet (Adrian Lester), East Indian Polonius and Ophelia, and a Zen master First Player. The set is deliberately blank, allowing us to impose on it our own imaginary Denmark.

The by-no-means final extension of de-stabilizing the text may come in Alexander Fodor's *Hamlet*, starring Wilson Belchambers. This 2007 film presents a self-consciously "arty" *Hamlet* in which Polonius is replaced by Polonia, Ophelia's wicked sister; Horatio becomes Horatia, who secretly and unrequitedly loves Hamlet; Ophelia is a heroin addict; and the ghost mercilessly beats his son up on their first meeting. A *Film Monthly* critic called it, generously, "a boring, incoherent mess," but it is simply an unsuccessful attempt to throw off the anxiety of influence and the burden of the past and test the limits of a classic. Shakespeare's play will, no doubt, survive.

This classic of the English language has remarkably survived crossing borders of both space and time, becoming a brilliant anti-Soviet parable in 1964 under director Grigory Kosintsev. Hamlet is played by Innokenti Smoktovsky. Kosintsev's glorious black and white cinematography and Boris Pasternak's Russian rendering of Shakespeare's text combine with a score by Dmitri Shostakovich to create a highly symbolic and moody film. Set in the Renaissance but clearly calling forth a critique of totalitarian Soviet society, the film is notable for its eerie treatment of Ophelia's (Anastasia Vertinskaya) mad scene.

The Peking Opera's version, *The Tragedy of Zi-Dan* (2008), translates the bard's verse into Chinese and the conventions of Western theater are supplanted by the hallucinatory visual spectacle of Chinese Opera. The script focuses on the family dynamics, and the elaborately costumed actors perform in traditional style. Shakespeare's script makes the transformation in amazingly good shape, and the characters of the two families involved (elder Hamlet's brother, wife and son, and Polonius and his children) fit surprisingly well into stock character types of Chinese opera. The supernatural effects are truly eerie, and the choreography of the fight scenes is amazing, but underneath the cultural dislocations, one senses the universality of the story, stripped down to its intimate family tragedy skeleton. It both is and is not "our" *Hamlet*.

Mystery Science Theater 3000 even has a version which comes close, at times, to metacriticism, as the lost astronaut and his robot companions watch and comment upon a German language *Hamlet* starring a very young Maximilian Schell (1999).

Spinning off from the play itself, as from the Mona Lisa, is an endless list of kitsch products that may, or may not, have anything to do with the play and performance of the play, but which further obscured the "original." Coffee mugs emblazoned with such slogans as "Hamlet is my homeboy," or with quotations from the text "to be or not to be," are marketed along with Hamlet upscale collectibles such as porcelain figures from Lladro and downscale Victorian Toby mugs with Hamlet and Yorick's skull. T-shirts with "The lady doth protest too much, methinks" or "Nymph in thy orisons may all my sins be remembered," are marketed on line. Some of these shirts attest to their owner's hipness as the "2B or 2B" T-shirt with the "not to be" phrase indicated by a crossed circle, the international symbol of negation. These objects

mostly serve to notify others of their owners taste, education, or sense of hip irony, whether they understand or have even read the play or ever seen it performed.

Spin offs of Hamlet abound, most famously Tom Stoppard's Rosencrantz and Guildenstern are Dead, and, at one further remove from Hamlet a deadpan Millennial spoof called Rosencrantz and Guildenstern are Undead (2009), in which an out-of-work young New York actor and his friend are sucked (pun) into directing and starring in a version of Hamlet written by a crazed Romanian vampire. They gradually realize that all the other actors are also vampires or zombies. This spinoff of a spinoff of Hamlet is actually funnier than you'd think a low budget indie should be, but its appropriation of Hamlet does nothing to help us see the play.

In the end, *Hamlet* is so ubiquitous that just a few gestures serve as synecdoche of the whole. The Reduced Shakespeare Company's version can finally be performed in less than a minute, forwards, and even shorter backwards, without apparently losing much.

At this point, it should be clear that neither *Hamlet* the play nor Hamlet the character has any discreet existence anymore, if they ever did. Rather, they dissolve into the cultural milieu, becoming so interweaved with our identities as postmodern educated individuals that they are impossible to separate, really, from the cultural flux, making it as impossible to see or read that play as it is to view the Mona Lisa from any innocent vantage point. The play is the thing, as Hamlet himself might have said, but it is also no thing.

However, as Calvino pointed out, a true classic is inexhaustible. I attended the 2006 Chicago Shakespeare *Hamlet* twice, and both times, as Gertrude went to drink from the poisoned cup in the final scene something extraordinary happened. The staging, pace and intensity of the production were such that a good percentage of the audience audibly gasped when Gertrude raised the cup to her lips and, with Claudius, they seemed shocked to see her imbibe the poison. Surely they all knew she had to drink the cup—it is in the script—yet such is the power of a true classic that it never loses the ability to surprise us, no matter how familiar it becomes. The rest is silence.

NOTES

- Italo Calvino. "Who Reads the Classics?" in *The Uses of Literature*. Patrick Creagh, trans. Sand Diego: HBJ. 1986. 225.
- 2. All images in original talk from ArtStore.
- 3. Saxo Grammaticus, "Amleth, Prince of Denmark." Oliver Eton, trans. In The Danish History of Saxo Grammaticus. London: David Nutt. 1894. Web.
- 4. Maxwell, Julie. "Counter-reformation versions of Saxo: A new source for *Hamlet?*" *Renaissance Quarterly*. 57.2. Summer 2004. Web.
- 5. Ibid.
- 6. G. Blakemore Evans. "Shakespeare's Text." *The Riverside Shakespeare*. Boston: Houghton Mifflin. 1997. 55.
- 7. Shakespeare, William. *Hamlet*. G. Blakemore Evans, editor. *The Riverside Shakespeare*. Boston: Houghton Mifflin. 1997. Text notes to III, i. 1239.
- 8. Shakespeare, William Mr. William Shakespeare's Comedies, Histories, & Tragedies: a Facsimile of the First Folio, 1623. New York: Routledge. 1998.
- 9. Ibid, xviii.
- Gary Taylor, Reinventing Shakespeare: a Cultural History from the Restoration to the Present. New York: Vintage. 1989.

CHRONOTOPES, ZONE BORDERS AND WAITING FOR A PLACE TO BELONG

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Time has changed, but nothing else, for time is a place where the past overshadows the present and develops into a space with divided experiences. Examination of M. M. Bakhtin's theories on chronotopes can provide deeper development of artistic imagery based on human activity. What do zone borders look like? Beyond historic militarized chronotopes, one can find them "in the margins" of isolated yet historical inhabited spaces and along lonely roads where time is extra-temporal. Can we use this knowledge to develop a visual sort of double-thinking?

John Forrest of "Lord I'm Coming Home: Everyday Aesthetics In Tidewater In Tidewater, NC" discusses the need to study the total experience of a culture as a participant as well as an observer. This approach requires study of the landscape, the people, the architecture even the food to grasp the full social context of a region.

While developing the concept for an artist's book based on the centuries-old historic architectural imagery located along the winding roads of the Tidewater region to the Appalachians, I began to study the area's entire aesthetic experience. This research is a series continuation of "From Here to There: Along the Crooked Road" and requires insight on how we view historical landscapes—specifically how we view what "lies before us (as in Western thought) or what lies behind us," as the Native Americans believe. (Jantzen)

With regards to my studio-working method, I embrace the creative process that requires me to focus on the discovery of the unfamiliar. Before I construct a piece, I construct its meaning – a story—matrix of personal, cultural, and archetypal associations within which my assembled fragments will find their place. The work reveals multiple layers of material and meaning. I typically use a sketchbook for recording sketched images and also to put down extensive written notes recording my impressions and ideas for transforming these impressions It is my intention to make a connection to the region's history through stories that include the human-built environment—architecture in all its manifestations—within the natural landscape of woodland, farmland, and the community commons. Can I develop art that moves from "conceptual abstract" to "narrative" as a means to bear witness?

Home is a mythical place, a conceptual extension for a displaced person... Architectural space articulates social order. A man peaks as an individual when he talks from his own doorway.

-Space and Place: The Perspective of Experience by Yi-Fu Tuan

Russian philosopher M.M. Bakhtin coined the term chronotopes to describe the way "time and space" articulates within the written narrative. The concept can be applied to other areas of the cultural arts. Chronotopes, corresponding to different genres and ideologies, transforms cultural symbols that allow time-space to become physical. Bakhtin's early research on "outsideness" included architectonic modeling for identity. One's identity, as Bakhtin described, does not belong to the individual, but is shared by all. Identity is an amalgamation.

The English's primary goal in America was to acquire land and create self-sustaining colonies.

Our cultivated land has been altered by the farming industry. Historic husbandry relied on indentured and enslaved workers. Commentary of southern culture includes cultural and economic zone borders. To fully understand the mindset of colonial landowners, we have to consider the feudal society of medieval Europe and how land – and people – were bought, sold and owned. Even though colonists did not have manors and serifs, there were classes of people that were not paid for their work.

Conceptually, home is a mythical place and our mixing of ethnic backgrounds increases our awareness of place. Oral history and stereotypes have changed our knowledge base.

The colonizing of America required displacing indigenous "First Nation" inhabitants - that were viewed as wild and godless beasts. Numerous treaties and reservations were formed to ease the unrest between the Virginians, Carolinians and Native Americans as settlers continued to encroach upon tribal lands. The NC and VA reservations contained some of the more fertile lands so it was not long before white interlopers continued to fuel the feuds and disturbances.

Colonial records and census records inform us that there were Native American and Caucasian liaisons. Many NA were Anglicized and assimilated into English culture—which they also used as a means to survive. State Archives also show several intermarriages. This entitled a white male married to a NA female permission to live and own NA land. In 1660, Virginia determined that "an Indian sold by another Indian or an Indian who speaks English and who desires baptism will now review his or her freedom." This bill provided incentive for land owners and masters owning war captives to downplay Indian ancestry of their enslaved. These former slaves "retained the stigma of being former slaves." (Pony Hill/Colonial).

I was sold when I was ten. The paper on me was kind of a mortgage. My greatgrandpappy was an Indian chief, a Cherokee

- Richard Mack, SC *Voices of Carolina Slave Children*, ed. and compiled by Nancy Rhyne

By 1790, most of the Chowan reservation lands were gone. Gates County submitted a petition that further liquidated land claims of this "mixed with Negroes" communities. In 1850 Norfolk County, free Negroes and mulattoes paid a tax in order. Understandably, mixed-blood peoples requested "certification" by county courts to be recognized as Native America.

Historians theorize dark skinned mixed races were descendants of Portuguese sailors, Moorish pirates, shipwrecked Italians, or lost colonies of Roanoke Island. They are known as Melungeons, Red Bones, Issues, Red Legs, Pond Shiners, etc.

Pre-1900 documents suggested that the mixed-race residents of Sumter, SC were of Turkish (Arab), African, and Native American ancestry with ties to Tuscarora of North Carolina. These "Turks" lived separately geographically and socially from whites and blacks of the area. Several families started attending the separate "Turk" school. At the time of the American Revolution there were English speaking, Christianized Native-White mixed bloods living in Halifax, NC and also maintained a village among the Catawba at the NC/SC borders called "Turkey" Town.

Gerry Pratt links architectural forms to identity and social status in "The House as an Expression of Social Worlds." Melungeon was a fighting word, stigmatized due to their dark

skin. They lived racially segregated in primitive living conditions on inaccessible mountain ridges for centuries.

"An unhappy dream house is depicted as motionless." Francoise Minkowska

The Great Dismal Swamp also provided a hiding place. This vast wetland, that is only 10 percent of its former size, covers more than 110,000 acres on the border of Virginia and North Carolina. Poisonous plants, snakes and spiders inhabit the area as well as biting insects and dangerous wildlife. Yet, the wetlands were used by Native Americans to avoid European encroachment and later as "the road to freedom" for enslaved people. Excavations reveal thousands of people lived in the swamps from the 1600s 'till mid-1800s. According to Dr. D. Sayers, assistant professor of anthropology at American University, the swamp harbored about five types of communities; escaped slaves, freeman, indigenous natives, criminals and enslaved canal laborers.

"Mammy was African. Pappy was a Native American Indian.... One day we found a pot of buried (Civil War) gold. We (moved) bought two lots on Senate Street, built a two-story and had rent money coming in."

Martha Richardson, Columbia, SC

-Voices of Carolina Slave Children, ed. and compiled by Nancy Rhyne

As I developed the concept for "A Woman's Work is Never Done," a soft book was the chosen structure since clothing is a basic human need. In an agricultural society, each family produced their own needed clothing. For these pages, used clothing was deconstructed into fragments and reconstructed to form imagery of home as found within the rural and isolated landscape. The surface is superficial as it shows daily tasks as related to household chores. The book form provided a natural split of left and right to suggest the assimilation into societal expectations. Mechanically produced hues and textures provide contrast to the controlled earthen hues of hand-dyed and hand-printed fabric hint to the double meanings. The richness of seasonal hues in the work's pages move from the cold grays and bitter browns of winter to the vibrant greens and yellows, cool blues and warm reds of early spring. Multi-faceted story-telling lay just below the surface of the layered fabric. The recurring house-form merges with drawn nests, birds and sacred circles to create a subtle story contained just below the layered surface.

When experiencing the rural landscape, we should review the fragile voices that live on amongst the fog and drizzle. We should walk the land listening for voices, the traces left behind, and reflect on the intimacy of regionalism. Within these isolated communities, there is a timeless imagination of space and a yearning for a place to belong. I seek to seduce the viewer beyond the boundaries of the surface to the remote places of nature, rural life and even urban sprawl. These details spawn stories for the viewer's imagination and capture life in its most abandoned corners.

The	happy	househ	ıold	is	a fl	louris.	hing	nest
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-Thoreau

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HARPO MARX AS TRICKSTER¹

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"Where is the dirt work of democratic mass society? Where has trickster's spirit settled?" (Lewis Hyde, *Trickster Makes This World*)²

"No generation understands him fully but no generation can do without him." (Paul Radin, The Trickster)³

Consider this. In 1936, Harpo Marx was waiting in a reception line to shake hands with the former Prince of Wales and future King Edward VIII of England. When Harpo stretched out his hand, Edward handed him his leg. It was a gesture Harpo had enacted many times in the Marx brothers' films, this slipping of his leg to strangers and familiars, friends and foes alike and momentarily disarming them, no pun intended, into holding it as it swung casually at the hinge of his knee.

It is one of Harpo's most eloquent tropes, for it demonstrates the power of the hinge. At the historical moment when the uncrowned king handed Harpo his leg, England was on the verge of war with Germany, though Edward would abdicate and his brother, King George VI, would lead England into war. Nevertheless, if we juxtapose Edward's homage to Harpo's trick with images of the hinge-denying Nazi goose-step, the metaphor is even more striking.

For tricksters, by being unpredictable and disruptive, fight against humanity's potential to turn against itself. They take on power, complacency, and rigidity, thus injustice and prejudice. In addition to his trickster mischief, Harpo shares trickster's egalitarian spirit, manifesting sympathy for the poor, immigrants, minorities, the underappreciated in talent and character, and sweethearts divided. He helps turn institutions inside out, making mayhem of power's penchants, most memorably, perhaps, its penchant for war. His chaos is temporary and cleansing. Societies and institutions are renewed by him. Groucho and Chico are indeed his cohorts, like the fellow tricksters Coyote⁴ pals around with, but of his brothers, only Harpo exhibits the full range and multiplicity of trickster traits.

To elucidate Harpo's trickster nature, then, we must investigate the archetype. An early trickster was the ancient Greek Hermes, who, like Harpo played a stringed instrument, the lyre, and was a consummate thief, stealing Apollo's cattle. Trickster figures, appearing throughout the folklore of the world, are best represented in North America in Native American cycles of tales like those about Hare or Coyote, and in tales of Eshu, the Afro-Caribbean trickster with his double-sided hat. Trickster is a wanderer who is hard to arrest and examine, for he is playful and busy and chaotic. He can be lazy, though he gets involved in many a tangle to satisfy his need to eat. In fact, trickster of myth and legend is ravenously hungry. He is also hilarious and lustful, flatulent, and sometimes ambiguously or outlandishly gendered. He can seem simultaneously foolish and wise, a clumsy buffoon, barely differentiated from animals,

then suddenly manifesting the divine. His stories progress from troubled order through disorder to balance, passing through chaos.

And that the plot arc of Marx Brothers films, with Harpo at the heart of the disruption. Though it's problematic to lay a template on a character so unwilling to hold still, so essentially mysterious, and so disarming as Harpo, the trickster template fits him remarkably well. In the films, Harpo arrives, like trickster, in picaresque style from wherever he was elsewhere, often about ten minutes into the film, after the need for cleansing chaos has been established. He often carries a prop like his great shoplifter's overcoat from film to film, making him recognizably like Coyote on the road wandering from adventure to adventure. And he spins his mischief all the way to the last word, which, paradoxically and silently, he often delivers. With Groucho and Chico, he dismantles the microcosms of duchies, ships, colleges, opera companies, hotels, and department stores; he humbles the wealthy and powerful; and he discombobulates value systems like classism and colonialism along with enterprises like land speculation, high art, collegiate football, prohibition, war, medicine, horse racing, and even cinema itself.

Furthermore, Harpo's persona, like trickster of myth, seems to be not quite of the world of men. This is due to his tantalizing complexity enhanced by feats of magic. He maintains affectionate relationships with horses, seals, ostriches, lambs, and frogs, then arcs to angelic when he plays the harp. Like the clumsy Mudheads of Native American lore, he foils himself along with his antagonists yet somehow remains cunning. At times his talents are surreal: he runs up curtains, brings statues to life, steals a birthmark, plays in a trio with himself, and hosts a tattoo of a dog that barks on his chest. Harpo's silence, the highest volume aspect of his persona, is the most complex in terms of his trickster essence. Like an animal he is mute; and animals bond with him. Like child he is inarticulate; and children love him. He doesn't speak, yet he puns, overhears dire plots, and mimes danger. In fact, Harpo's lexicon of props and gestures transcends English, giving the immigrant and even the babbled world direct access to his utterances, an inclusiveness that stands in opposition to xenophobia and nationalism, both on their lethal rise between 1929 and 1940, the years most of the films were made. During those years, even in America, legislation was being drafted—as it is being drafted today—to stem the flow of immigrants.

Ultimately, Harpo's silence offers a critique of the limits of language and suggests a prescient, Adorno-esque despair. Yet Harpo's miming also helps us see. In the midst of the quiet, we focus. In spite of his muteness, Harpo communicates humor, protest, irony, and even awe in those close-ups when he beholds human generosity or heartache. Harpo's silence has much trickster resonance: it is, essentially and paradoxically, speech.

Harpo sometimes expresses his trickster nature via metonymy. One trope, reminiscent of trickster's legendary flatulence, involves Harpo's horn, his mouthpiece but also his *tuchus*-piece. This is hinted at in the very first film, *The Cocoanuts*, when Harpo honks his horn and his brothers run out of the room. In the stateroom scene in *A Night at the Opera*, the flatulent nuance of his horn reaches full swell when Groucho keeps adding an additional hard-boiled egg to the dinner order each time the sleeping Harpo honks his horn, an olfactory metonymy. And Groucho stretches the metonymy to the auditory, as in "who stepped on a duck?" when he orders a duck egg after Harpo's half-toot finale.

Harpo's hyperbolic hungers also reflect the trickster archetype. Trickster personifies the body's vitality; likewise, food and sex are huge aspects of Harpo's persona. No Marx brother devours more food, not to mention non-food items, than Harpo does. In *Room Service*, he eats like a ravenous machine, consuming more and continuing long after the others are satisfied. And in the steerage spaghetti dinner scene in *A Night at the Opera*, an astounded Harpo has finally found a dinner consummate with his capacity to hunger. Sometimes he is so indiscriminately hungry that he eats things that aren't food, like a telephone in *The Cocoanuts* and a necktie, with condiments of course, in *A Night at the Opera*. Like Native American tricksters, who are notorious poachers, Harpo brings a live turkey to his starving friends in the hotel room in *Room Service*. And Harpo's woman-chasing lusts are a constant motif in the films. He often drops other mischief to take off after a blonde, or several, once even on a bicycle, a moment immortalized in a poem by Jack Kerouac.⁶

Also like trickster, Harpo bends gender. In *A Night at the Opera*, he waves around a salami reminiscent of the external phallus Coyote lugged around in his early inchoate days. And he even adds the spin of a Jewish joke, cutting the end of the salami in a mock circumcision and eating it —although we must acknowledge that sometimes a salami is just a salami. Conversely, Harpo is the only Marx brother to appear in drag in several films. He strips down to a female costume and poses coyly in *A Night at the Opera*; he disguises himself as bustle—not *in* but drag itself—in *Monkey Business*; and he somehow ends up wearing Grace Carpenter's high heeled shoe in *Animal Crackers*, to name a few. His cross-dressing reflects trickster's androgyny, part of his shape-shifting capacity. It should come as no surprise, then, that he hugs and kisses both men and women in the films with wild enthusiasm.

Harpo expands identity in other ways too. At times he is on more intimate terms with animals than with humans, wedded to or besotted with or collaborating with them, and is therefore reminiscent of animal incarnations of trickster like Spider and Great Hare. In *The Cocoanuts* he kisses a photograph of his sweetheart, a horse; in *Duck Soup* Harpo is in bed with a horse; in *At the Circus* he is coached at checkers by a seal, and fights evil from the back of an ostrich; in *Monkey Business* a frog abides under his hat, close to his mind.

Harpo also shape shifts, in *Monkey Business*_becoming Maurice Chevalier more convincingly than his brothers by lip-syncing with a phonograph strapped to his back. He disguises himself and his cohorts with beards stolen from aviators in *A Night at the Opera*, and he makes himself indistinguishable from Groucho in the mirror scene in *Duck Soup* by means of a nightshirt, night hat, and mustache. So Harpo's persona, like trickster's, is malleable, a quality summed up metaphorically when he strips off those layers of Lasparri's costumes, male to female, in *A Night at the Opera*.

Like trickster, Harpo is an adroit thief, and by stealing makes us rethink assumptions about the rights of ownership. Harpo steals his way through the films, often just for the fun of it, sometimes returning what he has stolen, sometimes stealing to help others. With trickster's tendency to destabilize fixed notions, Harpo makes us celebrate rather than rue his dexterous thefts. We also appreciate the pragmatic utility of the presumably stolen contents of his deep

pockets, like the hot cup of coffee, ice cream, a swordfish, a blowtorch, scissors, or a five-card flush, to name a few.

Ultimately, all of the films are driven by trickster's perennial conflict with the gods on high, whether those gods are anointed by wealth, political or institutional power, or even crime. Harpo, essentially a tramp, has a complex relationship with these gods, satirizing them in attire and swagger. Nor does he kowtow to the wealthy or powerful, who anyway tend to dismiss him until he does something obtuse like strip down to his underwear at a formal party. Yet even then they react to the superficial aspect of his gestures. Although he sometimes wears the vestiary markers of wealth, the wealthy usually miss the critique.

Nevertheless, Harpo succeeds, with his cohorts, in disrupting the equilibrium of the highly placed—perpetrating physical outrages on trapeze or examination table upon the wealthy dowager played by Margaret Dumont, for example, or taking on institutions, even the relatively benign or sacrosanct, when he turns letters into confetti or burns the college president's books. The chaos he creates is, in the end, good for all: relationships are refreshed and realigned, justice is won, lovers are united, and the powerful are humbled and chastened even if they're not overthrown.

Harpo exhibits other trickster traits in the films, like his tendency to inhabit liminal spaces—if the film itself isn't set where land and water meet, Harpo hangs around doorways, elevators, and stairways. He reflects trickster's talent for discovering opportunities, his accidental good luck, his spontaneous ethical impulses, his penchant for falling asleep at inopportune times, his casting his lot with the underdog—he is the only Marx brother in the films to step lightly over social barriers based arbitrarily on race or class—his zany impulsiveness, his alliance with the procreant urge, and his bending and stretching of physical reality unto the surreal, making us sense, abetted by his harp playing, the ancient and quasi-divine attributes of trickster.

Add this wonder: while Arthur Marx was channeling trickster and transforming himself into Harpo, first on the vaudeville stage, then in the relatively new medium of film, that medium was plucking Harpo from the flow of time, preserving his antics, and carrying him into the future. Now we have only to play a disc to resurrect trickster: in the five films the Marx brothers made for Paramount: The Cocoanuts, Animal Crackers, Monkey Business, Horse Feathers, and Duck Soup; the one made for RKO: Room Service; the five made for MGM: A Night at the Opera, A Day at the Races, At the Circus, Go West, and The Big Store; and the two released by United Artists: A Night in Casablanca and Love Happy.

In the end, we must return to Harpo's leg. The trope of the hinge tells us not only to seek the vulnerable place within a culture's or institution's power, but also to aspire to flexibility, to learn to hang loose if we want to strike an efficacious posture in a troubled world. Moreover, joints must be lubricated and exercised to move well and painlessly, which is trickster's work in cultures. And there is no other trope that he injects into the films more frequently and with more quiet insistence than the trope of his proffered leg swinging at the knee, a lesson taken to heart in England in a precarious time.

NOTES

- 1. This essay is excerpted from "Introduction Part One: Establishing Shot" and "Introduction Part Two: A Preview of Coming Attractions" from my book-length study of Harpo Marx titled Harpo Marx as Trickster: Why We Laugh at Him, Why We Love Him, Why He Seems Divine. Subsequent chapters examine Harpo closely in each of the thirteen Marx brothers' films, and the book closes with a montage from all the films. It is seeking a publisher.
- 2. Lewis Hyde. *Trickster Makes This World*. New York: North Point Press, a division of Farrar, Straus, and Giroux, 1998. Hyde's book provided scaffolding and vocabulary for this project, and for that I am deeply indebted.
- Paul Radin. The Trickster: A Study of American Indian Mythology. New York: Schocken Books, 1956. I am also indebted to Radin for grounding in stories from the Winnebago Trickster Cycle of Tales.
- 4. Coyote and Hare are incarnations of trickster in Native American cycles of tales.
- 5. The trickster Eshu, wearing a hat that is black on one side and white on the other, likes to confound witnesses, making them to fight over what they actually saw: a man in a white hat or a man in a black hat? Coincidentally, the double-sided hat motif is evoked several times in the films: in Zeppo's half-hat after an encounter with the scissors-wielding Harpo in *Duck Soup*; in Groucho and Harpo's hats, one white and one black, in the mirror scene in *Duck Soup*; and most significantly in Harpo's blacking of half of his face with axle grease (the protagonists stratagem to escape arrest by blending in with the black community): in this way Harpo interrogates the notion of racial identity—who is he? and according to whose point of view?—in an otherwise uncomfortable scene.
- 6. Jack Kerouac, "To Harpo Marx." In Jason Shinder, Ed. Lights, Camera, Poetry! American Movie Poems, the First Hundred Years. New York: Harcourt Brace & Company, 1996, p. 41.
- 7. In cycle 16 of "The Winnebago Trickster Cycle," in Radin's *The Trickster*, trickster sends his penis, which he carries in a box, across the water to have intercourse with the chief's daughter.
- 8. In cycle 14, trickster, having burnt his own anus, comes upon a piece of fat on the road, eats it, pronounces it delicious, and only then realizes it was a part of himself.

HERBARIA: BORDER CROSSERS EXTRAORDINAIRE

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Herbaria are organized collections of plant specimens. Most of these specimens are pressed plants attached to thick sheets of paper and labeled as to species, place, and date of collection, and collector. There are also bulky specimens like pine cones that are preserved in boxes, small ones such as mosses kept in envelopes, and delicate ones in jars of alcohol. One of the largest herbaria is housed at the New York Botanical Garden in the Bronx (NYBG) and has over seven million items. But why save so many plants? These specimens are the foundation of botany, its essential reference tool. In any question about naming a plant, the ultimate authority is the plant itself. The actual specimen that was used in determining the species identity is called the type specimen and is considered particularly important (Bridson & Forman, 1998).

The value of herbarium sheets also goes well beyond taxonomy. They provide a record of what plants grew where and when. The Brooklyn Botanic Garden has an orchid specimen collected in the late 19th century in a marsh at what was then called Forebell and it now the site of Kennedy Airport—no more native orchids there. So herbaria can be used to track environmental change, including climate change. As it gets warmer, plants bloom earlier and if a species now blooms in April, and a 100-year-old specimen was in flower when it was collected in May, that is one more data point substantiating a warming trend. In another case, a study of herbarium specimens helped to pinpoint when a particular invasive beetle species first arrived in this country by noting the dates of the preserved plants specimens in which significant amounts of the anti-beetle secondary metabolites were first detectable (Zangerl & Berenbaum, 2005). There are even cases where herbarium specimens have been analyzed for mineral content as a way to identify areas where there are high concentrations of a particular mineral in the soil, and therefore may be places to mine for that substance (Mabey, 2010).

With so many functions, herbaria are obviously worthy of consideration. What I want to emphasize in this presentation is that herbaria are very good at crossing borders. In the examples I've already given not only disciplinary borders are crossed but geographical borders and borders of time as well. I argue that their importance and the interesting stories they contain deserve more attention than they have received, and this inattention is definitely to their detriment. They are border crossers that have managed to this without being detected very often. These collections are sometimes ignored and in some cases tossed out as not worth keeping (Anderson, 1996; Suarez & Tsutsui, 2004). Yet as Kerry Barringer of the Brooklyn Botanic Garden has noted, every specimen is unique and irreplaceable because it is a record of a particular species at a particular time and place.

CROSSING THE BORDERS OF TIME

Beginning with borders of time allows me to present a short history of herbaria. The first documented collection is that of the Italian Luca Ghini (1490-1556) a botanist and medical school professor who founded botanic gardens in Pisa and Florence. The oldest surviving herbarium collection was put together by one of his pupils, Ulisse Aldrovandi and dates to 1532 (Nepi & Gusmerol, 2008). Botanical gardens, herbaria, and botanical libraries all came into existence at about the same time, along with accurate botanical illustration (Pavord, 2005). All

were necessary for the development of the science of botany. Early herbarium sheets were usually bound in books, and the greatest collection of these is that of Hans Sloane, whose 265 volumes of plant specimens are now in the Natural History Museum, London. When Carl Linnaeus visited Sloane and examined this collection, he declared it a disorganized mess (Dandy, 1958), though this didn't stop him from using some of these specimens as the bases for a number of species descriptions. The disarray he saw in London may in part have persuaded Linnaeus to use a different method of organization: keeping the sheets separate and filing them in folders kept horizontally in shelves of a cabinet he had specially made for the purpose.

Since Linnaeus's time, this has been the standard method of storage, storing all the sheets of a particular species or genus in a folder, and all the folders are laid flat in cabinets. As the specimens of Aldrovandi and Linnaeus testify to, these specimens will last indefinitely if carefully stored. There are four major threats to such collections: water damage, fire, insects, and neglect. Thomas Jefferson had Meriwether Lewis learn to press plants before he left with Clark on their expedition. The first thirty specimens they collected were lost after they reached the American Philosophical Society in Philadelphia and some of the others were lost in a flood (Munger, 2003). Charles Darwin's collection which was sent to his mentor, John Henslow, managed to get back to England intact (Walters & Snow, 2001), but Alfred Russel Wallace's specimens from his expedition to South America were lost when his ship was wrecked at sea (Raby, 2001). Henry David Thoreau's collection is found at Harvard University, but the staff at the University of Connecticut herbarium recently discovered two sheets there, which they didn't know they had (Megan, 2011). Exciting discoveries like this are common in the herbarium world, because almost no herbarium has a complete record of what they possess. The largest herbarium, which is at the Muséum National d'Histoire Naturelle in Paris, had a million sheets that hadn't been cataloged before its recent renovation. A curator there told me that specimens were piled everywhere, making it difficult to move between the cabinets.

Since new species are still being discovered and plants are still growing, herbarium specimens are still being collected. As an example, Colin Cogdon, a butterfly expert on an expedition to Mozambique with the Royal Botanic Gardens, Kew, discovered a new mistletoe species in 2008; its description was published in 2010. Also, specimens of well-known species are still being gathered, often for study collections. Nassau County Community College campus on Long Island includes 19 acres of what was once the 60,000 acre Hempstead Plains. Over the past few years, botanists have begun to document the species on the plot with a collection of specimens. The Brooklyn Botanic Gardens is doing the same in surveying a number of nature preserves in the metropolitan area, and Michael Nees, a botanist at NYBG, is documenting the plant hybrids being grown in its greenhouses.

CROSSING SPATIAL BORDERS

It makes sense that the NYBG would record what is in its greenhouses, but Nees also sends duplicates of these sheets to the Missouri Botanical Garden Herbarium. Now it is rare for someone to *not* make at least one duplicate sheet. In some cases, 10 or more sheets with material from the same plant or at least from the same site are created. There are several reasons for this. Almost every herbarium staff person I speak with brings up the case of the bombing of the Berlin Herbarium during World War II that resulted in the destruction of almost its entire collection, which numbered over 4.5 million specimens and was one of the best in the world (Hiepko, 1987). So there is safety in numbers. If an earthquake hits a herbarium, as happened in Christchurch, New Zealand, other institutions which have

duplicates of what was lost can come to their aid, and at the very least there is a specimen somewhere of the lost plant.

In the past, plant collecting in remote areas could be a lucrative business. Plant hunters usually collected 10 or even a 100 specimens of a species, dried them, and sent them back home to be sold to collectors. For example, John Clayton, who immigrated to Virginia with his father in 1715, dispatched plants to England, and also to the Dutch botanist, Jan Gronovius, who wrote a flora of Virginia plants in the 1760s. The latter's plant collection was bought by Joseph Banks, so these Virginia plants ended up in England. Linnaeus also had some duplicates of Clayton's plants, and they too ended up in England because after Linnaeus died, his widow sold much of his herbarium to a British collector who went on to found the Linnaeus Society in London, where the collection is still housed (MacGregor, 2007).

In the 18th and 19th centuries it was common for the wealthy to study plants, and massive collection was a sign of wealth and learning. Hans Sloane is the premier example of this type, but there are many. Joseph Banks was in the generation after Sloane and built up an impressive collection starting with his trip around the world with Captain Cook on the *Endeavor*. Banks travelled with a team of naturalists including the botanist Daniel Solander was a Swede who had been a student of Linnaeus. Banks's collection ultimately went to what is now the Natural History Museum, London, but I have seen sheets with Banks's specimens at the NYBG, Missouri Botanical Garden in the United States, and at the botanic gardens in Canberra and Sydney, Australia. Is there any doubt that herbarium sheets are great border crossers?

Such specimens not only move around the world, but within a country as well. There is a sheet at the NYBG Steere Herbarium which the collection manager, Nicole Tarnowsky, showed me on my first visit there. It has the name "Custer" penciled on it along with specimens of the flowering plant *Aplopappus spinulosus*. Two of the plants were collected not by Custer, but by a botanist from the newly founded University of Michigan, Aris Berkley Donaldson, during an 1874 expedition Custer led to the Black Hills to survey the site for a fort in Indian country. Donaldson sent the specimens to John Merle Coulter, a botanist at Hanover College in Indiana. Coulter subsequently moved to Wabash College and took his herbarium with him (Masson, 1994). At the time, a herbarium was often considered personal property, even by Hanover College which tried to hold on to this one by offering to buy it from Coulter. By the 1980s, Wabash College's biologists were less interested in plants than in cells and molecules. Like many other institutions including Dartmouth that disposed of some or all of their specimens, Wabash was looking to make room for other types of biology and to save itself the expense of curating its herbarium (Hallowell, 2002). The College agreed to donate it to NYBG which had a reputation of taking in "orphan herbaria" (Funk, 2003)

This next example involves not so much herbarium sheets moving around, but the plants and knowledge of them. It also is a good segue into the final section of this presentation. This tale involves the Harvard botanist, Oakes Ames, who was an orchid specialist, and his wife Blanche, an artist (Ames, 1979). When he was courting her, he gave her a microscope so that she could see even the minutest of the orchid's wonders (Ames & Ames, 2007). Little did she know that she would spend fifty years drawing these plants in botanical illustrations for Oakes's many books and articles. She also did wonderful watercolor renderings, often in the service of science. In 1922 Blanche and Oakes visited the herbarium of the Botanical Museum Berlin-Dahlem. While there, she did a number of watercolors of various orchid species, completing

several each day (Angell & Romero, 2011). When they returned to Massachusetts, Oakes pasted these to herbarium sheets along with the pressed cuttings taken from the Berlin collection which were used as Blanche's models and then preserved by Oakes. The sheets are now particularly precious because, as I mentioned earlier, almost all the specimens in Dahlem where destroyed in a 1943 bombing raid.

CROSSING DISCIPLINARY BORDERS

These sheets in Harvard's Ames Orchid Herbarium are also good examples of specimens that cross the border between science and art. In fact, specimens can cross a number of such disciplinary borders, depending on the vantage point of the collector. You might be surprised at some of those with herbaria. The philosopher Jean Jacques Rousseau not only made a number of plant collections, but also wrote a series of letters advising the daughter of one of his patrons on how to create her own herbarium (Cook, 2007). These letters were published and their translation into English (Rousseau, 1979) is credited with interesting British women in studying botany (George, 2006). In case you think philosophy and dried plants don't mix, there is a new book out called *Plants as Persons*, subtitled "A Botanical Philosophy" (Hall, 2011). And Johann Wolfgang Goethe who could also be considered a philosopher as well as a distinguished poet and novelist, was a student of botany and kept an herbarium (Baumgartner & Moe, 2008). Later in the 19th century, Emily Dickinson created one and wrote to one of her school friends to ask if she too was collecting flowers, because "most all girls are making them" (Dickinson, 2006, p. 24).

In the 20th century Paul Klee kept an herbarium, though hardly a botanically correct one since none of the specimens are labeled and they are set on blackened paper (Baumgartner & Moe, 2008). However, they were the inspiration for many of his artworks including one called Botanical Theater. A number of present-day artists are also interested in pressed plants. The Brooklyn artist James Walsh has created herbarium sheets as part of his Arctic Plants of New York project (http://observatoryroom.org/2010/11/22/arctic-plants/), and Joanne Karr has drawn inspiration for her nature prints from the herbarium of the 19th-century Scottish baker/botanist Robert Dick (http://joannebkaarbakersbotanistswhalers.blogspot.com/). I saw a painting recently by the German artist Anselm Kiefer; it's called Evil Flowers and there are a number of dried foxglove plants set against a painted background. In another work, Her Golden Hair, Margarete, there are strands of hay also set against a painted background.

CROSSING THE BORDER TO CYBERSPACE

While herbaria have been around for hundreds of years and many consider them to be passé, they are also at the technological forefront. One reason is that they've been found to be a source of DNA for genetic studies. This doesn't work for all pressed plants, but DNA has been extracted from specimens more than 200 years old (Andreasen et al., 2009). Secondly, the information on herbarium sheets is being digitized at many herbaria (Canhos et al., 2004). Australia has completed a massive project in which they have input the label information from every specimen of Australian plants housed in state herbaria. Finally, photographic or scanned images of herbarium sheets are now being created by the thousands. In an ambitious project called JSTOR Plants and funded by the Mellon Foundation, over a million sheets have already been scanned and are available on the web.

This move into cyberspace is in part an attempt to right an imbalance found in threedimensional space. As I mentioned earlier, plants that are collected in one part of the world often end up in another part. As one example, in the family Rubiaceae there are 13,000 species in 611 genera. Europe only has 14 genera while Angola has 108. Yet 96% of the type specimens are in Europe (Figueiredo & Smith, 2010). This is the result of the fact that in the past most of the collecting was done by individuals from wealthy nations, often colonial powers, who then returned to the homelands with their specimens. It was to decrease this inequality that the JSTOR project was begun. While having high-quality 600 dpi images of sheets available on the web is useful, it assumes that Third World countries have the technology to access these images. In addition, an image can never replace the sheet itself if for no other reason than that you can't get DNA out of an image. However, having images available electronically is definitely a step in the right direction toward righting the inequities. Also, it's great for a teacher like myself. I can bring herbaria into the classroom and give my biology students a taste for the wonders hidden in these little-known treasure troves. Many of the sheets are aesthetically beautiful, some have intriguing stories connected with them, and all of them are important documents about the living world.

NOTE: I would like to thank the herbarium curators mentioned in this articles, and those not mentioned by name, for all their generous assistance.

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WORLD ROCK ART, NO BORDERS: A WORLD MUSEUM

David E. Harmon Sterling College

I wish to thank you attending this panel and my talk. I wish to note that I am a studio art professor and not an art historian or anthropologist although I have always been interested in these fields of study. My interest in rock art was birthed in having seen firsthand many of these beautiful and mysterious art forms created by hunter /gatherers including ranchers and herdsmen many various world landscapes, rock faces, caverns, caves and even under water in subterranean caves. My art forms manly paintings were stimulated by these works. The irony in this is that the extant rock art is informed by individual cultural contexts and on scared landscapes. This is a foreign concept to us as westerners who mostly create solo act art although collaborative works are being created. I am an associate professor of art at Sterling College located in central Kansas. Our location is in the great plains once home to many great Native American tribes such as the Arapahoe, Cheyenne, Crow, Kansa(whereby the state Kansas had gotten its name)Pawnee, Shoshone and Sioux. In the following presentation I wish to reveal a commonality which exists among world rock art forms which exist on all continents. I will present slides from both Native American rock art as well as other rock art forms found worldwide. We may have all heard of the fact that for many indigenous peoples throughout the world including traditional North American Native Americans there is no word for art. Art is a part of life or existence.

Rock art can be defined as:

Pictographs: painted images painted by brush or by hand or sprayed usually within cave entrances or in caves.

Petroglyphs: carved or incised /engraved onto rock surfaces; more of these are seen throughout the world than any other rock art technique.

Geoglyphs: mysterious images, quite large in surface area which can really only be seen aerially Intaglios: Intaglios are surface depressions of animal shapes, such as the 160-foot-long serpent near Lyons, Kansas holding a ball in its mouth It is believed the intaglios may have been used in religious ceremonies depicting the winter and summer solstices. As days became shorter and nights longer, the sky would take on greater significance to the Plains tribes with the positions of the stars and planets.

I first became interested in rock art when in the 1980's, I took a position as a visiting professor of painting at The University of Arizona, Tucson. My wife Susan and I discovered a trail in the Saguaro National Monument park containing several Native American petroglyphs. We found the images so available and sadly unprotected. Exposed to the intense sunlight day after day they change very little. Some patina is evident on the surface. Using a subtractive carving technique, artists chipped away at the dark rock surface revealing the litter, soft underbelly of rock, thus creating their cultural imagery replete with their cultural context worldview.

*SLIDES A and B OF SAGUARO NATIONAL MONUMENT PETROGLYPHS, TUCSON, AZ.

Many of these images are found throughout the American Southwest. I have observed these images close-up as evidenced in this image of myself in 2007 visiting the Valley of Fire State Park.

*SLIDE C. of me at Valley of Fire State Park, North of Las Vegas, Nevada. On another occasion I saw some wonderful pictographs beneath a cliff side and a cave close to Billings, Montana.

*SLIDES D, E. Pictograph Cave, Billings, Montana The Pictographic Cave State Park literature describes the following:

The natural shelters are nestled in a sandstone bluff on a well-traversed path extending south from the confluence of Bitter Creek and the Yellowstone River, 6 miles (9.7 km) south of Billings. The cave complex has long been a site of mystical power, a culturally significant gathering place for American Indians. On the interior wall of Pictograph Cave (the only one containing rock art), archaeologists discovered more than 100 pictographs, painted between 2,145 and 200 years ago. They also found stone and bone tools, moccasins, arrow shafts, basketry, grinding stones, and fire-starting tools. Excavations turned up jewelry too, such as pendants, bracelets, and beads beautifully crafted of seashells acquired from Pacific Coast Indians.

Rock art is found worldwide. There are sights found on all 5 continents including *petroglphs*, *pictographs and geoglyphs*. Our westernized world attaches consumer value to works of art created by the individual artist. In contrast, indigenous people groups from the past (and present) placed greater value on the spiritual worldview of their group rather than on the individual artist. Thus their art forms a sort of collective borderless consciousness.

Jean Clottes relates, in his book *World Rock Art*:

Rock art sites, in other words, have in virtually every instance have been chosen according to aspirations that have a universal character. This art is a phenomenon shared by all humanity, on all 5 continents, for tens of thousands of years. Everywhere it bears witness to sophisticated systems of thought and to the essential unity of the human spirit.

The artist is in the case of Australian aboriginal groups, is *an agent of dreaming*. The collective ancestral past from the spirit realm existed before humans yet reaches into the present informing their cultures accordingly.

*SLIDES F: An Australian pictograph

Many groups realized that images and their respective sites are sacred and not confined to individual cultures/tribes. Many groups allowed other tribes to pass into their territory along pilgrimage trails to these infamous locations.

*SLIDES G: Selected Native Trails on the US Southern Great Plains
Borders did not exist much as we in our society love to do determine. An easy to understand
universal Sign language developed among tribes to simply communicate peaceful group travel
intentions to pass through various tribal territories.

*SLIDES 1, 2, 3: Photograph of Native American using hand talk sign language, diagrams of hand talk describing long time and the sun

I conversed recently with Dr. Don Blakeslee's, a full professor of anthropology at Wichita State University, Wichita, Kansas. I asked him a question about borders and interaction among various tribes especially when pilgrimages to sacred sites occurred at various times. What I found astounding is the fact that most Native American tribes, through an oral tradition, had heard of sacred caverns/holes in the earth which have a womblike symbol. On the other hand, mountainous areas seem to be pointers toward the sky-links to the divine. Native American Trails today are hard to find especially in the west trough the Great Plains where I live. The white man left wagon wheel ruts which are easier to see. Thus, the practical Indian Sign language developed to communicate to all; ones intensions to cross territories peacefully rather than set borders (I rather like the definition of territory as it implies an indeterminate geographical area) inhabited by in this case plains Indians. These included Arapahoe, Cheyenne, Crow, Pawnee, Shoshone and Sioux all having different vocal dialects, ingeniously and easily conversed in sign language .A universal hospitality was practiced among various Native Americans including preparing meals and shelter for those on pilgrimage. WP Clark, a US army captain, wrote a book in 1885, entitled The Indian Sign Language summarizing his experience having learned the language:

I found that the Indians were wonderfully good and patient instructors ,and that the gesture speech was easy to acquire and remember...Broadly, the term language may be applied to whatever means social beings employ to communicate passion or sentiment, or to influence one another ;whatever is made of a vehicle of intelligence, ideographic or phoenitic, is language , and the object of language is to arrive by skillful combinations of known signs at the expression of something unknown to both of the parties;i.e.,the idea to be conveyed

One interesting sacred destination and one of the most well known is the great *Medicine Wheel* located in the Bighorn Mountains of Wyoming. I took a trail to the site in summer 2003 while doing an artist residency at the Jentel Residency in Banner, Wyoming. Here you can see a diagram, a photo, my drawing of Medicine Wheel and a drawing I had made inspired by a nearby petro glyph.

SLIDES 4,5,6,7:

- Diagram of Medicine Wheel,
- Photo of object tributes attached to the rope barrier of Medicine Wheel
- My interpretation of *Medicine Wheel*, ink on illustration board, 30" x40"
- My Ink Drawing of a petro glyph

Pilgrimages were common at various times to make homage to these images along cliff sides located in, next to or enroute to landscape locations. These sacred sites included holes in the earth, springs, geysers, mountains, caverns and caves. It is a fact that location/landscape was paramount as to where rock art was created. Much world rock art including *petroglphs*, *pictographs*, *geoglyphs* and *intaglios* were deliberately created—along pilgrimage trails leading to sacred sites known to many world indigenous peoples as a means to visually convey great

narratives within their mythology/lore. The following is a group of world rock art sacred sites along with respective petro glyphs, pictographs, geoglyphs and intaglios:

SLIDES OF US AND WORLD ROCK ART LOCATIONS, PETROGLYPHS, PICTOGRAPHS, GEOGLYPHS and INTAGLIOS SHOWN ON VARIOUS SITES: SLIDES: I-XXXII

One universal image that seems to unit all rock art pictographs is hand stenciling done by blowing pigment across their hand making a negative image. Sometimes hands were dipped in a liquid version of pigment and stamped onto the rock surface. This seems to link humankind across disappearing borders as a record of existence (we were there). A universal wisdom abounds uniting everyone worldwide in a mysterious wellspring of spirituality and humanity. After all, isn't visual art really about outward expression of the inner soul?

CONCLUSION:

In the summer of 2010, I was a visiting artist in Alamosa, Colorado. This location is relatively close to Sante Fe and Albuquerque, New Mexico. Early one morning I visited the Petroglyphic National Park maintained by the National park service. The petro glyphs are in very good condition but as you can see by these photographs how housing developments are located in close proximity of the park. There is always a danger of encroachment worldwide as construction continues. This is both good and bad in that public awareness is visible yet vandalism is always a threat to the preservation of these precious images.

GOLEM AND THE SUFI

Maureen Korp Ottawa, Canada

Not Long After My Arrival in Lahore, Pakistan, Australian printmaker Damon Kowarsky sent me jpegs of new work, prints he had created during a recent residency at the university where I had come to lecture. In those cityscapes, I saw a monster. Startled, I wrote straight off, "Is this figure Golem?"

Kowarsky replied, "Yes, and you are the first person to name the monster."²

By any name, Golem is terror, terror personified. In folklore, Golem is identified as a monster, not-quite human, made of clay and clotted blood,³ in Hasidic folk tales, Golem is a symbol of knowledge improperly used.⁴ The story is an old one, a tale folklorists trace back to the time of the Babylonians or even to the Indus Valley civilization, the lands of Iraq and Pakistan today.⁵

Golem thrives in Pakistan, a nearly failed state having nuclear weapons. Over the last ten years, perhaps as many as 40,000 people in Pakistan have been killed in the "American war on terror," as Pakistan's press inevitably terms it⁶

By the end of 2009 when I left Lahore,⁷ on average there were six terrorist attacks *weekly*,⁸ attacks attributed variously to one or the other of, at last count, 21 different terrorist groups operating in the country.⁹ (*Taliban* is a collective term, from *Talib*, an Arabic word meaning "student.")¹⁰

The four artists whose work is examined in my paper know the dangers of daily life in Lahore, a city with a population of 7-10million. Theirs is an art of protest. They protest a world of manufactured, deliberate death, whatever the ideological reason. They and others of Lahore's artists and artisans are heirs to the city's old tradition of Sufism.

Sufis are mystics, ascetics, nominally Muslims. The Sufis' authority derives from their own knowledge of sacred truths, a knowledge found in the natural world. Throughout the subcontinent of India, Sufis have traditionally been storytellers, dancers, poets, artists. Today, living or dead, Sufis are primary targets of the Taliban. The Taliban blow up the graves of Sufi saints, too¹¹

David Alesworth, age 54, is the oldest of the four artists. Born in the UK, Alesworth earned his BA in sculpture from the Wimbledon School of Art in 1980 in England. In 1988, he moved to Karachi, Pakistan. Alesworth's work has been shown in India, Pakistan, Australia, Japan, and the UK.

Ahsan Nadeem Sheikn, age 34, earned a BFA in miniature painting at the National College of Arts in 2000. He then spent five years in apprenticeship to a Sufi master. His paintings have been shown in Norway and Pakistan. The artist is a multi-lingual poet, writing in five languages, ¹² as well, a gifted dancer of the classical Kathak repertoire.

Huma Mulji, born in Pakistan, age 41, earned a BA in sculpture and printmaking from the Indus Valley School of Art and Architecture in Karachi in the 1990s. Her work has been exhibited throughout Asia, the UK, and New York City. In 2009, her sculpture "High Rise" was part of the Asia Society's exhibition "Hanging Fire: Contemporary Art from Pakistan," curated by Salima Hashmi.

Lastly, printmaker Damon Kowarsky, age 38. Born in Australia, Kowarsky earned his BFA ten years ago at the Victorian College of the Arts in Melbourne. The artist then began wandering the world. He has worked as an archaeological illustrator in Egypt and Australia, taught printmaking workshops in Mexico and Pakistan, and exhibited his work in all of these places, plus the US, Turkey, Japan, and Tasmania.

DAVID ALESWORTH

In recent years, two subjects have emerged in David Alesworth's work—the nuclear pile built in the Manhattan Project of WWII, and the pile weave of oriental carpets. Alesworth worries about the bomb, and for good reason. Pakistan has the bomb. So does India. Moreover, Pakistan with Chinese help, "...is rapidly expanding its nuclear infrastructure." ¹³

In 2009, Alesworth exhibited 12.2.42, a site-specific sculpture constructed of 180 blackened steel boxes installed in the gallery of the National College of Art. The title refers to the date of the first nuclear chain reaction initiated in 1942.

As a "pile," the historicism of 12.2.42 was plain to see in its safe, secure NCA art gallery setting. The boxes¹⁴ of cyanide-washed steel polished with a Japanese lacquer were hand-built by the artist—each box the same dimensions as those used in the pile constructed by Enrico Fermi at the University of Chicago in 1942.

When the NCA exhibition ended, David Alesworth took his work home, crowding it somehow into the living room. Now renamed *Domestic Displacement*, the sculpture is realized, the artist, the artist writes, as the "...ideological displacement of an individual's living space in an increasingly theocratic society." Its immediacy is terrifying.

What to do? Maybe it is time to take a walk in the park. Clear one's head. Think about flying carpets, gardens, city planning, making things better.

In Alesworth's *Hyde Park Kashan*, 1862, we see the lingering flavour of the British Raj. The carpet itself is a Kashan, one woven in the mid-nineteenth century. Alesworth purchased the carpet in tatters, then had it restored in Lahore, reworking the rug and adding to it an overlaid embroidered design. ¹⁶ The design is one the artist adapted from a line drawing of a map of Hyde Park, dated 1862. Hence, the artist's title *Hyde Park Kashan*, 1862.

David Alesworth's re-worked carpet alludes to the start of the Indo-British colonial infrastructure in the subcontinent. In 1859 Sir Robert Montgomery arrived in Lahore to take up office as lieutenant-governor of the Punjab. Sir Robert's first order of the day appears to have been an enthusiastic run at civic renewal because he set right to work designing English gardens, parks, and even universities for Lahore, that ancient Mughal imperial city. 17 Much of

the Indo-British colonial infrastructure survives to this day, including the National College of Art.

AHSAN NADEEM SHEIKH

Like David Alesworth, Ahsan Nadeem Sheikh works with a fraught sense of local history. Sheikh's medium is miniature painting, paintings as complex meditations, presented on handmade paper—specifically, *prepared wasli paper*. Artists working with *wasli* describe its long hours of preparation as a necessary part of their artistic process. The work reveals itself, slowly.

In the 1999 series *Towards Ambiguity*, Ahsan Nadeem Sheikh uses an austere geometry to analyse the narrative of dance movement. The artist writes: "...an apparent-known-form is gradually lost in stages of three." He, himself, is the dancer. A tension of old and new is argued throughout the series. One work is descriptively entitled "parallel & intersecting lines. The latter form a new space whilst the former carry the same space."

The paintings are small, each no larger than 14" x 19".

In an earlier work from his student days, the artist locates the exalted National College of Art in the cityscape of Lahore. All of the school's important features are shown here, including the men's room. The map, the artist writes, is "...the route I used to take from my room in our old house, along a sewer channel lined with banana trees, all the way through a cemetery...round Choburji roundabout, and finally the NCA with a cannon in front...." (The cannon is "Kim's cannon," the very weapon Rudyard Kipling described so effectively. Kipling's father was the first director of the Lahore Museum located across the street.)

In 2008, the structures of atom and oyster became poignant metaphors of heartache and laceration in a new series of miniatures by Ahsan Nadeem Sheikh. Entitled

Interference, a word the artist borrows from physics, ²² the series consists of 13 small paintings, each 10.5" x 13.5." In these miniatures, the rectangle is a metaphor for belief, its straight lines "...direction dictated by belief." ²³ Curved lines represent the "...constant making and breaking of the belief" ²⁴ as the artist writes. Again, in this work we see the tension of the ideal and the actual.

Shifting direction, shifting belief is hard. Is anything worth so much heartache? Ahsan Nadeem Sheikh's answer seems hopeful. The painting entitled "oyster interfered" is followed by another entitled "pearls releasing pain."

HUMA MULJI

In their work, David Alesworth and Ahsan Nadeem Sheikh employ an ideal geometry of straight lines and angles to question systems of power and control, both theocratic power and military. In Akbar's time, ²⁵ war elephants could parade in straight lines, and people of every faith were welcome at court. The glory days of the Mughal Empire are long gone. Earthquakes break. Wars explode. Elephants trumpet alarms and stampede.

Artist Huma Mulji opens her front door and looks down the road. In her installations, dumb

cows—actually, water buffalo—get stuck in devices not of their own making: one on top a steel electricity pylon (the sculpture entitled *Heavenly Heights*), the other, poor creature, stuck in a length of concrete sewer pipe (a work entitled *Suburban Dream*). Both sculptures date from 2009.

The animals the artist uses in *Heavenly Heights* and *Suburban Dream* were once alive, and standing in a pasture. The artist purchased their hides from a Lahore abbatoir and , with the help of the kindly taxidermist at the City's zoo, stuffed and arranged the ensembles we see here presented as sculpture.

One year earlier, Mulji stuffed a camel—a real camel, dead to be sure—into a suitcase, as best, that is, as a taxidermy-stuffed camel could be jammed into a suitcase. Entitled *Arabian Delight*, the work was commissioned by the Pakistan Pavillion for the 2008 Art Dubai fair. No sooner had Mulji's sculpture been installed in the pavillion, when the Sultan of Dubai declared the artist's work to be "an insult to Arab culture." He ordered *Arabian Delight* removed. It was.²⁶ The story has a happy ending. *Arabian Delight* was purchased by the Saatchi Collection.

Camels do have their dignity; nonetheless, the camel itself was not the problem²⁷ presented by the sculpture. The artist meant the work as insult, or, at best, as a critical comment concerning Arab culture. Her specific complaint? The export of Arab culture under the label "religion," specifically, the Wahabi and Salafi Sunni interpretations of Islam, the source of many of Pakistan's problems.²⁸

Mulji cites as evidence²⁹ of the "Arabisation" of Pakistan, a particularly pernicious trend in ordinary conversation. *Khuda Hafiz*—the simple "goodbye"—is now the Muslim-specific *Allah Hafiz*. In some quarters, the word "Allah" is privileged language, a name whose mere utterance is forbidden to non-Muslims.

Pakistan's terrorist groups, in the main, are driven by variations of Sunni Wahabi and Salafi doctrines.³⁰ The *Shahid*, or "suicide bombers," and their supporters believe they do God's will.³¹ Some estimate as many as 700-800,000 people have been trained in terrorist strategies and tactics over the last 20years in the region.³²

Crystal Palace, a small sculpture of mirrored glass, was completed by Huma Mulji in 2010. There had been a brutal bombing only five months earlier 500m from her own home in Lahore. The sculpture is built on a model of Mulji's own home rendered in glass—all of it glass. The sculpture is fragile. That is the artist's intent: we all live in glass houses.

Who are the targets of the terrorists' attacks in Pakistan? Very many people, really nearly everyone. Non-Sunni Muslims are always targets—the Ahmadhi, the Shi'a, always the Sufis. So, too, Christians, foreigners from any state, police, the army, UN personnel, the ISI one week, but maybe not the next, and so forth.

One's household guards, staff, or status are not always adequate protection. Salman Taseer, liberal governor of the Punjab was assassinated in January 2011 by his own bodyguard who pumped dozens of bullets into Taseer's body and no one, not any of the other armed guards, made a move to stop the assassin. Taseer's own son was abducted in downtown Lahore August 26, 2011. American Warren Weinstein was seized from his bed in Lahore, August 13. 2011.

No surprise then, among the wealthy, the use of bulletproof cars increases.³³

DAMON KOWARSKY

Damon Kowarsky's subject matter is the city, the city seen from on high, a cityscape with the point-of-view of an aviator, a military aviator, helicopter, fighter jet. What cities? Chicago, New York, Canberra. So, too, Cairo, Rawalpindi, Aminabad, Bab al Yaman, and others. So many others.

The cities of Kowarsky's cityscapes are cities with rooftops, places where people sleep in the heat of summer; cities whose satellite dishes bring in the latest soap opera or breaking news. Cities where the muezzin's call to prayer is typically an invocation delievered y loudspeaker. Every one of these cities is a town vulnerable to attack by air. Any city then or now could be a locus for Golem's viciousness. Inerrant religious belief does not admit of error or wrongdoing.

I wrote each of the four artists of my study, asking: "Where were you when you heard of the attack on the World Trade Center in New York? What were your first thoughts? Your second?"

All replied, writing of their own felt initial amazement, grief, and fear. The artists' second thoughts, as they recollected them, were, however, more nuanced. For Ahsan Nadeem Sheikh, the World Trade Center attacks were, he wrote, the first time he realized, "...we are all part of the whole." Huma Mulji noted feeling "immense grief," as well as what she termed "sick satisfaction" because "... America is finding out what it means to be helpless when attacked by a power you can't compete with." David Alesworth's anxious thoughts were of India, Pakistan, and "... the nuclearization and weaponsization of the sub-continent." ³⁶

Damon Kowarsky's second thoughts, too, were of nuclear war. Wrote Kowarsky in response to my question, "It was perfect in its own appalling way... The nuclear menace was ever-present through my adolescence... . But, here, a bunch of guys ... armed only with willpower and a box cutter or two had turned civilian jetliners into missiles. As if that state was <u>always</u> in the plane's DNA." The subject matter of Kowarsky's work subsequently became aerial views of cities and portraits of military craft in flight.

Recently, however, the artist has shifted directions. Damon Kowarsky has begun working collaboratively with Japanese artist Kyoko Imazu. Each artist draws part of the scene, then hands it to the other. The artists repeat the process until both are satisfied with their jointly built composition.

The imagery the artists are producing in this manner appear to be unfinished narratives, fairy tales, scenarios with mythic way stations: In their compositions, the viewer may see a plane pulling a cloud as well as a seal or a horseback rider (minus horse), or a bird's nest, and so forth. The artists' imagery appears benign; the relationships suggested cheerful, cooperative. Where is Golem? Not to be seen in these compositions.

CONCLUSION

Half the world's population lives in cities today. We are all of us, trying to get from here to there. Too often, we make a mess of it. Worse We turn the other into Golem.

Whatever any of us might do to encourage artists to work and travel internationally can only be for the good. Not only does the work of artists enable the rest of us to see further, the work of artists of different cultures might enable us to see more of the whole. If we are, everyone of us, in Carl Sagan's words, "made of star stuff," the sufi, as well as golem, are in our DNA, too.

AFTERWORD

Pakistan today has a population of more than 177 million, a 400% growth since 1947 when the nation became an independent state. Nearly 40% of the population is under the age of 14. Optimistic estimates put literacy at 55%.³⁸

Why is Pakistan so stressed? The country is richly endowed with every useful natural resource. Why is there never enough food, clean water, medical care, electricity, schooling? Pakistanis typically blame others, outside forces, forces always beyond their control. As if corruption were not systemic and endemic at every level of society; as if the rich were not so very rich, and the poor so very poor, As if. Cyril Almeida, a much respected Pakistani journalist, puts it this way: "For Pakistanis, it is easy to connect the dots. 9/11 happened, America invaded Afghanistan, and Pakistan went to hell. That's the most common narrative offered." 39

Another explanation often heard among the chattering classes is this: America wants Pakistan's bomb. What else would one expect from the unholy trinity of Israel, India, and the United States. As for the attack on the World Trade Center? The towers, more than a few educated Pakistanis will claim, were attacked by the CIA or by Mossad, not by Muslims. Under the control of the con

All of these tales are absurd. So, too, the sad, sad statement recorded by a Pakistani television news crew, and rebroadcast September 16 by Omni News, CTV, Toronto. The news item was this: a mosque in the town of Lower Dir, Pakistan had been attacked by the Taliban. Many were killed. A day later the funeral procession itself was bombed. Even more were killed in this second attack—forty in total—as well as many others injured. "Who did this?" asked the Pakistani news reporter of the dazed survivor. Answered the man, "It must have been a foreigner; no Muslim could do this."

THE GOLEM AND THE SUFI

LIST OF ARTISTS' WORK PRESENTED

DAVID ALESWORTH

1.	2009	12.2.42, 180 stacked steel boxes, each h.35.6cm x 35.6cm x
		71cm, piled into a form, h.4.26m x 2.84m x3.56m
2.	2009	Domestic Displacement, HDR Archival C-Print, 76.2cm x
		114.3cm
3.	2010-11	Hyde Park Kashan, 1862, restored, hand-knotted carpet with dyed
		wool embroidery, 3.50m x 2.38m
4.	2011-12	Trellis Cone, riveted copper, one of a set of five prototypes,
		h.213.4cm x 61cm x61cm

DAMON KOWARSKY

1.	2005	City I, etching and aquatint from 2 copper plates, 21cm x 20cm
2.	2007	insurgentes, etching from 7 copper plates, 22.5cm x 55cm
3.	2008	at the bab al-yaman, etching and aquatint from 2 copper plates,
		32cm x 35cm
4.	2008	Jahangir's Tomb, etching from 2 copper plates, 12.5cm x50cm
5.	2008	cities and the sky I, etching, 30cm x35cm
6.	2008	Rawalpindi IV, etching and aquatint from 6 copper plates, 40cm x
		64cm
7.	2008	aminabad II, etching and aquatint from 2 copper plates, 19cm x
		30cm
8.	2009	damascus III, etching and aquatint from 6 copper plates, 22.5cm x
		46cm
9.	2009	aermacchi mb, etching, 19cm x 30cm
10.	2009.	UHI [huey], etching, 19cm x 30cm
11.	2010	cairo II, etching and aquatint from 2 copper plates, 13cm x 19cm
12.	2010	david, etching and aquatint from 2 copper plates, 16cm x 25cm
13.	2010	chicago, etching and aquatint from 2 copper plates, 22.5cm x
		54cm
14.	2010	nyc 1, etching and aquatint from 2 copper plates, 25cm x 29cm
15.	2010	cairo looking west, etching and aquatint from 2 copper plates,
		22cm x 32cm
16.	2010	khiva I, etching and aquatint from 2 copper plates, 25cm x 40cm
17.	2011	b 57 canberra, etching, 22.5cm x 65cm
18.	2011	f 104, etching and aquatint from 2 copper plates, 19cm x 30cm

DAMON KOWARSKY AND KYOKO IMAZU

1.	2010	# 2, copper plate etching, 13cm x 19cm
2.	2010	nest, copper plate etching, 15cm x 22.5cm
3.	2010	rider, copper plate etching, 15cm x 22.5cm
4.	2010	space seal, copper plate etching, 15cm x 22.5cm

HUMA MULJI

1.	2008	Arabian Delight, taxidermic camel, metal rods, cotton wool, fabric, rexine suitcase, h. 105cm x 144cm x155cm
2.	2008	White Cement and Marble Dust, C-Print, edition of 6, 74cm x 115cm
3.	2009	High Rise, taxidermic water buffalo, steel rods, fiberglass, henna, faux
		marble paint, h. 350cm x 210cm x 68cm
4.	2009	Heavenly Heights, taxidermic water buffalo, metal rods, powder-coated
		steel, cotton wool, ceramic and cable, h. 434.3cm x 188cm x 300cm
1.	2009	Her Suburban Dream, taxidermic water buffalo, metal rods, Duco
		paint, welded sheet metal, cotton wool, h.76.2cm x 99cm x 330.2cm
5.	2010	Crystal Palace, MDF board, adhesives, mirror, and glass, h. 35cm
		x 76cm x 76cm

AHSAN NADEEM SHEIKH

1.	1998	map of NCA, mixed media on tea-stained prepared wasli paper,
		41.9cm x 33cm
2.	1999	Towards Ambiguity, a series of 10 miniatures, paintings on
		prepared wasli paper, each miniature, 48.2cm x 35.5cm: "an
		apparent known form;" parallel and intersecting lines"
3.	2008	Interference, a series of 13 miniatures, paintings on prepared wasli
		paper, each miniature 34.2cm x 26.6cm: "directions dictated by belief;"
		oyster interfered;" and "pearls releasing pain"
		, 1

NOTES

- 1. January 2008, I was appointed Associate Professor, History of Art, Architecture, and Design, at Beaconhouse National University, Lahore, Pakistan. I held this position until March 2010.
- 2. Damon Kowarsky, personal communication, e-mails 2008.
- 3. The word itself is Hebrew, meaning literally "a shapeless matter, like mud, clay, or clotted blood, brought to life as a living-dead sort of monster by invocation of divine secret names," according to Barbara Walker, The Woman's Dictionary of Symbols & Sacred Objects (San Francisco: Harper & Row, 1988), p.254. See also discussion of golem in Funk & Wagnalls Standard Dictionary of Folklore, Mythology, and Legend_(San Francisco: Harper & Row, 1972), p.459. In The Lord of the Rings, J.R.R. Tolkein's Gollum, a murderous creature, a hobbit gone wrong, has its origin in tales of golem; so, too, Golem, the Pokemon figure. The latter, a gaming character, uses explosions, blowing itself up again and again as it travels from mountain to mountain. www.http://bulbapedia.bulbagarden.net//wiki/Golem(Pok%C3%A9mon).
- 4. In 1818, Mary Shelley took the story of the Golem and rewrote it as the tale of Dr. Frankenstein's experiment—the experiment gone horribly wrong.
- 5. Jean Chevalier and Alain Gheerbrant, *Penguin Dictionary of Symbols* (London: Penguin Books, 1994), pp.444-45.
- 6. "Ten years on," Dawn,11.9.11 http://www.dawn.com/2011/09/11/ten-years-on.htm1/print. This figure includes 3,000 Pakistani soldiers killed in combat (Pakistanis in denial 10 years after 9/11," Dawn, 25.8.11, http://www.dawn.com/2011/09.11/) as well as all those murdered in suicide bombing attacks—more than 290 such attacks in the last ten years, "...killing at least 4,600 people and injuring 10,000." Alex Rodriguez, "In Pakistan, they say every day is 9/11," The Ottawa Citizen,10.11.11, p.B-3.
- 7. December 2009. The last attack, of which I had direct knowledge, took 62 lives in a Lahore market where I had been only 2 days earlier. On the road out to the airport the night I left, rows and rows of military stood guarding the highway. There were no attacks that night, but there had been rumours; hence, the heavy car my driver arranged, plus two other men to accompany us—one an armed security guard from the university.
- 8. As cited by Gary Bernstein, interviewed in "Truth & Lies," *The Fifth Estate*, CBC, broadcast 11.9.11.
- 9. Bernstein, *ibid*.
- 10. Kathy Gannon, I is for Infidel, J is for Jihad, K is for Kalashnikov: From Holy War to Holy Terror in Afghanistan (New York: Public Affairs, 2005), p.31.
- 11. Sufi poet Baba Rehman's grave, a popular shrine in Peshawar, especially with Pashtun women, was bombed early in 2008; in Lahore, the Data Darbar shrine, one popular with all, especially the poor, was blasted July 1, 2010. Every month or so, the press reports yet another Sufi gravesite attacked.
- 12. English, French, German, Persian, and Urdu.
- 13. "Pakistan may now have between 70 and 120 usable nuclear devices—and may be unusually ready to use them... Nobody doubts that Pakistan, in the midst of its anxiety over India, is trying hard to

- get more. Its nuclear warheads use an implosion design with a solid core of 15-20 kilograms of highly enriched uranium. The country produces about 100 kilograms of that a year, but is rapidly expanding its nuclear infrastructure with Chinese help." *The Economist*, "A rivalry that threatens the world, "21.5.11, pp.47-48.
- 14. Each box measures h.14" x 14" x 28".
- 15. David Alesworth, "Domestic Displacements"--artist's statement, http://www.davidalesworth.com/viewimage.aspx?albumimageid=20.
- 16. David Alesworth credits the craft of Jamil Ahmed, Abbas Ali, and Naseer Ahmed of Eastern Carpets, Lahore, in the restoration of *Hyde Park Kashan*, 1862, 2011 (138" x 94"), personal communication, e-mail, April 25, 2011.
- 17. Muhammed Baqir, Lahore: Past and Present (Delhi: Low Price Publishers, 1952), pp.224-226.
- 18. Wasli is a paper medium used in the subcontinent for centuries. The paper is prepared in layers, glued, stained, polished, then the same procedure is repeated again and again. Polishing the paper is highly ritualized. Some artists use a stone, others a seashell. Ahsan Nadeem Sheikh uses a seashell. Sheikh, personal communication, e-mail, September 17, 2011.
- 19. Ahsan Nadeem Sheikh, "Towards Ambiguity," artist's statement, 1999.
- 20. Ahsan Nadeem Sheikh has studied Kathak dance for more than a decade.
- 21. Sheikh, Ibid., September 17, 2011.
- 22. Sheikh, artist's statement, 2008: "...the term 'Interference' has been borrowed from the physical phenomena of 'Interference of waves (physics), and is being used in that sense than its meaning in the English language otherwise."
- 23. Ibid.
- 24. Ibid.
- 25. Akbar, one of the great Mughal emperors, ruled from 1542–1605. His reign was notable for religious tolerance. His cities were centres of scholarship, science, and the arts.
- 26. Salima Hashmi, personal communication, April 2008. Hashmi was curator of the Pakistan Pavilion's 2008 exhibition, *Desperately Seeking Paradise*, featuring Huma Mulji's installation *Arabian Delight*.
- 27. Huma Mulji purchased the camel's skin during Eid-ul-Aqsa, a festival commemorating Ibahim's willingness to sacrifice his son. From the Muslim point-of-view, that child is Ishmael, the first-born, the son of Hagar. From the Jewish point-of-view, the child chosen is Sarah's son Isaac. Neither boy is killed. Ibrahim sacrifices the sheep produced by an angel. Today, in preparation for the annual festival of Eid-ul-Aqsa, animals are brought into town from the countryside and sold to families throughout the month preceding Eid. Typically, a family buys a sheep or a goat, whatever is affordable. Families might chip in together to purchase an animal for all to share. Camels are very expensive. Once purchased, the animal is kept in the family's backyard, fed, and petted by all the children who are encouraged to treat the animal nicely. Then the slaughter begins. After the animal has been killed, all the relatives are invited in for barbeque. The left-overs are distributed to the poor, and the hide sold for tanning and leathercraft.
- 28. Since Partition 1947, and particularly since the time of General Zia-ul Haq (1976–1988), Arabexported Salafi and Wahabist readings of Qur'anic belief and practice have flourished in Pakistan. One of the best discussions of the relationship between belief and the formation of terrorist cells in the region may be found in Kathy Gannon's study, *I is for Infidel, ibid.., Chapter* 8, "The Hidden Face of Pakistan's Military," pp.127-148.
- 29. Huma Mulji, artist's statement, May 2011.
- 30. "The Taliban—who hail from the hard-line Deobandi sect of Islam, close to the Wahabism espoused by Osama bin Ladin—stoked the mainstream resurgence... Anti-American sentiment, in turn, provides the excuse for the government and army not to do more...". "The crumbling centre: Pakistan's fight against the Taliban," *The Economist*, January 15, 2011, p.45.
- 31. "Before 9/11, Pakistan had suffered just one suicide bombing—a 1995 attack on t, he Egyptian Embassy in the capital, Islamabad, that killed 15 people. In the last decade, suicide bombers have struck Pakistani targets more than 290 times, killing at least 4,600 people and injuring 10,000." Rodriguez, Ibid.

- 32. Bernstein, Ibid.
- 33. "Bulletproof vehicles use on the rise," Dawn, 6.9.11, http://www.dawn.com/2011/09/06
- 34. Ahsan Nadeem Sheik, personal communication, e-mail, September 16, 2011.
- 35. Huma Mulji, personal communication, e-mail, September 13, 2011.
- 36. David Alesworth, personal communication, e-mail, September 8, 2011.
- 37. Damon Kowarsky, personal communication, e-mail, September 6, 2011.
- 38. ¹"Punjab's 3.8m illiterate kids mock literacy day," *Dawn*, 8.9.11 http://www.dawn.com/2011/09/08/
- 39. Quoted in Rodriguez, Ibid.
- 40. Ibid.
- 41. Irfan Hussain, "Debunking 9/11 conspiracy theories," *Dawn*, 5.9.11. http://www.dawn.com/2011/09/05/
- 42. Omni News, CTV, Toronto, broadcast 16.9.11

ART TRANSPORT ALONG A PERILOUS POSTMODERN SILK ROAD

Janet Larson, Rutgers University

This country has always been a hub of things moving from one point of the compass to another, religion and myth, works of art, caravans of bundled Chinese silk flowing past camels loaded with glass from ancient Rome or pearls from the Gulf. . . . And now Comanche helicopters bring sizeable crates of bottled water for America's Special Forces teams . . . hunt[ing] for terrorists . . . out there.

-The Wasted Vigil

The children of Adam are limbs of one another, created from a single substance.

When one limb suffers misfortune, the others cannot be at rest.

You who do not suffer the pain of others

Do not deserve to be called human.

lines by the 12th century Persian poet,
 Sa'adi seen on a bridge in Tajikistan

Nadeem Asslam, a British Asian born in Pakistan and prize-winning author of Maps for Lost Lovers (2005), has produced an even more provocative work in The Wasted Vigil (2008), a large-canvas war novel set in Afghanistan about love, brutality, beauty, and story. A caravan of a book loaded with evocations of art and art objects, this novel develops the conference theme of "Crossing the Borders" in traversing a textual Silk Road between ancient times and a postmodern present, where the violence on the old trade routes still rages, and art's enemies are armed. The "fabled" land the text repeatedly sights—where there are "thick mulberry forests" and "pomegranates that appear in the border decorations of Persian manuscripts written one thousand years ago," where "Alexander the Great had passed through on his unicorn" and Aristotle slew an ogre that had made a desert (Aslam 6, 9)—has become "one of the greatest tragedies of the age" (14). Yet in this book of wrenching war stories, art springs humanity alive, although only for those who love them both.

Let me first sketch the main characters' situations and attempt to describe what kind of novel this is. Aslam weaves myriad narratives from different layers of personal, historical, and cultural memory around his foreground plot set in 2004-2005 in unstable eastern Afghanistan near the Pakistan border. Here enemies' paths cross and destinies converge for four seekers of disappeared loved ones, of healing, truth, and lost selves. Marcus Caldwell, an aged English doctor who has lived here 40 years, has lost his hand and his Afghan wife, Qatrina, a doctor and an artist, to Taliban brutality; their beautiful daughter Zameen has been snatched before and re-snatched after Taliban rule. A man "who len[ds] dignity to everything" under his gaze, now living a strange ascetic life, "like a saint . . . [in] a dream" (38) or a "prophet in wreckage" (6), Marcus still hopes to find his grandson Bihzad and offers spiritual hospitality to his guests. Lara Petrovna, a melancholic Russian who has lost her parents to Soviet misrule, and her military husband to the rough justice of Chechen assassins, wants to know how her soldier-brother, Benedikt, vanished in Afghanistan 25 years before.

David Town, during his swashbuckling CIA days in the 1980s, had met Marcus by chance in Peshawar, where he had fallen in love with Zameen, who had kept a fruitless vigil for his return from a covert operation and instead became its "collateral damage" (393); "following the trail of her murderers, David would realize," he was "stepping on his own footprints" (189). In the main plot he arrives to check on Marcus, continue his own search for Bihzad, to whom he had become attached, and oversee schools he is financing to make amends for earlier, barely-acknowledged crimes. Casa, a wounded young Afghan terrorist on the run with Qur'anic verses perpetually looping in his head, becomes confused when these infidels treat him kindly, and deeply alarmed when Dunia, a pretty village teacher his age, arrives, "a fugitive from injustice" (288), late in the plot.

These characters meet in Marcus' extraordinary house—combination art gallery, antiquities museum, rare book archive, haunted dwelling, and sanctuary for lovers and lost souls. This war-damaged late 19th-century villa, which seems "finely carved" and "weightless," had been built for his bride by an "old master calligrapher" who was among the last Muslim artists trained in the style of Bihzad, the 15th century Persian miniature painter from Herat (10, 32) influenced by Sufism, for whom Zameen's son was named. Its walls are covered in brilliantly colored murals, sayings from the Qur'an are inscribed in calligraphy over the doors, and each of five rooms is "dedicated to one of the . . . senses" (12). The painted figures have been daubed over with mud to fend off Talib eyes, and Qatrina, driven mad, has nailed the entire family library, some volumes "no thicker than the walls of the human heart" (6), to the ceilings for 'safe-keeping.' Yet books remain accessible, if wounded, with the tap of a bamboo cane. Casa, a deracinated Afghan war orphan trained in every art of killing, becomes enraptured with a volume of Bihzad's paintings, secretly turning over the pages with his Kalashnikov-calloused hands (248). Lara, an art historian at the Hermitage, wanders like a ghost in white through Marcus' painterly house and takes comfort in its images. David, hollowed-out at middle-age, focuses his faded eye for beauty on a finely-crafted bark canoe, female bodies, and precious stones. But during his time with Zameen, gems could see when seen with the eyes of love: "the raw jewels Bihzad liked to play with . . . two sapphires and two emeralds, [look] like someone with blue eyes staring into someone's green eyes" (181).

While these characters' intricate narratives unfold, relationships develop, and buried personal truths surface like old landmines, Aslam tells Afghanistan's back story in the genres of the imperial spy novel and the political history chronicle. Besides his knowledge of the intricate Silk Road trade and the 19th-century Anglo-Russian Great Game, few of his Western readers would command Aslam's micro-details ¹about the CIA's covert proxy war in Soviet-occupied Afghanistan, the warlord drug culture it boosted to power over the old tribal system, the atrocities on all sides, and the unspeakable brutalities of the civil war between rival Afghan militias after the foreigners left. Further, juxtaposing 20th- and 21st-century time frames reveals a disastrous reprise of America's anti-Soviet jihad in the current US/NATO intervention, with its hired guns, torture experts, "private prisons" (292), lethal raids and snatchings, hunter-killer teams, and expedient "blind eye" alliances with brutal former mujahidin, who are barely distinguishable from local Taliban in this novel and still using American dollars to fund intractable feuds. Yet Aslam also scrupulously counters commonplace Western portrayals of Afghanistan as a bottomless black pit by reminding readers that this deeply traditional country was modestly modernizing in the 1970s before war shattered these hopes, and by poising the female teacher to represent the distinctly Afghan forces working to advance their country against great odds, not least ongoing death threats and school bombings by America's supposed allies.

Telling these multi-dimensional, fractured, self-reflexive histories requires Aslam's postmodern techniques; indeed, it seems that historical necessity has *invented* them. "Afghanistan had collapsed," says the narrator, "and everyone's life now lies broken at different levels within the rubble" (39). Layers of memory in fragments of flashbacks are excavated in scrambled chronological order. Chapters shift between the viewpoints of the four main characters, whose partial knowledge, lies, and fears of learning the truths they seek make more lacunae. The narration shifts from one plot line to another and doubles back to fill in gaps, only to open chasms. In a novel thematizing storytelling, a cherished Afghan practice, the narrative keeps reinterpreting itself and is "left unfinished" (389): the wars grind on. But through all these postmodern indecidabilities beats a deeply humanist impulse that asks searching questions about "who [is] to blame" (40) and probes how hearts survive amid crushing events.

Aslam digs deeper still for Afghanistan's rich cultures in millennia past, when the ancient commercial networks made this a territory "between" and a thriving multiculturality produced local blends, like mythological figures from Central Asia and India dancing on a single vase. ² Such luxury goods were plundered as war trophies, re-exported, buried, melted down, piled on camels or sown into nomad garments and spirited away again. As empires and kingdoms rose and fell, the trade routes brought armies that exterminated or transported whole populations and swooped in for the spoil (Boulnois 20). "The entire world," it seems to Marcus, has "fought in this country" (40). Who knows, the narrator asks, where the looted treasures have ended up? (72)

Aslam crosses geographic, historical, cultural, and generic borders to re-gather this ancient wealth and more with a stunning array of references to artistic forms and techniques: painting, sculpture, the crafts of topiary-, perfume-, jewelry- and book-making, and Egyptian burial practices; quotations from Sufi poetry, Greek and Roman classics, British imperial verse, modern Russian poems, biblical and Qur'anic texts; legends about Mohammad, djinn tales, beast fables, myths, and other stories-that-travel; musical scores, jazz, folk songs, and nature's singing, like the "long lifting notes of the "red-vented bubul" in the orchard (21). Many are intertextual allusions in the narration or alive in characters' memories; others, like "Asia's nightingale," inhabit the foreground story. The house gardens, although unkempt, still exude the scents of perfumes once made here by Marcus and local villagers. In the underground "perfume factory" lies an artifact marking this spot as an ancient pilgrimage site, an enormous stone Buddha head on its side, one ear cocked, sculpted as Apollo with a topknot, merging Greek and Asian influences (23, 57). This serenely potent figure, which (it's rumored) once frightened Taliban away by oozing golden tears from its bullet wounds (43), is another character affecting events, like the house.

These allusions are set like gems within Aslam's highly aesthetic literary prose. Offering Casa a rose-bordered prayer rug, Marcus tells him, "The beauty of the rose is considered a medicine. Healing through sight, through the act of looking with all veils swept aside" (394). Dazzled by sudden electric light in the house making the painted walls seem to "glow from within," Casa stands "inhaling color" (255). These passages, among many pulsing the novel with the heady sensual charge of synesthesia, also belong to its extensive use of metaphor to seal the bond between nature and human artistry: "the breeze trail[s] its rippling robes through the overgrown garden" (5); a woman's "veil" is "a bowl of turquoise liquid flung into the air" (279).

Citing the root words metaphora and metapherein, "to transfer" (Hirsch 13), I tell students that "metaphor" is a truck—or a camel—moving goods from place to place. Aslam's writing also criss-crosses borders by making metaphoric transfers of visual into written media and vice versa, fusions for which calligraphy is his perfect metaphor. The "Taliban," we learn, "did not know how to" destroy Qatrina's shimmering paintings of the 99 names of God because the Arabic "strokes and curves . . . reach into every corner," enfolding the "flowers . . . vines," animals, "insects, and humans" she used to image Allah's epithets, "the Artist' among them" (242, 96). Nature as a visual medium is also an artist, writing and telling. "[S]mall insects on the lake [are] like words suspended on the surface of a page" (426). The narrator sights "a million marks of love on the earth, runes and cunciforms on the water, on the very air. . ." (228). The "vast [Asian] sky" is a great revolving story-book, each star telling one of the 20 million Afghan lives taken by the wars (90, 433). The dead are transferred to visible heavenly permanence through storytelling, which makes its own metaphoric re-placements to sustain the living.

Art references work like metaphor in that they too are modes of transport, connecting disparate cultures, awakening repressed memories in culturally diverse minds, and traversing between multiple histories and modernities. This traveling often has ethical point. Allusions to Islam's golden age of artistic production implicitly rebuke the distortions alike of Western Islamophobia and of radical Islamist attempts to deny art to people who crave beauty like peace and bread. Literary classics also offer ideal worlds by which to judge the present. Remembering that "[b]oth sides in Homer's war . . . weep freely in complete sight of each other" when they "arrive to collect their dead from the battlefield," Marcus wants "the tears of one side" to be "fully visible to the other" (426). When Zameen vanishes, David "keep[s] hearing her voice" reciting, "If I . . . can fathom all mysteries . . . but have not love, I am nothing" (182). In the present, as though to justify keeping a truth from Lara, he silently recalls the CIA's motto, "And ye shall know the truth and the truth shall make you free" (147). Even St. Paul in this deeply Afghan book provides what Matthew Arnold found in the best poetry he knew, "the criticism of life."

What Aslam's figurative and intertextual writing implies is that all is connected, a vision that is aesthetic, spiritual, historical, and political at once. "Pull a thread here," he bids and shows us, "and you'll find it attached to the rest of the world" (432). Bright silken threads used in traditional Afghan embroidery spool through the novel, a beautiful motif associated with Zameen and the romance of the old Silk Road; yet the narrator's image "Pull a thread here . . "refers in context to interconnection that is not beautiful or benign: "conservative Saudi Arabians and certain rogue elements in the Pakistani government and military" are suspected of a recent attack on American soldiers in the area (432), an alliance that in turn spools back to the Afghan proxy war when the US allied with both against the Soviets. If in context this image also evokes imperial powers' unwanted 'attachments' of Afghanistan and its unspooling, the novel follows the long invisible thread of Islamic political terrorism to today's Chechens and morphing al Qaedas from an era of imperial and ideological contest when British and American intelligence trained selected Afghan mujahidin and "Arab volunteers" in "bomb-making and other "black arts." In the plot this expertise has been passed on from David Town not only to warlords' functionaries like Casa-whose preparation for a suicide mission really began in the kind of radical madrassa established in Pakistan by its dictator General Mohammad Zia ul-Hag in the 1980s that trained some of America's warrior Muslims—but also to the hardened American mercenaries who put a blowtorch to Casa's eye.

Just as priceless treasures had once "changed hands by acts of war" (Boulnois 16), so Aslam's aesthetic textual freight is imperiled in a novel of fearful beauty where such brutalities happen. It tells us that the wings of a "moth in flight" are "patterned like a backgammon board" (29) and that Soviet helicopters scattered "butterfly mines" over sleeping refugee children (344). ⁴ Lara's "sole ornament" is a "necklace of very fine beads like a row of eggs laid along the collarbone by insects" (42), recalling a maggot feast on another living woman. While David discusses the 'war on terror' with the mercenaries, in his "mind's eye" he sees the "heads" of birds crowding the lake's edge at dusk "drawn back like the hammers of guns" (381). In another passage migrating Siberian cranes look like "a bridge, perfectly suspended" on which "you could walk from one section of the sky to another . . ." (366) to a young Russian defector lying bound in the dirt, awaiting his grisly fate in a Bushkazi game between his rival warlord captors. Years later in one's compound, Casa finds a purloined eight-sided trunk, its "shape echoing the Throne" of Allah, holding Qatrina's 99 paintings and Benedikt's bloodied, shriveled head (407).

The Wasted Vigil is precariously balanced on its paradoxes of beauty and brutality, and the seemingly radical contrast between Aslam's lush poetics and his searing ethical vision heightens the tension. Some reviewers have not been convinced that this risk-taking works and targeted some of the writing as overwrought. If grisly images and the histories they condense give a jolt, one could also ask whether the language in other passages drenched in delicious tastes and scents serve to make the novel palatable to Western readers. And if Zameen, alluring but victimized, is meant to be an evocative emblem of Afghanistan's beauty and tragedy, is she not also a Western construction of the exotic Oriental female, captive to cultural imperialism? Can we be sure whose point of view dominates when David's memory that "Zameen had taught him about the eroticization of jewels and ornaments against the glory of a woman's bare skin" "here in the East," where "brides are covered in jewelry" before the wedding night (307), blurs into a quotation in italics from the kind of Persian poem the narrator often supplies? Or are uncritical readers too dazzled to ask such questions by the writer's intertextual virtuosity and daring metaphorical leaps, tempted to admire his art and erotica for their own sake?

My colleague Sadia Abbas sees Aslam's "hyper-aestheticism" as reflecting his "urgency to impart a history" that has never been told in this way before—a history, as the writer told a Library Journal interviewer, that shows "we can't play geopolitical games in other parts of the world" without "consequences," which demand of us the effort to "understand" (Hoffert 29). While description and metaphor call rapt attention to the body of the physical world-human, animal, vegetable, geologic, astral-and Aslam's full-throttle use of the senses affects readers below the threshold of intellection, his novel also offers the puzzle as its central trope for conscious understanding. While a "candle . . . burn[s] in a[n] . . . alcove," as though she is redeeming the wasted vigil, Lara reassembles fragments of a mural shot off the wall by the Taliban, trying restore its "army of ghostly lovers" to their intimate relations and "constructing" "a kind of afterlife for all those who have been obliterated from the walls" (29, 39, 30). Aslam's novel similarly aims for far more than aesthetic "restoration": it assembles textual fragments and metaphors like jeweled bits in a mosaic of human emotions and experiences that compels readers to embrace the aching difficulty and necessity of reconstructing the meanings of these multi-layered, disparate histories, retrieving, questioning, and making connections even if gaps remain.

Rendering Afghanistan intensely visible, kinesthetic, heard, touched, and tasted is also urgent because for outsiders, the story of this remote country has indeed been a 'black hole' in another sense, an "invisible history" (Fitzgerald and Gould), deliberately not-seen, repressed, covered up by design, distorted and obscured by imperial fantasy or lies. The covert nature of CIA's Afghan proxy war deep-sixed its disastrously misbegotten policies and dark relationships—and hid their folly from the Agency itself—while its propaganda wing pumped out Cold War messaging for American TV about the heroic mujahidin and the barbaric "Russians" (Fitzgerald and Gould 206-7). Aslam insists that we not only look at what we did not know before but, through his grueling images of the myriad cruelties that can be inflicted on the human body, but also experience viscerally the emotional and physical texture of modern history, ⁵ especially for those outside the relative comfort zone of the West, as it defines comfort. Lara wonders at David's inborn American sense of immunity (54); Casa, angry at the mercenaries' presuming to tell Dunia they are there "to get rid of the Taliban for you," and secretly proud of her rebuff, "you are here because you wanted retribution for what happened to you in 2001," talks back in his head: "Two of their buildings fell down and they think they know about the world's darkness, about how unsafe a place it is capable of being!' (374-75). Aslam's terrorist and warlord characters are essential for showing us that what we think we know we do not. And with his back-stories and real-time drama of foreign intervention, he bids Western and Pakistani readers to re-member what they have wished not to know about their countries' complicity in Afghanistan's dismembering.

Aslam's allusive, metaphorical style, then, works to restore the sense of interconnection with others' losses and loves across many kinds of armed borders even if means harsh self-reckoning. In a late scene David, deeply despondent, "wonder[s]" aloud whether "forgiveness" is "possib[le] in certain cases." Gentle Lara throws back uncharacteristic blistering words: "The forgiveness of the weak is the air you strong ones breathe. . . . Didn't you know? . . . They allow you to go on living" (393). The novel's penultimate act, where he tries to save Casa, stages his last effort to make amends, or his own wished-for end, in a deathembrace with his terrorist mirror-image, at once a double suicide and classic blowback.

Zameen had once said to David with a cryptic smile, "All names are my names" (157). Despite and because of the unspeakable cruelties in his narrative, Aslam's four seekers gain access in a place of enchanting beauty to a collective consciousness, where one identity dissolves into another and enemy/friend merge, that is born of a "fellowship of wounds" (9). It's as if the house's surviving fractured visual art and impaled books have worked sympathetic magic. But more convincingly than Aslam's flawed characters, his evocations of art, song, and story record the human surviving amid the inhuman because they bear witness to the hands of the maker, the eyes of the beholder, and the ears of the listener. In this novel, art comes alive when people love it, and love knits together, if imperfectly, humanity's severed limbs. Aslam's writing is designed to transport his readers into this exalted state of double love.

NOTES:

1. A Muslim graduate student in my War Stories class at Rutgers University, Newark, observed that Aslam has mistranslated and taken Qur'an verses out of context, and purveys misinformation about Mohammad and Islamic history through the educated Western characters' remarks. It is sometimes not clear whether the narrator is conveying a character's views or the writer is endorsing the views of the narrator. Sadia Abbas, Assistant Professor of English at Rutgers Newark, sees Aslam as staging "a confrontation between different varieties of Islam." Quotations from her in this paper come from the author's conversation with her on October 18, 2011.

- 2. Hiebert and Cambon's exhibition catalogue is full of such treasures from Afghanistan's Silk Road history. They were touring major US cities when *The Wasted Vigil* came out. Aslam's last chapter has helicopters (with Marcus inside) lifting out the Buddha head for transport to the National Museum in Kabul. Its collection has suffered from its own history of theft, ideological rampage, and war.
- 3. On terror training see Mamdani 129-40; Scott 122-23; Cooley 83; Crile 335. In 1986 the American, Pakistani and Saudi spy chiefs began collaborating to attract up to 100,000 more holy warriors from 43 Muslim-majority countries to fight the 'godless communists' in Afghanistan (Fitzgerald and Gould 2008: 206-7; Rashid 2002: 43-4). Peter Dale Scott says that "jihadi Muslims connected to al Qaeda continued to be used for Western causes throughout the 1990s" (131-32).
- 4. This metaphorical term for these lightweight green objects belongs to the Afghan-Soviet war period.
- 5. I am indebted to Vanessa Velez, a Rutgers-Newark graduate student, for these insights about the novel's representations of the human body.

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ART AND ENVIRONMENTAL DESIGN IN THE ICELANDIC LANDSCAPE

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What role can the artist play in helping us visualize a more sustainable future? How can art expand our understanding of appropriate scale?

We experience the landscape through scale and proportion. The proximity of a farm, width of a road, height of a building, immensity of a landform – this is the fabric by which we relate to our surroundings. From the euphoric sensation of an open desert landscape to the uneasy feeling of an overcrowded city – the effects of scale are immediate and visceral.

The concept of appropriate scale rarely enters our conscious mind, yet we continually seek out places that reflect this value. People travel thousands of miles to directly experience human scale landscapes – the walkable cities of Europe, farms in rural New England, or Japanese gardens. Why do these places fit so neatly into our mental architecture? What lessons do they hold for our efforts to create a more sustainable society?

Much of our built environment was constructed in an era of cheap, plentiful energy, with minimal consideration of scale or sustainability. Now we enter a period of tangible energy costs; forcing us to re-envision nearly everything we do. Our cities, farms, buildings – entire landscapes will be redesigned and retrofitted to meet the realities of a post-carbon world.

What will these post-carbon landscapes look like? Will we attempt to replicate the scale of our present built environment, only with cleaner, more efficient technology? Or will these future landscapes more closely resemble a fusion of modern and traditional scales?

Appropriate scale can be understood on multiple levels.¹ On a societal level, the scale of our built environment influences our consumption of resources and footprint on the landscape. On a personal level, scale plays a key role in determining whether a particular landscape inspires a sense of participation, or feelings of alienation. To better understand these different aspects of scale, our project integrates two fields of study with distinct ways of thought and expression: art and environmental studies.

The visual representation of built environments through drawing and photography allows us to appreciate aspects of scale that would otherwise be missing from a strict environmental analysis. A key factor here is the artist's dexterity with varying forms of tension – the balancing of opposing forces. Nearly all aspects of life are permeated by tensions that require one to find some sort of balance between opposing but equally important values – <u>freedom</u> and <u>discipline</u>, <u>self</u> and <u>others</u>, or <u>mystery</u> and <u>certainty</u>. E.F. Schumacher reflects on the dynamic nature of these tensions, noting that:

... all through our lives we are faced with the task of reconciling opposites which, in logical thought, cannot be reconciled. The typical problems of life are insoluble on the level of being on which we normally find ourselves. How can one reconcile the demands of freedom and discipline in education? Countless mothers and

teachers, in fact, do it, but no one can write down a solution. They do it by bringing into the situation a force that belongs to a higher level where opposites are $transcended...^2$

In similar fashion, the design of our built environment also requires us to negotiate a wide range of opposing values. How do we reconcile the values of *mystery* and *certainty_*in the landscape? What is the right balance between *form* and *function*, *past* and *present*, or the *intimate* and the *expansive*? These tensions energize our landscapes, challenging us to carefully consider scale and proportion. They also have a dynamic quality that is not easily reducible to mechanical rules or templates. Schumacher explains further, making a distinction between convergent and divergent problems:

Life is kept going by divergent problems which have to be lived... Convergent problems on the other hand are man's most useful invention; they do not, as such, exist in reality, but are created by a process of abstraction. When they have been solved, the solution can be written down and passed to others, who can apply it without needing to reproduce the mental effort necessary to find it... Divergent problems, as it were, force man to strain himself to a level above himself; they demand, and thus provoke the supply of, forces from a higher level, thus bringing love, beauty, goodness, and truth into our lives. It is only with the help of these higher forces that the opposites can be reconciled in the living situation.²

So where are the vitalizing tensions in our contemporary built environment? In many cases they have been engineered away. In the name of greater speed and economic efficiency, wide stretches of our landscape are now dedicated to singular purpose – vast housing tracts, energy transmission corridors, industrial farms, and highway dead zones. Conceived at a giant scale, these places are not only highly energy-consumptive, but they are missing the vital tensions that separate landscapes that feel alive from those that are dead.

Ironically, even many recent development projects considered sustainable from a technical standpoint (e.g., in terms of their carbon footprint) feel sterile and soulless from a human perspective, missing the vitalizing tensions that come with attention to appropriate scale. As we begin the $21^{\rm st}$ century project of redesigning and retrofitting our built environment, what examples can we look to for guidance in creating working landscapes that are both productive and meaningful? Iceland is one such example.

Iceland is an ideal case study for understanding the relationship between scale and sustainability. It is a modern, industrialized nation that is fully integrated into the global economy. However, unlike many other industrialized nations, Iceland has managed to maintain much of the traditional scale and historical fabric of its landscapes. Its large-scale power projects share the same landscapes with traditional farms and small-scale alternative energy projects. Considered a global leader in renewable energy development, Iceland is on its way to becoming one of the first carbon neutral countries in the world.

During the summers of 2010 and 2011, we conducted field research in Iceland, collecting visual evidence through photography and visual journals. During that time our project team circled Iceland via Route 1; with additional time in Reykjavik, the Snaefellsnes peninsula, and the Ísafjörður region. In the course of our fieldwork we focused primarily on alternative energy

landscapes, particularly hydroelectric and geothermal projects.

Our project is guided by the following integrative research questions:

- 1. What is the relationship between scale and sustainability in the Icelandic landscape?
- 2. What are the specific qualities of appropriate scale and how can they be visually represented?
- 3. What lessons does the Icelandic development landscape hold for other Countries and their efforts to achieve sustainability?

Our goal in addressing these questions (and in selecting Iceland as a case study) is to identify elegant, practical solutions that are adaptable to other countries looking to create working landscapes that are not only economically viable; but sustainable, resilient, and beautiful as well.

NOTES

- 1. Nathan F. Sayre, 'Ecological and Geographical Scale: Parallels and Potential for Integration, Progress in Human Geography, 2005, vol. 29, p. 276-290.
- E.F. Schumacher, Small is Beautiful: Economics as if People Mattered, London: Blond and Briggs, 1973.

THE TRANSMIGRATING EVIL GENIUS: FROM BOOTHBY TO ROHMER TO FLEMING

Tom Mack

Genealogical research need not necessarily be confined only to tracing the ancestral descent of a person or family. Literary figures can also sometimes boast a family tree. That is certainly true of certain stock characters like the braggart soldier, who can trace his lineage to early Roman comedies, or the wicked stepmother, who can trace her pedigree to folk fairy tales. A character type of more modern vintage is the evil genius or super villain popularized most recently in the form of Dr. Evil in the highly successful Austin Powers films.

Any devotee of pop culture can tell you that Mike Myers based his super villain on a composite of at least two of Ian Fleming's evil geniuses, including Dr. Julius No, the principal antagonist in the novel *Dr. No* (1958) and Ernst Stavro Blofeld, also known as Number One, the mastermind behind the fiendish global organization SPECTRE in three James Bond novels—the first published in 1961.

Yet, Fleming did not make up his super villains out of thin air. Even Dr. No and Ernst Blofeld have their ancestors, whose genealogy can be traced not only through time but also across borders. In fact, the relatively modern stock character of the evil genius, megalomaniacal mastermind intent upon planetary domination, can be said to have emerged in the late nineteenth century and subsequently circumnavigated the globe.

Most scholars of Ian Fleming's work agree that the immediate predecessor of his two most memorable super villains was Sax Rohmer's Dr. Fu Manchu, who made his first appearance in 1913 in a novel published in America under the title *The Insidious Dr. Fu Manchu*. This fiendish incarnation of the so-called Yellow Menace was subsequently featured in over a dozen novels, the last one published in 1959.

Both Blofeld and No inherited multiple characteristics from Fu Manchu. Here are just a few. Like Blofeld, who changes his appearance from novel to novel—most likely as a result of plastic surgery, and Dr. No, who also admits changing his appearance after surviving torture from the New York Tong from whose treasury he stole, Fu Manchu is a master of disguise, time and time again eluding capture by outwitting the dashing and equally redoubtable British agent Denis Nayland Smith.

Like Blofeld, whose presence is often signaled by the proximity of his pampered white cat, Fu Manchu is endowed with feline attributes. His movements are said to be "cat-like" (84); his iridescent eyes are described as "true cat-green" (13). Fu Manchu's animal familiar, however, is not a cat but a marmoset, a small-scale monkey that does more than keep the villain company; he is often put to use by gaining access to elevated entry points impossible for humans to manage. Blofeld obsessively strokes his big white cat; Fu Manchu croons to his marmoset.

Like the half-Chinese and half-German Dr. No, Fu Manchu is described as very tall and very thin. No is said to be six inches taller than James Bond, who stands at six feet; likewise, the "high-shouldered" (13) Fu Manchu, who has, the narrator repeatedly asserts, "a brow like

Shakespeare and a face like Satan" (13), often towers above his adversaries.

Like Dr. No, Dr. Fu Manchu frequently resorts to the use of venomous insects as his means of assassination. In the Fleming novel, No tries to kill Bond with a poisonous centipede, and Fu Manchu, in the first novel of the Rohmer series, succeeds in disposing of Sir Crichton Davey, an eminent Sinologist, by introducing a giant centipede into his closed study.

We know that Ian Fleming, an avid reader of thrillers, was introduced to the works of Sax Rohmer when he was a schoolboy, but where did Rohmer, who grew up in England but spent most of his last years in New York, get his inspiration for his "archangel of evil" (36)? It may very well be a character named Dr. Antonio Nikola, the evil genius featured in five late nineteenth-century novels by Australian native and British transplant Guy Boothby. A number of authorities on the genre, most notably novelist William Patrick Maynard, have commented on the possible influence of Boothby on Rohmer, but no one to date has really made a close study of the subject.

In fact, until recently Boothby's whole body of work had been largely forgotten despite the fact that in the last ten years of his relatively short life—he died of pneumonia in 1905 at the age of thirty-eight—he wrote fifty books which garnered a wide readership in England, his adopted country. Now, thanks to Leonaur Books, a small British press founded in 2005 and dedicated to reprinting rare and hard-to-find volumes at affordable prices, the complete set of Nikola novels is back in print. So, for the first time in over 100 years, the exploits of Boothby's super villain are accessible to the general public. What the average reader will discover, I think, in perusing the five Nikola novels is that Boothby's evil genius is perhaps the precursor for the most notable super villains to follow in his wake.

Here's a brief, novel-by-novel biography. Doctor Nikola makes his first appearance in the novel A Bid for Fortune (1895), wherein he spends over 200 pages constructing an elaborate plot to acquire what he calls a Chinese executioner's symbol of office, a three-and-a-half-inch wooden stick "covered all over with Chinese inscriptions" (1: 198). Nikola asserts that this object is the key to "effecting a coup," "the magnitude of which [the reader]would never dream" (1: 212). Indeed, the treasured stick acquired in the first novel plays a part in the central "coup" or "masterstroke" featured in the second, Dr. Nikola Returns (1896), wherein the super villain, disguised as a Chinese priest, uses the stick to gain entry into a remote lamasery in Tibet so that he can obtain the formula to a powerful local anesthetic and an antique volume that describes certain methods to prolong life. In the second novel, Nikola, in his quest for knowledge at all costs, takes on some of the attributes of another stock character, the mad scientist, which emerged during the Romantic period in the guise of Mary Shelley's Dr. Victor Frankenstein and Nathaniel Hawthorne's Dr. Rappaccini. There will be more about this linkage later in this paper.

Nikola returns to his previous murderous ways in the third novel, *The Lust of Hate* (1898), wherein he offers to aid the narrator, a Cornishman named Gilbert Pennethorne, in his quest for revenge against a man who robbed him of a chance for great riches while prospecting for gold in Australia; using a powerful anesthetic whose formula he presumably acquired in the second novel, Nikola is now a murderer for hire, guaranteeing for a price the untraceable death of his client's chosen enemy. When the narrator's conscience gets the better of him, Nikola hunts him down, hoping to extort funds to bankroll a scheme to, in his words, "paralyze Europe" at the sacrifice of "half a million lives" (2: 180).

In the fourth novel, *Dr. Nikola's Experiment* (1899), Nikola reverts back to his mad scientist role when he hires the narrator, a physician heavily in debt, to be his lab assistant. Using secrets gained from his infiltration of the Tibetan lamasery, the central adventure of the second novel, Dr. Nikola is now attempting to increase the average human life span to a thousand years by placing his subjects in an ozone-filled room through which an electrical current pulsates. The novel ends with Nikola's knowledge that he has been able to preserve bodily vigor but has failed to figure out a way to keep the individual's mental powers from deteriorating—the plot is a variation on H. G. Wells' *The Island of Dr. Moreau* (1896), complete with evidence of earlier aborted experiments, the presence of creatures that appear to be half-man and half-animal.

The last book, Farewell, Nikola (1901), finds the evil genius plotting an act of personal revenge, which is thwarted by the narrator, Richard Hatteras, the hero who first appeared in book one of the series and returns in book five to bring the series to a close.

In two volumes in the series, the second and the fourth, Nikola plays a major role since each focuses on a quest for knowledge with the bad doctor as the scientist-protagonist; in the other three, he is relegated largely off-stage to play the part of a generally unseen nemesis, not unlike Dr. Fu Manchu and Dr. No and Ernst Blofeld, who tend to act most often by proxy, by manipulating a network of dastardly henchmen. Still, even in those three novels, where he makes relatively rare appearances, Nikola looms large in each narrator's imagination as a figure of omnipresent menace. Consider this quote from the end of the first volume, A Bid for Fortune:

Ask the Chinese mothers nursing their almond-eyed spawn in Peking who he is; ask the Japanese; ask the Malays, the Hindus, the Burmese, the coal porters in Port Said, the Buddhist priests in Ceylon; ask the King of Korea, the men up in Tibet, the Spanish priests in Manila, or the Sultan of Borneo, the ministers of Siam, or the French in Saigon—they'll all know Dr. Nikola and his cat, and, take my word for it, they fear him. (1: 198-99)

This is the essential requirement of the modern super villain or evil genius in that he must act upon a multinational stage.

In other key aspects as well, including physical appearance and work environment, Dr. Nikola established the characteristics of this modern stock character. Let us first consider appearance. In *A Bid for Fortune*, the narrator, Richard Hatteras, struggles to describe the mysterious doctor. He is in stature "above the ordinary" (1: 15). Height seems to be a prerequisite for super villains like No and Fu Manchu and Nikola; it sets them apart from the average specimens of humanity. Guy Boothby also makes much ado of Nikola's "piercing black eyes" (1: 15). All evil geniuses have a penetrating gaze, as if they can see beyond the surface, as if they have the ability to probe hidden truths. Nikola, for example, tries to control others through hypnotism and the use of hallucinogens, just like Blofeld's experiments with sleep learning in *On Her Majesty's Secret Service* and Fu Manchu's frequent attempts at mind control.

Nikola's skin is "dark olive" (1: 15), a fact that the narrator claims helps to validate the "suspicion of foreign extraction which his name suggested" (2: 41); in other words, Boothby wants to make clear that his super villain is marked by a genetic makeup not purely Anglo Saxon. This indication of foreign birth also seems to establish a pattern regarding this modern

stock character. Each of the super villains of Boothby, Rohmer, and Fleming is set against some paragon of British manhood. Richard Hatteras, the initially aimless protagonist of the first and last Nikola novels, is a stalwart but temporarily disinherited scion of the English landed gentry; Denis Nayland Smith, in perpetual pursuit of Fu Manchu, is, according to Rohmer, "symbolic of the clean British efficiency which sought to combat the insidious enemy" (70); James Bond can also be said to embody the Victorian culture of imperialism long after Britain lost its empire. Certainly, in Fleming's novels, Bond operates as if Britain were a major global force in a period when that was more fiction than fact.

Thus, the super villain's otherness is reinforced by the fact that he is not of British stock. Indeed, there is a distinctly oriental quality attached to this modern stock character. Dr. No has mixed Chinese-German ancestry, Dr. Fu Manchu embodies the "cruel cunning of the entire Eastern race" (13); Dr. Nikola's curiosity about the wisdom of the East leads to his long residence in China—he calls himself "an Eastern traveler" (1: 200)—and to his uncanny ability to assume a Chinese identity—in the second novel of the series, in fact, he so convincingly disguises himself as a Chinaman that he almost totally dupes the natives.

In his landmark 1978 study entitled *Orientalism*, Palestinian American literary theorist Edward Said argues that the Orient is a Western construct that encompasses not only geography—both the Near and Far East—but also politics and culture. In particular, the idea of the Orient helped Europeans clarify their own unique identity by setting themselves in opposition to what they perceived as non-European values. Furthermore, since at least the eighteenth century, this us-and-them dichotomy has been informed by what Said called a "saturating" hegemony that set out to justify Western imperialism by asserting that the Occident was superior to the Orient.

A persistent system of cultural stereotyping ensued whereby what was familiar to Europeans was viewed as normal and what was different was seen as strange. The rational and virtuous West was set against the irrational and depraved East. This dichotomy, according to Robert Lee in his volume *Orientals: Asian Americans in Popular Culture*, was often expressed in sexual terms. The West was masculine and forthright; the East was ambiguous or hermaphroditic and inscrutable (85). Some of this same orientalist stereotyping can be found in the works of Fleming, Rohmer, and Boothby. In one erotically charged scene in the novel *Dr. No*, for example, Bond, whose breakfast has been drugged, barely manages to reach his bed before passing out; not long thereafter, into the room glides the title character, who lifts the sheet that covers Bond's naked form in order to take a protracted inventory, paying particular attention to the "curve of the muscles on Bond's arms and thighs" and the "hidden strength in the flat stomach" (120). After his lingering inspection, Fleming tells us that No "swished softly away" (120).

Similarly, in his 2009 article subtitled "Orientalist Method in the Novels of Sax Rohmer," David Shih asserts that Rohmer's description of Fu Manchu suggests an ambiguous sexuality, noting his "smooth, hairless countenance" and the number of times that he appears in the novels recumbent in piles of "plush cushions" like a male odalisque (311).

In contrast to all four male narrators of the five Nikola novels, all rugged men of adventure who end up with female companionship by the end of each tale, Nikola, with his oval-shaped head, small hands and feet, "dainty, languid manner" (1: 17), and dandified style of dress, emits a sexually ambiguous aura.

He has no friends—only henchmen drafted to carry out his various schemes—and only one nonhuman companion. Like the white cat of Blofeld and the marmoset of Fu Manchu, Nikola has an animal familiar, a large black cat named Apollyon, who perches on the doctor's shoulder and gazes at the world with "its green, blinking, fiendish eyes (1: 16). When not resting on Nikola's shoulder, the cat is sitting on his lap, being stroked "from head to tail" with the doctor's "long slim fingers." "It was," the reader is told, "as if [Nikola] were drawing inspiration for some deadly mischief from the uncanny beast" (1: 17).

Associating the super villain with animals of dubious domestication, particularly those creatures traditionally associated with witcheraft and wizardry, reinforces the innate otherness of this stock character. Not only does Nikola, in this regard, appear to welcome his cat's psychic influence, but as a result of his intimate relationship with his feline companion he adopts certain physical mannerisms. In moments of stress, for example, the reader is informed that Nikola "licks his lips" in a "peculiar cat-like fashion" (2: 179).

This association with the occult also brings us back to my earlier contention that the modern super villain may very well be the literary offspring of the mad scientist, a stock character that came into prominence in the early nineteenth century. Certainly the element of scientific experimentation seems to be part and parcel of the super villain's megalomaniacal schemes. In the novel *Dr. No*, the title character studied medicine in Milwaukee, where he began a lifelong quest to learn more about the human body and human mind; he tells Bond, for example, how he has, in his own way, carried on the German experiments on human subjects conducted during World War II to satisfy a personal curiosity regarding just how much pain the human body can endure. Ernst Blofeld, in the novel *On Her Majesty's Secret Service* (1963), operates a laboratory in the Swiss Alps where he manufactures microorganisms and toxins and other elements of biological warfare, Fu Manchu is described by Sax Rohmer as a "scientist trained at a great university—an explorer of nature's secrets, who had gone farther into the unknown ... than any living man" (87).

These later super villains share this common trait of using science to advance their schemes. That is, it can be argued, the principal difference between the mad scientist and the super villain; the former seeks knowledge, even if it means tampering with the laws of nature, without fully considering the consequences. In other words, the principal intention of the mad scientist may not be evil, but his single-minded devotion to his quest can lead to negative ends. The super villain, on the other hand, uses science for villainous purposes. It's essentially the difference between monomania and megalomania, a distinction echoed by Dr. No in his defense of the assertion that "mania is as priceless as genius." Monomania, what No himself defines as a "blind singleness of purpose," has evolved, in his case, into megalomania, what No calls a "mania for power." "That is the meaning of my life," No tells Bond, "that is why I am here. That is why you are here. That is why here exists" [meaning his secret lab on Crab Key off the coast of Jamaica] (131).

Nikola may very well be the first literary character to turn the corner from monomaniacal scientific inquiry to a science-based megalomania. In the first Nikola novel, *A Bid for Fortune*, the bad doctor's Egyptian lair in a warehouse in Port Said is stuffed with "enormous bottles" containing human specimens, "the apparatus of every kind of murder known to the fertile brain of man," and "implements of every sort of wizardry known to the superstitious" (1: 119). The narrator comes upon Nikola in this space, disserting a monkey with the assistance of an

albino dwarf.

In *Dr. Nikola's Experiment*, the fourth book in the series, the setting is a castle in the north of England. Here the specimens are not confined to glass containers. Indeed, in the narrator's words, "some were like men, but not men as we know them; some were like monkeys, but of a kind I had never seen before; others were "dull, flabby, faceless things." According to the narrator, these "inmates of a dozen freak museums" were all fawning over Nikola, "clutching at his legs and stroking his clothes." Calling them his "patients," Nikola avows, "They enable me to perfect my knowledge of the human frame as no other living man can ever hope to do" (2: 254). Yet, the goal of Nikola's research is not simply knowledge for its own sake; for him, knowledge is preliminary to power.

My assertion that the super villain is an evolutionary offshoot of the mad scientist, translating monomania into megalomania, provides a sadistic twist to the orientalist stereotyping favored by Western empire builders. Indeed, what Edward Said calls the European-Atlantic powers— he includes America in this mix—built their hegemonic systems on a foundation of advanced science and modern technology. Beginning in the eighteenth century, they subjugated the East with the help of superior armament and engineering. What could be more fearsome, therefore, than a man of science from a non-Western culture intent upon undermining Occidental power?

In conclusion, then, the modern super villain as articulated in various media can be said to have been inspired by Dr. Nikola, the invention of Australian Guy Boothby, who eventually made his home in London, the seat of empire. In the hands of Boothby, Rohmer, Fleming and others, this modern stock character has served for more than a hundred years as a representative of all things inimical to the proponents, both conscious and unconscious, of Western culture. As I have argued as well, super villains are not only the embodiments of their authors' orientalist fantasies and fears but also the offspring of an earlier stock character, the mad scientist, trading monomania for megalomania. Beaten back temporarily by a Hatteras or a Smith or a Bond, Dr. Nikola and his successors wait patiently in the shadows, plotting to return to the world stage by undermining a largely unsuspecting West with the inscrutable wisdom and sinister values of the East.

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CHINESE PAINTING IN THE 20^{TH} CENTURY: REFLECTIONS ON THE PLACE OF ORIGINALITY AND TRADITION IN PAINTING

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Tradition, at least on the self-awareness level, plays a much greater role in Chinese culture than in the West. There is some truth in Georg Wilhelm Friedrich Hegel's claim that China is "changeless" and "outside the World's History." A visitor to modern day China is constantly reminded by hosts that China has a 2000 year continuous history, and if one includes a common language, one can extend this to 3000 years. There have, of course, been many challenges to the weight of tradition in Chinese culture. In recent times the Cultural Revolution (1966-76) rejected almost all Chinese traditions. But overall tradition in Chinese culture is heavy. In Chinese aesthetics, the reverence for tradition was first expressed by Xie He's in his famous Ancient Painters' Classified Record in the second quarter of the sixth century (between 530-550 CE). In this work, he presents six principles governing the creation of works of art. The sixth principle states (in Michael Sullivan's translation): "By copying, the ancient models should be perpetuated."² According to Xie He, every painter should regard himself as a custodian of tradition. Michael Sullivan comments that in the early history of Chinese painting, making exact copies of ancient, worn masterpieces was a way of preserving them. In later times, working in the manner of the past, while adding something oneself, was a way of putting new life into the tradition.³ Xie He's second principle is related to this emphasis on tradition. The second principle is "bone-means use brush." Sullivan interprets this principle as prescribing that the artist ought to express the qi (the life-force, life-energy in Daoism) through his brushstrokes. Thus copying the old masters is also a way to allow one's brush to retrace the inspired hand and arm movements of the great masters.

In the sixth century Xie He's principles may have reflected the culture of the time. But they soon became part of the tradition of art in China and became prescriptive for centuries afterward. They became prescriptive not only for the emphasis on copying the old masters and on the quality of the brushstroke, but also on the subjects appropriate for painting: landscapes, bamboo, birds, flowers, fish and crustaceans, and scholars studying in a pavilion surrounded by gardens and mountains.

I will explore the often confused and traumatic changes which occurred in Chinese art in the twentieth century when Chinese artists encountered Western European art, and the weight of tradition was challenged. I choose a few figures in this encounter, figures who are representative of important turns in the history of 20th century Chinese painting. There had, of course, been many other encounters with the West before the twentieth century—the fifth century movement of Buddhism from India into China via the Silk Road, the entry of the Jesuits in the 1500s, the forced concessions of the 19th century, and the Sino-Japanese War of 1937-1945. But it was not until the twentieth century that Chinese artists struggled with how to respond to Western art. I will then close with some general reflections on tradition and originality in the artworlds of the East and the West.

I begin with Qi Baishi (1864-1957) whom Wen Fong calls "the most highly respected traditional-style painter of China in the twentieth century." His life spans almost all of the changes in Chinese art in the late 19th and first half of the 20th centuries. Qi fused woodblock

design (in his youth was a wood carver), calligraphy and realistic representation. He learned the latter by creating portraits for clients from photographs. In the tradition of Chinese scholar-painters, Qi made six extended trips within China visiting scenic sites. The tradition which he was imitating was that of the artist travelling in rural areas, making notes and occasional sketches, and then returning to the studio to paint his general impression of the countryside. Michael Sullivan regards these landscapes as among his best works. He used simple forms with strong colors—breaking from the long tradition of Chinese landscape painting.

- Image Qi Baishi, *Landscape* (1952), ink & color on paper⁸ Qi is best known for his flowers, birds, and crustacians. These are traditional subjects in Chinese painting, but Qi breaks from tradition with the addition of color and strong brushwork.⁹
- Image Qi Baishi, Bodhidharma (1913), meditating monk seated on a straw prayer mat. The long commentary is written in an archaic calligraphy. The figure is realistic, including an unshaven face. A meditating monk or scholar is another tradition within Chinese art. (Bodhidharma was a Buddhist monk who lived in 5th or 6th cen. & is credited with transmitting Zen to China. He is also credited with introducing martial arts to Shaolin, but this is historically false.)
- Image Qi Baishi, Scuttling Crab (1919). In Fong, Between Two cultures, 143, (plate 49). The colophon states that "Fukan saw this painting and liked it so much that I present it to him as a gift."
- Image Qi Baishi, Shrimp (1927). hanging scroll, ink on paper. In Fong, Between Two Cultures, 144 (plate 50). In this work, Qi combines realism with calligraphy.
- Image Qi Baishi, Viewing Antiquities at the Studio of Humility (1930). In Fong, Between Two Cultures, 146, pl. 51. Qi uses large patches of color. The subject of the painting is traditional—a gentleman-scholar residing in a pavilion either engaged in viewing scrolls or in writing. The tradition goes back at least to the 15th century.¹⁰
- Image Qi Baishi, Lamp-lit Pavilion on a Rainy Night (1933). In Fong, Between Two Cultures, 147, pl. 52. Qi uses the "cloudy in-dot" technique first used by Mi Fu (1052-1107) in the 11th century. The paintings of that period were on silk; Qi uses paper. The subject of this painting follows a long tradition of depicting a scholar-artist in a pavilion. Beginning in the 12th century, a distinction emerged in social world of Chinese painters between "academic-professionals" and "scholar-amateurs." Academic-professionals studied under a master and learned certain formulas. They often worked for the court or for noblemen. Their work tended to be mechanical & formulaic. "Scholar-amateurs," by contrast were self-taught in painting. They were gentlemen-scholars, often retired civil service workers. They immersed themselves in poetry and calligraphy. In the Ming period (1368-1644), one scholar summarized training of the literati artist as "reading ten thousand books; travelling ten thousand miles."
- Image Qi Baishi, Weeping Willow (1937). In Fong, Between Two Cultures, 155, pl. 57. Qi simplifies his brushwork even more radically in Weeping Willow, dating from 1937. He uses the willow as a metaphor for the Japanese occupation of Beijing; "There are times

that willow branches must learn to bend [with the wind]." This is the translation of part of the calligraphy in the painting.

- Image Qi Baishi, *Catfish* (1937). ink on wraping paper. Metropolitan Museum of Art, NY. In Fong, 148, pl. 53. This was inspired by a 17th century painting by Bada Shanren, also entitled *Catfish*.
- Image Qi Baishi, *Persimmon* (early 1940s). ink on paper. In Fong, 150, pl. 54. This is one of the most famous of Qi's painting. He radically simplifies form. Persimmon is a symbol of good fortune at the New Year. The style of the painting—single fruit with large calligraphy—is also influenced by the 17th century painter, Bada Shanren (1626-1705).
- Image Qi Baishi, *Insects and Plants* (1943). album of twelve leaves. Metroplitian Museum of Art, NY. In Fong, 161, pl. 62e. Qi sets up a contrast between the realistic insect and the calligraphically painted plants.

In sum, Qi's paintings, for the most part, remain traditional in subject matter—the scholar in a pavilion, landscapes, flowers, fish, crustaceans, and insects. But he introduces a few stylistic innovations—occasional bold use of color, use of archaic calligraphy, and even more radical simplification of form than traditional Chinese paintings. But these are innovations, not revolutions.

Xu Beihong (1895-1953), one of the most influential educators of the Westernizing of Chinese art movement, may be taken as a representative of the painters who selectively approved of and borrowed from European art. He was one of many Chinese artists who went to Paris after World War I in the hopes of learning to paint in the western style. But he did not accept the new movements of early 20th century France-Post-Impressionism, Fauvism, and Cubism. Rather he followed the 19th century French and German academic tradition. He dismissed the artists who belonged to the avant-garde movements as "empty formalists." Upon his return to China in 1927, he was appointed head of the art department of the National Central University in Nanjing.¹³ In 1929, in an essay for the exhibition catalog of a 1929 official National Art Exhibition, the first such exhibition sponsored by the new Nationalist government in Nanjing, Xu wrote that fortunately the show did not include "that brazen stuff by Cézanne, Matisse, or Bonnard."¹⁴ And he declared that if the new national gallery in Nanjing had packed ten rooms with paintings by Cézanne and Mattise, he would have to shave his head and become a monk. 15 But others in the exhibition catalog declared that the art of Cézanne was the high point of modern art. The exhibition also included many traditional paintings which imitated the old masters. Michael Sullivan comments that "these positions taken toward modern Western art at the 1929 National Exhibition in Nanjing-total rejection, total acceptance, and qualified approval-have characterized Chinese attitudes to the problems throughout the rest of the century." Xu represents the third position, "qualified approval."

In a 1918 lecture at Peking University, Xu lamented the decline of Chinese painting and attributed this decline to "traditionalism" and "the loss of the independent and professional status [of the painter]." He went on to call for a selective use of techniques from Western painting and for an end to the "habit of copying the ancient masters . . . "18 He proposed applying "scientific" methodology to representation in painting. "Just as mathematics is the basis of science, figure drawing provides the foundation for art." At first glance, Xu appears to be almost completely rejecting the traditions of Chinese art and to be embracing both the

methods and subject matter of Western art. But in fact, Xu goes on to call for a sort of synthesis of Western and Chinese traditions. "It is said that while Chinese art values spirit-resonance, Western art emphasizes form-likeness, not knowing that both form-likeness and spirit-resonance are a matter of technique." In a 1948 paper, Xu criticized the weak figure painting in contemporary Chinese painting. He also called on Chinese artists to use the rich heritage of ancient Chinese stories as subjects of paintings on analogy to the use of Graeco-Roman mythology in Western painting. ²¹

Xu himself created a number of historical paintings. In *Awaiting the Deliverer*, painted in 1930, he portrays the dilemma of whether it is preferable to rebel against a bad ruler or to wait for a deliverer. Xu lines up a cluster of ragged and poor figures as if on a stage. And the few figures who are active, appear to be posing similar to the figures in David's *Oath of the Horatii*.

Image - Xu Beihong, Awaiting the Deliverer (1930). In Fong, 95, fig. 54.

Image - Xu Beihong, Yu Gong Removes the Mountain (1940). In Fong, 96, fig. 55.

Xu's 1940 Yu Gong Removes the Mountain illustrates an old Chinese story about a man trying to move a mountain that blocks his view. It is a story about patience in the face of the impossible. Xu painted this while visiting India; the workers in the painting are Indian. Mao Zedong, then residing with his army in Yan'an (1936-48) liked the painting and this assured Xu's acceptance when the new regime took power in 1949. Xu borrows the technique of brush and ink from traditional Chinese painting, but almost nothing else about the painting is traditional. The main influences here are French: the posed figures of French academic painting, working from models, and borrowing a classic story as the subject of the work.

Sullivan comments that "as a work of art, it is uncomfortable and tasteless."²² The figures are lined up as if on a stage, but with little relationship between them. Fong adds that the figures are "static and awkward."²³ In these two paintings, Xu attempts to transfer to Chinese painting the tradition of historical paintings of the French Salon, but with limited success.

Xu is best known in the west for his horses. In developing his skill in painting horses, Xu used the western approach of studying anatomy and carefully observing. *Grazing Horse* from 1932 combines Western realism with Chinese brush work.²⁴ Compare this work to the Metropolitan's Chinese painting, *Night-Shining White*, from the 1700s which has a minimum of shading and relies primarily on line.²⁵ In the 1930 and 40s, Xu virtually mass-produced horse paintings using brush and ink in a realistic style.²⁶ But even these were executed in the French academic style. As Sullivan acerbically comments: "When he came to the West at the age of twenty-four his eyes were closed to all European painting after about 1880, and he never opened them again."

Lin Fengmian (1900-1991) is another representative of a 20th century Chinese painter who both studied in the West and embraced Western art. He studied in France as a young man in 1919, and became captivated by the Fauve painters Matisse and Vlaminck. When he returned to China in 1926, he was appointed president of the National Academy of Art in Beijing, but left after a year to establish a new academy in Hangzhou. The National Hangzhou Arts Academy (in the late 1950s renamed the Zhejiang Academy of Fine Arts) was highly successful and its graduates formed a new generation of Chinese painters. Lin was jailed during the

Cultural Revolution and afterward went to Hong Kong where he remained until his death in 1991.²⁸

Lin eschewed oil in favor of the Chinese brush and gouache on paper. He regarded this medium as better suited to capturing the impression of spontaneity.²⁹ Matisse painted in oil and builds his works through successive stages. Lin, by contrast, uses brush and ink and creates images which appear to have been produced in a spontaneous way, reflecting the Chinese tradition of emphasizing expression through brushstroke.

Lin's Mountain Village from the early 1960s uses deliberate perspective—absent in traditional Chinese painting—the buildings in the foreground are much large relative to the mountains in the distant background. He retains the Chinese tradition of including calligraphy and absence of color.

Image - Lin Fengmian, *Mountain Village* (early 1960s). hanging scroll, ink & color on paper. In Fong, 210, pl. 77.

Image - Lin Fengmian, Nude (late 1970s). hanging scroll, ink & color on paper. Metropolitan Museum of Art, New York. In Fong, 212, pl. 78. Lin uses line for the figure but rough brushstrokes for the side decoration. The influence is clearly Matisse. With Matisse's emphasis on line and minimalism, it is not surprising that he is was a favorite mentor of 20th century Chinese painters, or at least those who looked to the west.

Here the very choice of subject matter is a radical departure from traditional subjects in Chinese art. Francois Jullien recently argues that this "radical absence" of the nude in Chinese art is attributable, first, to the Chinese metaphysics of forms. Forms are only temporary and constantly change. In Greek thought, by contrast, there are universal, permanent forms for each type. Secondly, Jullien argues that the Chinese view the body as a center of energy, not as an anatomical structure. And lastly, human figures in Chinese paintings are almost always in an environment, merged with nature. The nude, even when in an environment, is so strong that it tends, for the viewer, to stand alone. I don't find Julien's explanation entirely satisfactory; he dwells exclusively on the world of ideas of China and neglects entirely social and economic factors.

Image - Lin Fengmian, Seated Woman (early 1960s). hanging scroll, ink & color on paper. Metropolitan Museum of Art, New York. In Fong, 207, pl. 75.

Image - Lin Fengmian, *Gladioli* (1960s). hanging scroll, ink & color on paper. Metropolitan Museum of Art, New York. In Fong, 208, pl. 76.

Shi Lu (or Shilu) (given name, Feng Yaheng, 1919-1982), is representative of a painter who remained within the artistic traditions of Chinese painting, but was nonetheless very innovative. He joined the Communist movement at Yan'an in 1939. After the founding of the People's Republic, he taught at the Academy of Fine Arts in Xi'an. He never studied in Paris or Berlin, but did visit India and Egypt in 1955-56. For a time in the 1950s, he painted in the Soviet Socialist Realist style, perhaps in part because at the time this was the Party's prescribed style. His Mountain Rain is Coming was painted during the Cultural Revolution and while at first glance it does not appear to be political, it does contain a subtle message. The traditional

scholar in the pavilion or fisherman is replaced with peasants carrying heavy loads on a mountain trail. His mountains are a marvel of washes. In *Art is Beautiful* (early 1970s) he uses an unusual style of calligraphy. In *Ducks and Peach Blossoms* and *Movement is life*, both from the 1970s, he applies the jagged brushstrokes of his calligraphic style to traditional Chinese subjects. The effect of this technique captures the wobbly walk of baby donkeys and of ducks feeding.³² A late work, *Pines on Mount Hua* (1978), uses the same technique but applied to objects which by nature are quite stable.

Image - Shilu, *Mountain Rain is Coming* (1960). ink & color on paper. Metropolitan Museum of Art, New York. In Fong, 232, pl. 88.

Image - Shilu. Art is Beautiful (early 1970s). ink on paper. Metropolitan Museum of Art, New York. A painting of calligraphy using a jagged style. In Fong, 234, fig. 115.

Image - Shilu, *Ducks and Peach Blossoms* (early 1970s). ink on paper. Metropolitan Museum of Art, New York. In Fong, 235, pl. 89.

Image - Shilu, Movement is Life (1978). ink on paper. In Fong, 234, fig. 116.

Image - Shilu. *Pines on Mount Hua* (ca. 1978). Ink on paper. Metropolitan Museum of Art, New York. In Fong, 236, pl. 90.

Finally, Wu Guanzhong (b. 1919), like Shi Lu, combined traditional subjects and techniques with innovations acquired from Western painting. After World War II, he studied for three years in Paris, immersing himself in the works of Gauguin, Cézanne, Braque, and Matisse. ³³ Upon his return he taught at the Beijing Academy, but by 1950 he was pressured to give up his "formalist" ways, the term used by Party officials for Post-Impressionist, European painting. ³⁴ After the Cultural Revolution, he worked briefly for the state producing mural paintings for hotels and public buildings. With the new openness after 1979, he travelled widely in Europe and the U.S. His 1976 Seascape at Beidaihe is painted in oil. But the next year he painted the same image in ink wash, commenting that "I am in many ways freer when I turn to ink painting." ³⁵ Wu described these paintings as abstractions, but what he meant is abstracting forms from nature. In response to a comment by Michael Sullivan that his abstraction was different that Western abstraction in that his works were still connected to natural forms, Wu replied that "all forms and all phenomena, without exception, must originate with life." ³⁶

Image - Wu Guangzhong, Seascape at Baidaihe (1976). ink and color on paper. In Fong, 238, pl. 91.

His oil landscape, the Lakeside at Wuxi (1972), contains echoes of Utrillo and Dufy, but remains very Chinese. Wu explicitly stated that he wished to express his "Chineseness," and that only the Chinese brush could express qi (vitality).³⁷

Image - Wu Guangzhong, Lakeside at Wuxi (1972). Sullivan, Art and Artists, 224.

In the 1980s he introduced more innovations. His *Lion Grove Garden* (1983) illustrates a quasi-abstraction.³⁸ The subject is again traditional, Chinese garden rocks. But he transforms them into a "swirl of abstract lines and shapes."³⁹ And his *Grand Residence* of 1981 is abstract,

yet with the bold use of black patches and lines captures the timelessness of the Chinese village. And his *Spring and Autumn*, is both quasi-abstract, yet realistic, and captures the lightness of classical Chinese landscapes.

Image - Wu Guanzhong, Lion Grove Garden (1983). In Fong 240, fig. 119.

Image - Wu Guanzhong, *Grand Residence* (1981). Burmingham Museum of Art In Sullivan, Art and Artists, 246, fig. 23.7.

Image - Wu Guanzhong, Spring and Autumn (1986). Ink, color, & gouache on paper. Museum of Fine Arts, Boston. In Sullivan, Art and Artists, pl. 79.

In sum, Wu Guanzhong and Shi Lu are two 20th century Chinese artists who worked creatively within the framework of traditional Chinese painting.

Finally, I close this part of the presentation with some works from a senior student show in May of 2011 at the Nanjing University of the Arts (recently renamed, formerly the Nanjing Institute of Arts). I have arranged these in two clusters. I will offer a few brief comments on each cluster. In the first group, I have placed works which are almost completely Western in style and media. Some of them quote a bit too much—notice the Picassoesque work, and the two women in the style of Pissarro. All of these works, while competent, tend to be typical of student work—a bit too self-absorbed, overly expressive, and very restricted in subjects—nudes, and friends.

The works in the second cluster, like the paintings of Shi Lu and Wu Guanzhong, combine traditional Chinese subjects and styles but with some influences from the West. The sculptures of temple guardians are transformed into warriors with modern weapons. The flower painting departs from the economy but still retains the lightness of traditional Chinese flower paintings. My favorite is *Karma* and the *Song of Joy*. Both are ink on paper, a traditional Chinese medium. Both are on traditional Chinese themes. And both use wonderfully controlled but loose brushstrokes.

What struck me about all of the student work in this exhibition is the excellent craftsmanship. Granted that craftsmanship is not enough for a work of art to be good, but perhaps it is time to regard it once again as a *sine qua non*.⁴¹

CLOSING REFLECTIONS ON TRADITION AND ORIGINALITY

I close with some reflections on tradition and originality in Chinese art and in the West. As noted above, the reverence for tradition in Chinese aesthetics is first expressed by Xie He in the sixth century. Remarkably this emphasis persisted in Chinese art for 1400 years. Sherman Lee comments that for the Chinese, "what has gone before is more important than what is to come." And as Michael Sullivan famously comments: "If, around 1900, one had entered the studio of a Chinese artist—even the rare artists who painted by electric light—one would have discovered no hint of foreign influence in his painting. He would have been astonished at the suggestion that there was anything lacking in his art, that his forms were not always accurately drawn, that his perspective was false, that there was no shading or cast shadows—in short, that his painting was not true to life. He would have replied that these technical devices had nothing to do with real art, which was an expression of the feeling and personality of the artist,

and of a generalized view of the world of experience in which individual things only had meaning as aspects of the whole." ⁴³ As I have attempted to show, this commitment to tradition, or at least the struggle between the pull of tradition and the pull of the new, continued through much of the 20th century. Except for the few who completely rejected the traditions of Chinese painting, part of the struggle of 20th century painters was to combine traditional Chinese subjects and styles with Western art. And I have suggested that a few–I chose Shi Lu and Wu Guanzhong as examples—succeeded. Others such as Xu Beihong abandoned the attempt and embraced Western styles and subjects. Fengmian abandoned the attempt and returned to traditional Chinese painting, albeit he could never quite return without leaving traces of the influence of Western art in his work.

Is this pull of tradition a sign of artistic backwardness? With the emphasis on originality in the West, this is probably the first response of many Western artists and art critics. George Dickie argues that the absence of tradition in 20th century art is liberating. He argues, in defense of his Institutional theory of art—which in brief says that art is whatever the artworld says it is—that the rejection of all rules and traditions and subject matter "provide's the elasticity whereby creativity of even the most radical sort can be accommodated," and that "the radical creativity, adventuresomeness, and exuberance of art . . . is possible within [this notion of art] . . . "44 But what may seem liberating to Dickie and others may in fact be oppressive. The creation of artworks, or for that matter any practice, which does not have enough commonality of ideas and practices has the danger of leaving the artist without any sense of belonging to a community. Suzi Gablik observed several decades ago that the emphasis on originality in Western art is closely tied to individualism. 45 She observes that 20th century art in the West was driven by the need for each artist to be his or her own movement. Indeed, the artworld in the West in the 20th century rejects those who work within a tradition. I suspect that one of the reasons why Chinese artists continue to resist this drive toward individual expression and style is the deeply communal character of Chinese culture. The Chinese see human endeavor as always part of the community.

Gablick also observes that the unlimited freedom of the artworld—in my language, the lack of a framing tradition-"undermines the importance of what is expressed, while the sheer overavailability of options actually lowers the degree of innovation possible. . . . All modes of art can claim equal status, and they do."46 There is no longer a line between what is acceptable and unacceptable, what is good and bad art. As Gablik notes, "freedom from all determinants" leads to an indeterminacy so total that this indeterminacy cancels all norms."47 No one is surprised or even shocked by an artist who creates a scatological work, or warps some historical fact, or whose craftsmanship is weak. Originality is what counts. And for that very reason, much of modern art has lost its ability to have any effect on the larger society. The very openness to everything robs art of its power to affect the larger society, or even members of the artworld. By contrast, the pattern of continually seeking refinements and small innovations within a tradition, which is what happened in the West during the Renaissance, and which characterizes most of the history of Chinese art, is a pattern which has some significant advantages. Artists in their formation are initiated into a tradition and are not required to invent a tradition in order to be regarded as successful. The tradition provides a framework for subject matter and style, leaving artists to focus on developing a high level of craft. Innovation occurs, but it is not forced.

NOTES

- Georg Wilhelm Friedrich Hegel, Lectures on the Philosophy of History, trans. J. Sibree from the third German edition (London: George Bell & Sons, 1894), 121.
- Michael Sullivan, The Arts of China, 3rd ed. (Los Angeles: University of California Press, 1984), 88.
- 3. Ibid, 88.
- 4. Ibid, 88.
- Wen C. Fong, Between Two Cultures: Late-Nineteenth- and Twentieth-Century Chinese Paintings from the Robert H. Ellsworth Collection in the Metropolitan Museum of Art (NY: The Metropolitan Museum of Art & New Haven: Yale University Press, 2001), 140.
- 6. Ibid., 142.
- 7. Michael Sullivan, Art and Artists of Twentieth Century China_(Los Angeles: University of California Press, 1996), 9.
- 8. Sullivan, Art and Artists, 10.
- 9. Ibid., 9.
- 10. See Craig Clunas, Art in China (New York: Oxford University Press, 1997), 79.
- 11. The quote is attributed to Dong Qichang (1555-1636). See Marilyn Stokstad, David Cateforis, & Stephen Addiss, *Art History*, vol. 2 (Englewood Cliffs, NJ: Pearson/Prentice Hall, 2005), 811. On the professional-amateur distinction, see Craig Clunas, *Art in China*, 163-165, 171.
- 12. Fong, Between Two Cultures, 5.
- 13. Sullivan, Art and Artists, 69.
- 14. Ibid., 59.
- 15. Ibid.
- 16. Ibid.
- 17. Fong, Between Two Cultures, 90.
- 18. Ibid.
- 19. Ibid.
- 20. Ibid.
- 21. Fong, Between Two Cultures, 94. Fong here is citing Xu's 1948 paper, "The Movement to Revive Chinese Art."
- 22. Sullivan, Art and Artists, 71.
- 23. Fong, Between Two Cultures, 96.
- 24. Ibid., 97.
- 25. Ibid., 7.
- 26. Later his first wife, Jian Biwei, in an exhibition in Chongqing, bitterly satirized Xu's rapid production of these horse paintings. But the works were popular during the Sino-Japanese War as a symbol of China's resilience and nobility.
- 27. Sullivan, Art and Artists, 72.
- 28. Fong, Between Two Cultures, 209.
- 29. Ibid.
- 30. Francois Jullien, *The Impossible Nude: Chinese Art and Western Aesthetics* (Chicago: University of Chicago Press, 2007).
- 31. Fong, Between Two Cultures, 233.
- 32. Ibid., 234.
- 33. Ibid., 237.
- 34. Sullivan, Art and Artists, 132.
- 35. Fong, Between Two Cultures, 237.
- 36. Quoted by Fong, 239-40.
- 37. Sullivan, Art and Artists, 244.
- 38. Fong, Between Two Cultures, 240.
- 39. Ibid.
- 40. The artist is Tong Xianmin.
- 41. See Robert Hughes, "Moral in Itself: Art and the Therapeutic Fallacy," in The Culture of Complaint:

- The Fraying of America (NY: Oxford University Press, 1993), esp. 202-203.
- 42. Sherman Lee, A History of Far Eastern Art, 4th ed. (NY: Harry N. Abrams, 1982), 255.
- 43. Sullivan, Art and Artists, 5.
- 44. George Dickie, "Art and the Aesthetic: An Institutional Analysis," in Thomas Wartenberg, ed., *The Nature of Art*, 2nd ed. (Belmont, CA: Thomson-Wadsworth, 2007), 222.
- 45. Suzi Gablik, *Has Modernism Failed?* (NY: Thames & Hudson, 1984), chap. 2, "Individualism: Art for Art's Sake, or Art for Society's Sake?"
- 46. Ibid., 75.
- 47. Ibid., 77.

WRITING ART HISTORY AS THE PRACTICE OF FREEDOM

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I've taken the title of my talk from bell hooks, a contemporary educator and theorist, specifically from her book entitled *Education as the Practice of Freedom*. bell hooks argues against what Paolo Freire disparagingly called the "banking" method of education in which professors deposit information in students' brains and then demand a withdrawal later on an exam. She and Freire both argue in favor of a teaching method in which students participate through writing and speech, so that they develop into active, critical thinkers. My goal as a professor of art history is to enable students to do what we do as art historians: I want to empower them to look critically, formulate arguments based on visual analysis and research, and respond to other people's arguments. I see my role as a facilitator, helping students develop their own critical and intellectual voices. This may sound lofty and idealistic, so what I hope to provide today are practical tips and strategies for making this a reality.

Let me add my "footnotes" in the beginning: I learned many of these strategies during my training in Stony Brook University's Writing Program, where I was also an instructor teaching College Composition and Rhetoric. Others ideas that I present here are ones that I have adapted from John C. Bean's teaching manual entitled *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom* (San Francisco: Jossey-Bass, 2001).

Much of what I will say is geared toward teaching art history to the art student. The medium of art history is writing. However, often art students have gone into their field precisely because they do not feel comfortable expressing themselves through language, they express themselves better visually. I've found it helpful to use what art students already know in order to help them acquire new writing and literacy skills. I reassure students by explaining to them that writing is a medium, just like any of the others that they learn in art school, and that they can be successful by approaching it with the same process-oriented mindset with which they approach their own respective mediums. Throughout this paper I'll make frequent analogies to drawing. In my experience, drawing analogies are highly effective because all art students take drawing; but analogies can be made to design, painting, or any other medium.

I will present on four areas in brief:

- 1. Free-writing: the unsung hero of improving student writing;
- 2. Conducting in-class writing workshops;
- 3. The due date reflection; and
- 4. I'll list a few sample assignments designed to generate critical thinking.

FREE-WRITING

To become a better draughtsman, one must always be drawing. And not every drawing will be a masterpiece. In a drawing class, not every single drawing is collected and graded by the professor. The artist, student or professional, needs space to try out new visual ideas, that is, to experiment. This is the role of ungraded, uncollected free-writing in the classroom. It is a way

to practice writing and test out new ideas, and, like the sketchbook to an artist, it is one of the most important tools to becoming a stronger writer.

Typically in one of my classes from the 100 level to the graduate level, I introduce a new work of art, not by lecturing immediately and telling students how to look and what to think, but rather, by presenting the art to the students and having them write about it for one or two minutes. I usually give an accompanying question about the work's form and/or cultural context. For example, on the screen I have the Paleolithic sculpture Woman from Willendorf (c. 24,000 BCE, limestone, 4 3/8" (11cm) h, Naturhistorisches Museum, Vienna). Next I give the students the prompt you see written on the screen: "Looking at form: Jot down a few words describing the way the artist has rendered the human figure. How is the treatment of the human figure different from other sculptures you may have seen?" After they've had a minute or two to write I ask them what they see. Then I give them the next slide with the same image but a new question, and I give them another minute or two to write: "Thinking about cultural context: What might this sculpture have meant to a Paleolithic viewer? What purposes might it have served?" While this is an image that students encounter in the first or second class, they are always able to induce the same conclusions that scholars and archaeologists have madenamely, that this object probably served as a fertility statue. They come to this conclusion without me telling them, but by through the work of taking time to look and write for themselves.

This time to write gives students time to look—they see many images in contemporary society, but they rarely spend time looking at any one of them very closely. It also ensures that every student will have something to say when I subsequently ask them to share their observations. I then guide their discussion, underscoring the salient aspects of the artwork or art movement that they themselves have observed. The most exciting aspect of this approach is that I find the students will discover the significant aspects of an artwork's form and often deduce its relation to its cultural context for themselves if I simply give them the time to look and write. They also see how they can use writing as a way to learn new material. I coach them by telling them, "Keep your pens moving! Even if you don't know what to write just begin by describing what you see and you'll begin to see it differently." They learn that we don't just write what we already know; rather, we can generate new ideas and learn as we write.

I have one final question on the screen now that I like to give when showing the *Woman of Willendorf*: "This sculpture was originally named 'Venus of Willendorf' when it was discovered in the early 20^{th} century. More recently art historians and archaeologists have begun referring to this work as "Woman from Willendorf." Why do you think that recent scholars had a problem with the old title?" With this prompt, I ask them to think critically about how art history is practiced, and to think about the influence of their own culture on the way they look. Again, students are able to think for themselves and figure out the problem with the old titlenamely, it imposed a Greco-Roman interpretation on an object that predated the Greeks by many millennia.

I picked up this free-writing technique from one of my mentors, William Marderness at Stony Brook University. He conducts his literature classes in this way. *Every time* he asks his students a question, he gives them at least 30 seconds to write down an answer. At first I was skeptical: "Won't this grind the class to a halt every time you ask a question?" But no, just the opposite (and I observed this myself in his classroom!): it ensures that the students are actively engaged,

thinking critically, and prepared to participate. He didn't have the same three students answering first all the time.

Furthermore, while I've tried to explain the pedagogical value of free-writing for its own sake, this in-class writing is invaluable preparation for long-term writing projects. To translate a purely visual experience into a linguistic medium is a daunting task at any level; giving students the space to experiment in the classroom makes their task less intimidating when they are writing formal projects at home. I explain this explicitly to them, because one of the things I am teaching them is the process of writing. All of us professors know to take notes when we read or look at something, we sketch out a plan of what we'll write, we make outlines, etc...students don't necessarily know to do this or how to do it. They assume one just sits down at a computer and whips out a paper; they feel stupid when they inevitably can't. We need to introduce them to behavioral and process skills that go along with writing.

Free-writing also has other applications. For example, I usually use a primary source anthology in most of my courses. We might read an excerpt from an artist's writings in class, and before discussing it, I'll ask them to write what they hear the author saying.

IN-CLASS WRITING WORKSHOPS

I tell my art students that the in-class writing workshop is analogous to the studio critique. My writing improved dramatically when I began *teaching* writing. As I began to correct students' papers for paragraph focus and help students revise for thesis, I started to think more critically about the construction of my own writing. Now in all my classes we conduct writing workshops in which students critique each other's papers. I give them a specific task in order to treat a specific issue, such as paragraph focus, revising for thesis, or editing for conciseness, depending on the stage of the assignment. As they read their peers' papers, each student is put in the role of professor and must rise to the challenge of having to critically examine the effectiveness of a paper's composition or the construction of its argument. Similarly, a studio critique not only benefits the students receiving feedback, but those students *giving* feedback. They learn something new about art and develop their own eye and mind as they look at someone else's work and analyze it.

A typical workshop for an initial draft might be on paragraph focus, for example. I break students up into groups of three (so each student will read two papers). I ask them, silently and in writing, to underline the topic sentence of each paragraph in their peer's paper, and draw a squiggle line under any sentences that don't support the topic. If they can't decipher a clear topic, I tell them to note that problem in the margin. After everyone has read, they discuss which paragraphs were effective and why in their peers' papers. I stress that they must give feedback in writing first, however, so that each writer goes home with a record of what she needs to change.

Workshops like this also demonstrate the difference between revision and editing. Editing entails fixing sentence-level problems: grammar, punctuation, conciseness. But, as I tell my art students, those are like the reflections and details in a still-life drawing. They need to get the composition right first and think about big picture issues of organization. I don't allow students at this stage to mark sentence-level errors. We save that for a later workshop when the papers are more developed.

Let me make just two more quick points about the logistics of writing workshops. First, while these workshops give students a chance to learn to revise for themselves, they also cut down on the professor's time spent reading drafts. Second, I have even been able to conduct workshops in large lecture classes. (I have used three or four person groups in classes with 55 students.) The process isn't much different than a smaller class, it just requires a little more legwork walking around the room to answer questions and encourage groups to stay on task.

DUE DATE REFLECTIONS

The final exhibition of a work of art is an opportunity for the student to showcase her work and a moment for her to reflect on her process of getting there, whether for a class exhibition, an undergraduate show, or a senior show. Turning in writing projects can likewise be a moment to celebrate achievement and reflect on the writing process for future assignments.

I require that students turn in their final revision, their drafts, and other working materials in a folder. I want to see their process, just like a source book and studies in a studio class. In class I ask them to write a cover memo in which they answer four questions, two about process and two about the final product:

- 1. What aspects of the writing process went well?
- 2. What aspects did you have difficulty with?
- 3. What aspects of your final revision are you happy with?
- 4. What aspects are you dissatisfied with?

The cover memo is written informally in class (so that it doesn't become another assignment). We then spend a few minutes discussing what they wrote and troubleshooting problems for future projects.

This space for reflection is an essential part of the writing process. It helps students to think about what works and what doesn't work for them as writers. Students need to take responsibility for their own working process in an art history course just as they do in a studio class. Writing, like drawing I tell them, is not something you can learn by being lectured: you learn how to do it by doing it.

PROJECTS DESIGNED TO GENERATE CRITICAL THINKING

Lastly I would like to share a few sample assignments that are designed to generate critical thinking on the part of the student. I want students to engage in the critical thinking required of a writing project as opposed to memorizing slides for an exam. While written exams require critical thinking and writing skills, writing projects allow the student opportunities to revise and to learn the writing process, opportunities which can be lost in the "one shot" scenario of an exam.

In my intro course (at The College of Saint Rose we offer a one semester survey) the first assignment I give is often what John C. Bean calls an argumentative script. My goal is to have students be able to compare and contrast the styles of three different works of art in order to show how those differences in form or style are representative of different cultural values.

I ask them to imagine that three sculptors from Ancient Egypt, Greece and Rome have gotten together for a critique, and the student writes a dialogue in which these sculptors debate each other. (The specific works I ask them to compare are a seated sculpture of *Khafre*, Fourth Dynasty, anorthosite gneiss, 5'6 1/8"h, Egyptian Museum, Cairo; Polykleitos, Doryphoros (Spearbearer), Roman marble copy after a bronze original c. 450-440BCE, 6'11"h, Museuo Nazionale, Naples); and Augustus of Primaporta, early 1st century CE, possible copy of a bronze statue, c. 20BCE, marble, 6'8"h, Museu Vaticani, Braccio Nuovo, Rome) The students have a lot of creative freedom and are allowed to set the scene however they want. Student solutions to this project have ranged from the three walking around the museum, to a group therapy session, to contestants on a reality TV show. Whatever scenario makes them comfortable enough to look and write is fine with me. The value in this approach is that students use writing to conduct what is really a highly sophisticated and integrated analysis of form and cultural context, but they have fun doing it. The writing for this project builds on the freewriting from class; in fact, during class they would have already free-written about all three of these works. This project also prepares them for future writing, specifically a more traditional formal analysis that they will write later in the semester in which they make a thesis and write in standard paragraph form.

Another project I adapted from Bean's guide is the letter prompt. At the end of my intro course we read Linda Nochlin's "Why Have There Been No Great Women Artists" (1971) and Fredric Jameson's "Postmodernism and Consumer Society" (1982). I use a similar strategy for each. For the Nochlin reading, for example, I write a fictional letter to my students from a student in an introduction to art history course. The letter is addressed to Dr. Nochlin and the fictional student is asking her why her professor has shown so few women artists in their course. I ask my students to respond as they think Nochlin would based on the reading. The assignment:

- 1. Asks students to read for argument, that is, to figure out Nochlin's thesis. This is preparation for the literature review that is standard in more advanced research papers.
- 2. It helps students to see that art history is not just something handed to them as gospel, but a field generated by critical debate among scholars. They can begin to enter that field by getting inside the head of a living art historian.
- 3. It allows the student to write from a position of authority as she pretends to be Linda Nochlin writing "down" to a fictional student; as opposed to writing "up" to the professor who has read this text at least twice a year for the last decade.

Following up on this introduction to reading for argument, in mid-level courses (sophomore or junior year) I often have students work in teams on a literature review. I give them a topic, say, Dada, and they come up with a bibliography of feature articles from peer-reviewed journals. They read four of them, and then present three of them to the class. They also individually turn in an accompanying paper. The project asks them to find scholarly sources, to read for argument, and to compare and contrast arguments. By working together, they can assist each other in acquiring the new academic literacy required by the project. Most importantly, the point is for them to see that critical debate generates the field of art history by studying opposing theses on their topic. The best part is, by working in a group in which they discuss and debate the articles, they themselves are becoming critical participants in that debate.

Finally, at the advanced level, in my Art since 1945 course for junior and senior art majors, I ask students to write a personal essay in which they respond to artists, movements or theories of their choice from the course in order to place their own studio practice within the context of

contemporary art. They can discuss what they identified with or what they rejected. The personal essay is a way to assimilate course material and make it meaningful to themselves, which is an invaluable skill for a contemporary artist: to become a better artist, one needs to be looking at and thinking about lots of other art. The personal essay is also good practice for the dreaded artist statement that I find art students (and professionals) are often scared to write. I like to assign the personal essay in tandem with more traditional forms of art historical writing within a course (say, the formal analysis, the literature review, and the researched argument) because it shows the students how we can use different genres of writing to process and use course material differently.

Free-writing, writing workshops, due date reflections, and these assignments are all active learning techniques that you can try in your own courses. If you only try one, I strongly recommend free-writing. There is no better way to get students in the habit of writing and to help facilitate class discussions. While I've stressed the pedagogical value of these practices and assignments for their own sake, they are also ways of acquiring traditional skills, such as the visual literacy required of a formal analysis or the ability to read for argument required of a literature review, and they require students to think critically and construct an argument as they would do in a research paper.

If you have questions, comments, or would like to share active learning strategies that have worked in your classroom, feel free to contact me: shaner@strose.edu .

CROSSING THE BORDERS BETWEEN DRAWING AND WRITING: HOW ONE DISCIPLINE CAN INFORM ANOTHER

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It has long been acknowledged that the "Renaissance Man" (or woman) is extinct. It is impossible to know everything. Indeed, the depth and breadth of knowledge in any *singular* field has become too vast for any one person to master. Now, because we exist in a global society shaped by the Internet, social media, and information (and sensory) overload, even those with boundless appetites for knowledge find themselves filtering input, shutting down some systems in favor of others, risking, even accepting, the condition of being ill-informed or misinformed, just to have a sustained period of uninterrupted time with *one thing*. Immersion in one area, then, necessitates deficits in others; peripherality disappears, and specialization becomes tunnel vision. Thusly equipped, we enter the era of interdisciplinarity, in which academic borders are supposedly crossed, walls are demolished, and silos are, well, burned to the ground.

Consider, within this context, the plight of college freshman art students, those on the brink of adulthood, whose metacognitive abilities (which might help them make sense of the information overload) are not well developed, if developed at all. The aforementioned filtering, however, is already a lifestyle, albeit with different priorities than those of the scholar or even the adult general consumer of information. In the war for young adults' attention, the brevity and immediacy of text messages and Facebook photos inevitably win out against newspapers, classroom lectures, and, these days, sometimes even face-to-face encounters. Our visual culture is naturally favored over the verbal; thus the boundaries between them become more and more impermeable. Of course I exaggerate, but I present a scenario with which many of us are all too familiar. And yet we know that, at some point in arts education, one must begin to understand the complementary nature of the visual and the verbal. I look at the disciplines of both drawing and writing to find this connection. My work draws upon traditional scholarship as well as student responses to an ongoing questionnaire to shed light upon both the parallels and the intersections of drawing and writing as serious, complementary pursuits and to suggest a pedagogy connecting both in foundation studies.

First, let me emphasize what my pursuit is *not*. It is *not* solely an endeavor to create visual exercises as an aid to writing, as can be frequently found in the literature of K-12 education. Conversely, it is *not* an effort to *substitute* art for writing as a means of communication (in the manner of illustration) for those whose talents lie in the visual modes rather than the verbal. The former presupposes a student population that might have forgotten how to think visually and needs a jumpstart; art students, in most cases, have never *stopped* being visual thinkers. The latter assumes that a student who *does* think visually does not need to, and perhaps *cannot*, think verbally. This assumption in the extreme moves toward the concept of the idiot savant, which does not describe today's college art student.

My pursuit is an exploration of how these visual and verbal paths might parallel and intersect, an effort to find cognitive connections, so that those of us who teach artists primarily from the

verbal mode can facilitate their crossing the borders between the visual and verbal, thus empowering them as intellectual artists to impact our culture in positive and meaningful ways.

How can we discover that special electric current of knowledge that arcs across the gap between visual and verbal skills? We know that students must integrate the knowledge and skills taught in the college curriculum in order to gain their fullest advantage in today's world. Because I think of application of knowledge as metaphorical, and because in my experience art students do tend to understand metaphor and analogy inherently, analogy seems a good place to start. How then, we can ask, are drawing and writing analogous? What are the parallels between the two disciplines?

There are the obvious curricular similarities. At Memphis College of Art, students are required to complete two semesters of writing and two semesters of drawing: Writing 1 and Writing 2, Drawing 1 and Drawing 2. It is this parallel alone that initially inspired my inquiry into these two disciplines as a model of the visual/verbal connection. (Otherwise, I might as easily have begun with a metaphor—narrative as weaving, perhaps, or the essay as three-dimensional form.) Since both disciplines, apparently, take two semesters to master, since most students take the courses simultaneously, and since both course sequences are part of the freshman foundations curriculum, it seems reasonable to believe that the relationships between these two disciplines penetrate more deeply than surface similarities. In hopes that the two courses can inform one another, I have endeavored to discover exactly what those relationships are.

Even though the standard Writing 1 and 2 and Drawing 1 and 2 syllabi have evolved completely independently of one another, the surface similarities are remarkable. Attendance and grading policies are almost identical; letter grade descriptors are parallel. It is clear that both drawing and writing classes have arrived at similar policies that address the needs of the same student population-college freshman who major in art. The academic requirements are also generally parallel: Writing 1, for instance, requires five finished essays per semester, and Drawing 1 requires five finished drawings per semester. When I look at the specifics of both the essay and drawing assignments, the parallels are not quite as clear, but I can see some interesting correspondences. The subject matter of the five assigned drawings in Drawing 1 are still life, portrait, self-portrait, architectural interior/exterior, and landscape. The subject matter of the five required essays in Writing 1 is not as prescribed as these, yet the required movement from personal narrative to observational essay and then toward text-based argument certainly contains some of the same elements of moving from self to the outside world. For instance, a portrait and a self-portrait can easily be seen to correspond to a personal narrative, and insofar as both personal narrative and observational writing are enhanced by a sense of place, certainly the elements of still life, architectural interiors and exteriors, and landscape, utilize the same kinds of visual details that must be represented verbally in narrative and observational writing. When looking further into the concepts presented in Drawing 1 and 2, I must admit that I am on shaky ground since I am not a visual artist and have never even taken a drawing class. I do see the concept of linear perspective as parallel to point of view in writing; also, composition applies to both drawing and writing. The Drawing 1 course summary explains the basis for all drawing assignments as "the creation of the illusion of space and volume on a two-dimensional surface." [Remember the use of the term illusion here-I will come back to it later.] What then, is the parallel basis for all essay assignments? I am not sure that I can say; at least I cannot put it as succinctly as the drawing rationale above. Certainly, there is some illusion involved in writing as we use words to appeal to the senses and invoke the mind's eye.

After studying the parallels between syllabi, I delved into the insights that students gain about the connections between the two disciplines after completing the sequences of both drawing and writing in their freshman year. I composed a completely unscientific, open-ended questionnaire and distributed it in spring and fall of 2010 to students who were completing both the writing and drawing sequences at the close of their second semester. The questions asked students to explain any parallels that they had discovered between writing and drawing, mentioning as prompts the connections between a writing journal and sketchbook, unlearning bad habits in both disciplines, and similar processes involved in both disciplines. Then, I explored intersections through insights that cross over between drawing projects and writing projects, the intersections between writing as communication and drawing as representation, constructing a grammar of drawing as well as writing, and using one discipline as a tool to each the other.

Overall, students who answered the questionnaire understand that both drawing and writing are skills that one learns by doing. Skill and mastery come only through continued practice over time. One student also mentions discovering that setting the work aside, in both drawing and writing, can result in seeing it with "fresh eyes," a particular advantage for both artists and writers.

A few students see organization and structure as similar concepts in both drawing and writing. Student Cade Brooks understands "the structure of a paper" to be "like the structure of a drawing in the sense that every component of a paper is needed to be satisfactory for the whole . . . [and] different sections of a drawing" must also contribute to the whole. One is reminded of Will Strunk, who first proclaimed in 1918, in *The Elements of Style*, that "A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts" (39). Student Caitlin Davis also sees organization of both drawing and writing as similar: "One comes up with an idea," she says, "plans out the structure, makes sketches or brief outlines, and then produces the idea." Student Cole Wheeler demonstrates an understanding of the nature of both drawing and writing in the academic context when he says that both are "academically challenging courses to shape minds so that what they create later in writing and drawing is structurally sound and not arbitrary."

Next, students easily understand the parallel between artists' sketchbooks and writers' journals. First is the obvious—one can write and draw in both. Both vehicles allow for extended practice in the medium and can be used to capture both visual and verbal ideas quickly. They are seen as personal items and as windows into artists' or writers' minds. According to Wheeler, "Both a journal and a sketchbook serve to map out the thought processes involved in the written and visual word. That's all a drawing is—visual language."

Most students agreed that unlearning is as important in both disciplines as learning. When asked if they had to "unlearn" any bad habits in the academic study of either drawing or writing, most students had something to say. In writing, students mentioned elements of grammar and mechanics such as comma splices, fragments, comma usage, and differentiating between there and their. There were a few mentions of more stylistic matters such as wordiness, sexist language, and slang. On the other hand, in drawing, students tended to focus on elements of line quality that had to be unlearned, including how one holds the pencil. Additionally, student Dustin Lester mentions having to unlearn "drawing what [he] 'think[s]" instead of "what [he] 'see[s]." This differentiation between thinking and seeing will be explored later.

Are there other parallels? Certainly. Peggy Albers, in "Art as Literacy," has pointed out several commonalities between visual arts literacy and verbal literacy that apply here. Both visual art and the written word make use of a sign system. Although art's sign system is not as finite as the alphabet, it does recognize and utilize the "meanings that culture ascribes to particular symbols" (342). Next, it involves processes, not only of generating, editing and revising, but also of discovery. Last, both visual art literacy and verbal literacy involve reflection—upon the meaning-making process itself, upon strengths and weaknesses of the work at hand, and future goals (339).

Therefore, in a sense, drawing and writing, the creation of both visual and verbal meaning, travel broadly similar paths. But this parallelism, in and of itself, does not cross any borders. There must be intersections, overlaps, entry points that disrupt these borders. Crossovers between drawing and writing do exist, but before we turn to how these two disciplines intersect and overlap, we must first look at their historical reluctance to do so. Writing and literature have long been understood to intersect with history, philosophy, art history, and the other liberal arts. But, as Scott McCloud makes clear in "Show and Tell," Chapter 6 of Understanding Comics, the practice of art and the practice of writing have traditionally held each other "at arm's length" (714). Why? For that matter, why have the fine arts traditionally been excluded from the liberal arts and sciences in the organization of colleges and universities? Academic disdain for the fine arts can be found as early as Plato, who in his Republic treated the visual arts with caution because they relied on the senses to create illusion. (Remember the Drawing 1 course summary—"the creation of the illusion [emphasis added] of space and volume on a twodimensional surface.") Distrust of the senses is a widespread and understandable view; it is easy to generate examples of the eyes or ears deceiving us. Perception has also been disdained because it was considered merely the collection of raw data, which does not involve thought. Rudolf Arnheim, however, in his work Visual Thinking, has effectively dispelled that notion. He demonstrates that cognition is not a process that happens beyond perception but that cognitive processes are "the essential ingredients of perception itself" (13). For example, Arnheim points out that when we name what we see, for example, table, chair, ball, and when we describe what we see, in terms of, for example, shape or color, we are invoking prior knowledge and using a process of induction to place a specific object into a general category, which is undeniably a cognitive operation. Marius Von Senden's Space and Sight, in which he documents the experiences of newly sighted adults after surgery to remove congenital cataracts, corroborates Arnheim's views. These adults had been unable to distinguish little except light and dark. When a surgical procedure was developed to safely remove these cataracts, science had its first opportunity to explore an act of perception-sensory input-without conception, or a prior notion of what the senses are telling us. (Babies experience the world in this way but are unable to use language to communicate it.) Educated adults experiencing sight for the first time had no depth perception (because depth perception is learned) and no knowledge or vocabulary to describe what they were seeing. Even though they knew what a chair, table, or ball was, they had no means of pairing that concept with the visual sensation they were experiencing. Therefore, Arnheim's contention that "the cognitive operations called thinking are not the privilege of mental processes above and beyond perception but the essential ingredients of perception itself" (13) is valid. Thus, according to Arnheim, "a person who paints . . . thinks with his senses" (v).

Arnheim also points out, however, that even today, "those who cultivate the senses—especially . . . artists— . . . have come to distrust reasoning as an enemy . . ., and [conversely] practitioners of theoretical thought like to think that their operations are beyond the senses" (vi). Thus the divide deepens in spite of efforts to reunite them.

This divide can also be observed in student answers to questionnaire items that attempt to dig out interrelationships between drawing and writing. When asked what elements would construct a grammar of drawing in the same sense as a grammar of language, four students left the question blank, and others suggest elements of drawing such as line quality and value, but answers vary widely. When asked if drawing ever leads to insights about a writing project or vice versa, three students left the question blank, and one wrote simply, "No." Another student answered yes without effectively elaborating. Yet another response indicated a path from writing (or reading) to drawing, but not vice versa. Cole Wheeler writes, "Tom Waits lyrics and any given page in Moby Dick urge me to draw like nothing else." The path from verbal to visual is clearer for these students than the path from visual to verbal. Student Aubrey Palermo, however, writes, "When I write fiction, sometimes I have to sketch because I need a clear picture in my head," thus taking a visual idea into a verbal one. My last question was "We use language as a tool to teach drawing, but could we ever use drawing as a tool to teach writing? How?" Again, students had difficulty with this crossover. The consensus was that it might be helpful but not actually possible. Cade Brooks, while acknowledging that writing began as drawing, maintains that using drawing to teach writing would not work today. Chris Blackall mentions "diagramming sentences," prefaced by "lol" and ending with "But seriously, no." He speaks in jest, but the visual representation of the structure of a sentence, long since abandoned by educators, may be exactly the marriage of visual and verbal that we are after!

I am frequently appalled by how much my students do not know; in the same heartbeat, I am appalled by how much *I do not know*. We have seen that drawing and writing exhibit certain parallels. Discovering those parallels, I can help students see them, and thus enhance their learning of both disciplines. The places where the paths of drawing and writing intersect, however, are a bit harder to discern, due largely to the longstanding divide between the senses and cognition. *Can* drawing be used to teach writing? Most certainly. Finding and exploring the intersections can help students move past the traditional divide between percept and concept. For art students, however, we must remember that drawing is a pursuit, not a means to an end, but an end in itself. Writing teachers can neither subjugate drawing to writing nor substitute drawing for writing to accomplish their own ends. To do so would be to both artificially elevate and simultaneously trivialize the discipline of drawing. We must remember that the pursuit of excellence in both drawing and writing, visual and verbal, crossing the borders between the two, can produce the next generation of artists—equipped to shape—perhaps even transform—the future.

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GOOGLE, RICHARD PRINCE, AND GAGOSIAN: THE COURTS' 2011 VIEW OF "BORROWING" AND WHAT IT PORTENDS FOR THE ARTS

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Google's ambition to create the world's largest digital library and bookstore has run into a 300 year old legal concept: copyright. Richard Prince' appropriation of Patrick Cariou's photographs of Rastafarians and the millions made by him and the Gagosian Gallery have met a formidable obstacle: Judge Deborah Batts. A class of authors (and publishers) sued to stop Google, and Cariou sued to stop Prince and Gagosian. Surprisingly, both resulted in decisions, which favored the working author and fine artist over the powerful company and art world moguls.

Both Google's Library Project and the fate of the well-known appropriation artist, Richard Prince, have stirred a great deal of controversy. Most expected Google to ultimately prevail—because it usually does—and expected Prince' use of Cariou's photographs to be deemed a fair use, and that Gagosian would also avoid liability. In this paper, I will describe the lawsuits against Google and Prince and Gagosian, their groundbreaking decisions, and what each portends for the literary, academic, and art worlds, and specifically for the working writer and artist.

Let me tell you the story of each fight. In 2004, Google announced that it had entered into agreements with four university libraries, Harvard, Stanford, Oxford, the University of Michigan, and the New York Public Library to "digitally scan the books from their collections so that users worldwide can search them" Google reproduced millions of protected books in their entirety without permission of the copyright owners (and also books in the public domain), through systematic scanning operations set up with large research libraries. Once scanned, the books were indexed electronically, allowing end-users to search by title and other bibliographical information. Google returned hits to its customers that included the option of browsing "snippets," except for public domain books, which could be viewed and downloaded in their entirety.

Google proclaimed the benefits of the book project. Books would become more accessible; libraries, schools, researchers, and disadvantaged populations would gain access to far more books. Digitization would facilitate the conversion of books to Braille and audio formats, increasing access for individuals with disabilities. Authors and publishers would benefit as well, as new audiences would generate new sources of income. Older books—particularly out- of-print books, "many of which are falling apart buried in library stacks—would be preserved and given new life." ²

Many, however, argued that the cost was too high, violating copyright and antitrust laws. Google had proceeded to scan, digitize, and copy books...without any attempt to contact the rights-holders beforehand. In so doing, Google reversed the default copyright scheme by shifting the burden to rights-holders to assert their rights. In sum, millions of books scanned by Google were still under copyright, and Google had not obtained permission of the authors and publishers to scan the books.

Consequently, in 2004, certain authors and publishers brought a class action charging Google with copyright infringement. The authors sought damages and an order stopping the wholesale infringement. Google's defense was principally fair use—that although they infringed the copyrights, the use fit within the statutory exception to copyright infringement.

The parties engaged in document discovery, began settlement negotiations, and entered into a PROPOSED settlement, which was preliminarily approved by the court in November of 2008. Notice of the proposed settlement triggered hundreds of objections, so the parties continued to negotiate, which resulted in an amended settlement agreement ("ASA"). This ASA was the subject of a day-long fairness hearing, which resulted in the thoughtful decision I will discuss.

Here are the basics of the proposed settlement. Bear in mind that the litigation and the settlement are quite complex. I will attempt to give you the essence.

Google could continue in perpetuity to digitize books, sell subscriptions to electronic databases, sell online access to individual books, and sell advertising in the display of online pages. It would pay rights-holders 63% of revenues received and would fund the creation of a Book Rights Registry listing the works, rights-holders, and revenues.

Rights-holders could exclude their books from some or all of the uses and altogether remove their books from the database, but they would have to actively OPT OUT of the settlement. The class consists of anyone with a copyright interest in any of the works digitized as of January 2009. Rights-holders could also ask Google not to digitize any books not yet digitized, and it would use "REASONABLE EFFORTS" not to do so. In other words, authors would have to have knowledge of and OPT OUT of the settlement.

I question how many authors with a copyright interest since 2009 and potential class members have registered their copyrights, know whether their works were digitized by Google, and know how to OPT-OUT of the settlement. Another major and controversial aspect of the ASA is that Google would obtain and retain the rights to orphan books (where the copyright holders can't be found) and out-of-print books. In other words, Google could digitize, sell, and license rights to out-of-print books and books whose authors can't be found.³

Hundreds of objections to the proposed settlement were filed with the court. Here is a summary of the concerns:

NOTICE CONCERNS

The class consists of anyone with a copyright interest as of January 2009. In the fall, at a social event connected with the East Hampton Film Festival, I was sitting at a table of eight people. Five of the eight had copyrights as of 2009; yet the only person familiar with the Google case was an academic who had read about it in *The New York Review of Books* (from the Harvard librarian's point of view). If an artist's copyright wasn't registered, chances are she didn't get notice of the settlement, and her interests may not have been represented.

COPYRIGHT CONCERNS

As aptly expressed by the Copyright Office (by Marybeth Peters, then the Register of Copyrights), the settlement is not a resolution of existing claims, nor a method for paying

damages for unauthorized uses (as settlements usually are). Rather, the proposed settlement could affect the exclusive rights of millions of copyright owners, in the U.S. and abroad with respect to their abilities to control new products and new markets, for years to come. ⁴ Peters praised some aspects of the settlement—the creation of a rights registry which could allow the licensing of digital work and a mechanism for paying the authors, the promise to offer millions of titles through libraries in formats accessible to those who are blind or print-disabled (which should be the bottom line for anyone in digital publishing), and the increased ability of libraries to offer books in electronic formats.

Nonetheless, she argued, allowing Google to continue to scan millions of books into the future on a rolling schedule with no deadline is tantamount to creating a compulsory licensing system, which undermines the ability of a copyright holder to control her work. In addition, the proposed settlement drastically compromises the rights of owners of out-of-print books. Those authors continue to own copyright whether the book is in print or not. To allow a commercial entity to sell such works without consent is an end run around copyright law. In addition, Congress is attempting to enact orphan works legislation, which would create a fair system of allowing users to use orphan works with many built-in protections to protect the actual copyright owners.

ANTITRUST CONCERNS

Antitrust experts questioned whether a single commercial entity would own too much of the digital book market and inhibit potential competition. Small libraries feared they would face exorbitant prices for access to the database. The United States Department of Justice (DOJ) raised significant concerns about the proposed settlement. At the same time, it voiced support for a modified settlement that addressed its concerns and expressed strong support for a vibrant marketplace for the electronic distribution of copyrighted works, including in-print, out-of-print, and orphan works, but it still raised significant concerns about the settlement. The three main concerns of the DOJ views were:

- (1) To make large numbers of copyright works available to the public in electronic form while providing compensation to authors and publishers;
- (2) To create a marketplace where consumers pay competitive prices for benefits received, with multiple outlets from which to obtain access to the work; and
- (3) To fully protect the rights of absent class members.⁵

Judge Chin held a day-long fairness hearing where all could express their views and concluded that the settlement WAS NOT FAIR, NOT ADEQUATE, AND NOT REASONABLE. He quoted one objector who said: "Google pursued its copyright project in calculated disregard of authors' rights. Its business plan was: "So, sue me." He also articulated the objection of academic authors to the settlement: "The Google Book Search initiativeis not a library. It is instead a complex and large-scale commercial enterprise in which Google—and Google alone—will obtain a license to sell millions of books for decades to come." He expressed the concerns of owners of orphan works in a letter from an author from Texas, who gave the example of her grandfather, who self-published a memoir called DUST AND SNOW, in 1988. He passed away in the 1990's and copyright passed to his daughters. She observed:

From Google's point of view, DUST AND SNOW is an "orphaned" book. If and when Google scans it, the company is likely to be unsuccessful in trying to locate the publisher, since the book was self-published and my grandfather is now deceased. In essence, the way the settlement is written, such "orphaned" titles are automatically handed to Google free of charge to do with as it will. From my family's point of view, DUST AND SNOW is not orphaned at all. It is very clear who owns the copyright. So why is Google being granted the automatic right to take over the copyright of books like my grandfather's?⁶

So, Judge Chin expressed general support for a universal digital library and in his infinite wisdom rejected the settlement, stating that many of the concerns raised would be ameliorated if an OPT IN, rather than OPT OUT settlement would be adopted. An author would have to know about the case, understand its ramifications, and decide that she wanted to be governed by the settlement agreement.

The Google litigation is complex. Many don't fully understand it. Yet common sense and a general sense of fairness dictates that an OPT IN approach is more fair. As the settlement would affect everyone with a copyright in a book since January of 2009, and most copyright owners do not understand their rights, let alone the ins and outs of a complex settlement, Judge Chin's approach is a fair one and takes into account the reality of an author's, book consumer's, and the public's concerns, as opposed to just that of one of the richest corporations in the world.

The story of the Cariou v. Prince and Gagosian lawsuit is more straightforward and just as important to the art world as the Google case is to the literary world. Patrick Cariou is a professional photographer who spent six years with Rastafarians in Jamaica gaining their trust and taking their portraits. He published a book of photographs taken during this time called Yes, Rasta. It contained compelling portraits of individual Rastafarians, as well as landscapes. Cariou testified at length about the creative choices he made in deciding which equipment to use in making the photos, staging choices when composing and taking individual photos, and the techniques and processes he used. He also was heavily involved in the editing, layout, and printing of Yes, Rasta.

As you know, Richard Prince is an appropriation artist, who has shown at numerous museums and galleries, including a solo show at the Guggenheim. In December of 2008, Prince showed artwork at the Eden Rock hotel in St. Barts. Among the work shown was a collage called *Canal Zone*, named for the area in Panama where he was born. The *Canal Zone* collage consisted of 35 photographs torn from *Yes*, *Rasta* and attached to wooden backer board. He painted over some of the 5 photos and used only portions of some, while others were used in their entirety. Portions of *Canal Zone* were published in a magazine article about Prince's Canal Zone show at the Gagosian gallery. Prince intended that it serve as an introduction to the characters he intended to use in a screenplay and in a planned series of artworks also to be called *Canal Zone*.

Prince ultimately completed 29 paintings for his *Canal Zone* series, 28 of which included images from *Yes*, *Rasta*. The work was inspired by a screenplay he was writing about a reggae band in a post-apocalyptic world set in St. Barts. The story is an account of survivors of a

nuclear attack who create "gangs" or "tribes" that take over resort hotels. Some consisted almost entirely of images from Yes, Rasta, collaged, enlarged, cropped, tinted and/or overpainted while others used just portions of Yes, Rasta and photos appropriated from other sources and some original painting.

Gagosian showed 22 of the 29 paintings at its Manhattan gallery in the fall of 2008. They were sold for prices ranging from \$400,000 to \$2,430,000. In December of 2008, Cariou sued Prince and Gagosian for copyright infringement and sought a finding of copyright infringement, damages and an order stopping their sale, display, and reproduction. Prince and Gagosian argued that the paintings were protected under the fair use doctrine. (Last year I talked about fair use and cases that hinged on whether the use was transformative, a key factor in the determination in a paper called Fair Use: a Regenerative Concept in the Law—which you can see in last year's proceedings.)

Cariou claimed that he was financially damaged by the show. The Celle Gallery in Manhattan had planned to exhibit 40 of the works at the gallery and to have the book re-printed for a book signing, also to be held at her gallery. However, when the gallery owner became aware of the Canal Zone show at Gagosian, she decided to cancel the show. She said that she did not want to capitalize on Prince's notoriety, and that the show had already been done.

Judge Batts in her decision reiterated that fair use is a case-by-case analysis and, as she must, analyzed the four factors outlined in the copyright law. The first factor is the purpose and character of the use. Was the use transformative is the central question? Does it create something new with a different purpose and character? She found that just using the raw ingredients of the original work does not make a work transformative. Prince's work could well be deemed a derivative work or adaptation, which is the legal right of the copyright owner. If every copyright infringement is claimed to be a higher or different artistic use, there would be no limit to the fair use defense, wrote Judge Batts.

Prince had testified that he had no interest in the meaning of the photographs he uses and that he doesn't really have a message in the art he makes. He did not intend to comment on the work or the broader culture. He intended to pay homage to other painters, including Warhol, de Kooning, Cezanne and Picasso and to create beautiful artwork, for a screenplay he was writing. The Court found the work to be only minimally transformative.

In addition, in analyzing the first prong, the court must consider whether the work serves a commercial or nonprofit purpose and whether there was bad faith in the defendant's conduct. The paintings were sold for \$10,480,000 and seven others exchanged for art valued at \$8,000,000. Judge Batts recognized the public interest and cultural value of public exhibition but found that especially Gagosian's exploitation of the work was primarily commercial. As to bad faith, Prince stated that he doesn't consider whether work is protected by copyright or in the public domain. He appropriates work that he likes. Taking all this into account, she found that the first factor favored Cariou. (Recall when Jeff Koons appropriated Art Rogers' photograph of a couple with a string of puppies. He had torn off the copyright notice and sent it to his fabricator in Italy and told him to copy this. The Court also found bad faith in that case).

The second factor is the nature of the copyrighted work. The more heavily creative the original work, the less justified is the secondary user. Since Cariou's work is heavily creative, this factor also favored Cariou.

The third factor is the amount and substantiality of the portion used and whether it was necessary to further the use. Since Prince appropriated the central figures depicted in Cariou's portraits and "those central figures are of overwhelming quality and importance to Cariou's photos, going to the heart of the work," she found that the amount of the taking was more than was necessary.

Finally, the fourth factor is the effect of the taking on the market for the original work. Since the gallery owner cancelled the exhibition of Cariou's photographs and the book signing because of the Gagosian show, the Court concluded that the taking had a great effect on the market for the original work. Cariou also won on this factor.

In a scathing decision, Judge Batts denied Prince' and Gagosian's claim of fair use and ordered that all of the "infringing" work, including paintings and unsold copies of the Canal Zone book, be delivered to the Court for impounding or destruction as Cariou determines. In addition, Prince and Gagosian had to notify all current or future owners of the paintings that they were infringing and could not be lawfully displayed.⁷

The decision is being appealed, so we will see how it turns out. There is certainly controversy about this decision. Some hail it as a courageous judge who stopped an artist who just went too far. Others predict that it will have a chilling effect on making art and on the art market.

Yes, artists appropriate. They are constantly being influenced by and work off of other people's work. But is there no line? Is every taking ok so long as it is done in making new art? Did Prince cross a line? Would the result have been different if a lesser-known artist had appropriated another artist's work? Is any appropriation to make "art" ok?

Critics of the decision cry that it will de-stabilize the art market and chill the creation of new work. They complain that the judge failed to understand the long history of appropriation art, which began with Duchamp's appropriation of a common urinal, lead to Warhol's appropriation of a Campbell's soup can label, and Sherri Levine's re-photographing of a Walker Evans' work (to make a point about the dominance of men in contemporary art .) These critics claim that the judge failed to understand that artists pluck images from the mass media and mass culture and re-contextualize those images in their own work to express their frustration with an image saturated culture. Another writer claims that this decision threatens this well-established tradition and also undermines artists' "comfort zone" in what can be borrowed.

Many artists, I maintain, hail this decision as confirmation that Richard Prince has gone too far. They agree with Judge Batts that to take someone's work, who put his heart and soul and all of his creative juices into it, and to add a few lines and paint here and there, and then sell the new work for millions, precluding the original artist's ability to monetize his art, is not a "fair use." They express concern that a well-known artist can appropriate a lesser-known artist's work "just because he likes it" and then justify it in the name of appropriation art.

Is the borrowing a bona fide creative process or exploitation of someone else's work? Is the appropriation of Cariou's photographs the same as appropriating a urinal, a soup can label, a Marlboro man ad? Is it different when it is someone's heartfelt creative work? I say Richard Prince went too far.

Since the question of whether a work is transformative lies at the heart of the question of fair use, I looked back at the definition articulated so brilliantly in Judge Pierre Leval's landmark law review article TOWARD A FAIR USE STANDARD, which was the heart of the Supreme Court's decision defining the fair use standard:

Does the use fulfill the objective of copyright law to stimulate creativity for public illumination?....it isn't sufficient simply to conclude whether justification exists. The question remains how powerful, or persuasive, is the justification.....I believe the answer to the question of justification turns primarily on whether, and to what extent, the challenged use is transformative.... A quotation of copyrighted material that merely repackages or republishes the original is unlikely to pass the test....it would merely "supersede"....the original. If, on the other hand, the secondary use adds value to the original—if the quoted matter is used as raw material, transformed in the creation of new information, new aesthetics, new insights and understandings—this is the very type of activity that the fair use doctrine intends to protect for the enrichment of society." 10

Prince' appropriation, in my opinion, does not meet this standard.

Artists are not going to perform legal analyses in their studios in order to determine if their borrowings are fair, so it is our responsibility as educators and lawyers to help them simply understand the law and to develop their own "comfort zones." The resolution of this case will help them determine where the line in the sand should be drawn.

In conclusion, two courageous judges wrote decisions which favor the working writer and the working artist. With respect to Google and the Gagosian gallery, those writers and artists are the "other 99%." What do the decisions portend? A limit has been set on the power of Google to usurp copyrights and the market for access to books. Photographers and illustrators have also filed suit against Google for its use of their work in the digital library, so we may see further clarification of this issue. A limit has been set on what can be taken from another artist. Neither case has reached finality, so stay tuned.

NOTES

- 1. Entertainment, Art, & Copyright Attorney, Member of the Faculty, School of Visual Arts. elizabethcjs@gmail.com.
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TERRA NATALA AND TERRA INCOGNITA

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It is the time you have wasted on your rose that makes your rose so important.

-Etienne Saint-Exupery

Smell of familiarity can be inspiring as much as it can be taming. We try to reconcile its loss, the loss of terra natala with our new experiences of terra incognita. To find a place of convergence between terra natala and terra incognita without losing one's identity might be challenging. Carrying a tiny precious rose within us can possibly help to reconcile challenges and strengthen our integrity. What interests me is how our professional lives and professional interests can continue to be fruitful and fulfilling even though we left places dear to us.

To transform and absorb our new experiences might be unbearable and it can cause a feel of anxiety. It is like a story of a rose in *The Little Prince*. In our *terra natala* we cultivate our rose: it is beautifully precious. There is nothing on earth we know that compares to our rose. And then, one day we move or we are forced to move to *terra incognita*_where we make a sadly grim discovery: there is nothing precious about our rose since roses of_terra incognita are ordinarily common. It is difficult to acknowledge a commonality of our rose.

There are many different reasons for displacements: economical, political, desired and imposed. To adjust to terra incognita's expectations and merge within new culture can become a difficult process where we are simultaneously caught between two antagonists: hope and fear. There are also many types of émigrés. Imagine that you live in the Orwelian reality of 1984: a mechanical, depressing and tragically desperate place. You want to get out of this confined and controlled cage, but the obstacles are many and horrific. One day, however, almost miraculously, you are out. Anni and Josef Albers, both enlightened intellectuals left Germany in 1933 just 10 months after Hitler became the furer of the Third Reich. It was a cold November day (24th) when the couple arrived to New York on the board of SS Europa. A teaching position awaited Josef, a famous Bauhausler, at the Black Mountain College. Anni, almost equally acclaimed in an adept art milieu, joined him in educating young Americans. She was appointed Assistant Professor of Art. The Alberses adapted very quickly to the new environment, became a part of the Black Mountain College and claimed that the place was wunderbar. Teaching as well as art and design practices were so close to their hearts they hardly noticed how, almost effortlessly, time was passing by. They were devoted to experimentation, respect and admiration embraced them...usually there was no time to visit the void of the past. Janusz Glowacki is a Polish playwright whose play *Hunting Cockroaches* is set in New York. This tragicomedy of dark humor and surreal dialogues of displacement brings us to an apartment of Lower East Side where a couple of Polish émigrés intellectuals Anka and Janek live. Back in the past and somewhere else, he was a celebrated writer, she was a famous actress. They experienced an unlimited success. Is then their emigration an escape from happiness of their terra natala? Not exactly, since their fame was a fame of a cage and enclosure. In terra incognita Janek has an unpaid teaching job. He teaches "Kafka to the girls who drive to school in sport cars". Not that there is anything wrong with that... She performs, in their Lower East Side apartment, to an

unlikely audience of cockroaches and other creatures that are haunting her and him. Everything is foreign, alienating and excruciating in Anka and Janek's efforts to connect: sport cars with Kafka, new voices, new spaces, new ways of perceiving. Whatever they say seems to alienate them further since it does not hold anything significant to people from Anka and Janek's *terra incognita*. And yet they are not physically homeless, their homelessness is a state of their heart and their mind. Their roses seem to be drying...

One can possibly claim after Auguste Arnaud that I AM THE SPACE WHERE I AM. That space, of course, is equally physical as it is mental. Change in our physical environment affects us. YES, I AM THE SPACE WHERE I AM. We associate so strongly with the spaces around us that it is almost impossible to isolate ourselves from them. Familiarity of space is of paramount importance and yet we cannot take with us our *familiar* mountains, forests, cities and homes. Can we though, on our journeys of displacements, carry something that will reassure us that our lives can resist a constant mental and physical transience? A fascinating concept of an everlasting space/place that allows us to be transported back in time and history is the one of sukkah. The Jews used Sukkah during their exodus from Egypt. Light, easy to put together and carry, this structure made out of vernacular materials became a place of connections, memories, stories and ceremonies. The traditional sukkah does not have a roof and this is where its brilliant design lies: wherever you go you take with you a part of the sky, stars, the sun and the moon. This framed image travels with the people and strengthens their hearts, minds and imagination. Isamu Noguchi, who traveled so often between Japan and New York, poignantly says: "All that you require to start a home are: a room, a tatami, and Akari."

Euclidean space is empty and homogeneous: it is nothing. This definition implies a fixed construct that does not allow new elements announcing any change to enter the space. However our experience of space is not linear and stagnant. It allows our imagination and creativity to become again one of leading forces in our lives. Thus one can claim that creativity and imagination are affected by the space. The type of creativity that does not require a total, absolute novelty of expression, but it requires the need for an independent search and a voyage beyond the visible. It also demands freedom from any political and social pressures. One is not at the position of glorifying the past, but sometimes, perhaps demonizing it.

The theories of displacement can be interpreted beyond the Freudian and Lacanian terms. The physical displacement is, of course, linked to its mental and linguistic equivalents, but they are intimately connected to the psyche's reactions to familiarity of surrounding spaces. In a classical sense Vershiebung provides several associations deeply rooted in a familiar environment. It seems though that the intellectuals dedicated to their professions need less time for their adaptation process to the new and the foreign environments than people whose past lives were linked to daily physical labors. It is because they do not feel of their losses as irreplaceable. I hope it is not a simplification since longing for the lost old world without us can still be painful to everyone. In Slawomir Mrozek's play_Emigrants, there are two archetypal emigrants: the intellectual and the worker. These two share living quarters in the underbelly of a building, somewhere other than 1984 and yet still very close to the realities of the past. The dialogues of the play are filled with humor, sarcasm and irony as if there were an invisible wall dividing and yet uniting the two men. They desperately try to escape the old reality and suddenly they realize that the new one brings them back to what they left behind... Sorrow can validate reality. George Grosz a modernist and a communist (quite disillusioned though after his stay in Russia in 1922 and meeting Lenin and Trotzky) is someone whose

despair appears so vividly in his artworks. According to Robert Hughes in Grosz's works everything and everyone is for sale. Grosz emigrated to the United States in November 1933. It seems as November has been a month of exodus of European intellectuals to the States. Grosz who promised himself that his art would take a new turn, and it did for sometime, was not able to smoothly assimilate in the States simultaneously wrapped in fibers of hope and despair. In that constant act of unbalance his work loses its intellectual and critical edge... with some exceptions. His painting *The Wanderer* is one of them. The artist searches for the acceptance and understanding that converges in a strangely human way as a fusion of wishes and dreams. Dramatic changes, we are responsible for, can be welcomed, yet the ones imposed on us are unbearable. Millennia of departing the familiar and venturing into the unknown can leave us suspended in the void.

Alberses and Grosz lived through the war in the States. The war appeared to be distant and yet their work commented quite movingly on it. Their art was not a direct comment on traumatic times, it was more than that: it became intimate, concerned and ethical. Anni's most significant work that to this day has a powerful effect on design and art is titled Anni Albers: On Designing published in 1943. Her jewelry that feels more than appropriate for the time of war was created in 1941. Hairpins, paper clips, metal washers, drawer knobs become gold and precious stones of 1941. The act of designing in that particular way is a poignant expression of simply conserving and cherishing what we have. Josef's painting titled Tenayuca: from pyramid to painting was completed in 1943 and its impact can be compared to his Homage to the Square. It is engaging on many levels. Grosz's more than moving and personal work The Wanderer was also painted in 1943. The Wanderer touches deeply, he is a perpetual nomad on a journey without an end. Solitude of no place of return. However Grosz returns to Germany in 1959 where he dies unexpectedly. We often move through metropolia, cross the deserts as well as landscapes of iridescent kindness or horrific threats, we do try to demystify the past and live in the present... It seems that we can be unified by dreams and nightmares...since they are not so far apart. As Christopher Hewatt movingly says, "...beauty is the perfect marriage of sadness and sweetness."Tina Modotti's life was complex, short and intense. Visiting her photographic portfolio is an experience that inhabits one with enchantment. Tina's trips to Oaxaca and portrayals of Oaxacan peasants/campesinos are filled with tangibility of life. Modotti must have discovered a profound link to the people of Oaxaca. They reminded her of her youth in Italy: unpretentious and firm. Modotti left Italy in 1913 and landed in California. Bright and charismatic, she was able to dedicate her life to the art of photography. Fate made her like a bird flying over the continents and yet being enclosed in a cage. Rare moments of delight in our lives are often overshadowed by the millennia of torturous events. Seeking proverbial acceptance Modotti looses her strength even for creating art. She dies in 1942 alienated and rejected. Creativity and rationality can help adults to commence a new journey, but there are so many children who were displaced and uprooted. To think about their past world without them in it is excruciating. Their world falls apart, their hearts are shattered, their dreams...what do they become?"Where are the people?" resumed the little prince at last. "It's a little lonely in the desert..." "It is lonely when you're among people, too," said the snake."

Eva Hoffman's <u>book Lost in Translation: A Life in a New Language</u> evokes memory of physical places: buildings, plazas, parks, streets and courtyards. Her writing is powerfully convincing when it comes to complexity of childhood experiences and how we embrace them. Eva's circle containing her whole life was left in Krakow, she was eleven when "her paradise, the

heart-beat of her city, her absolute universe", lied down in the remote inaccessible past. She made it accessible though, and while in Vancouver, she visited Krakow often on surreal dream like journeys. She writes: "Cracow to me is a city of shimmering light and shadow, with the shadow only adding more brilliance to the patches of wind and sun. I walk its streets in a state of musing, anticipatory pleasure. Its narrow byways, its echoing courtyards, its jewel like interiors are there for my delectation: they are there for me to get know."

Her references to spaces remembered reverberate with life and memory. Delicate, gentle, filled with fantasy. The memory of a voice telling a story resonates and lives within us. Its physical timbre and presence might be gone, but its *Zeigeist* remains undestroyed because stories make one's heart warmer and bigger. The past for Hoffmann is not a foreign country as she holds little prince's rose close to her heart. Words are carriers of beautiful and kind moments of our past lives. Their sound is like music, melody, rhythm, we dream in them and we dream them. There is an old story told by many émigrés: dreaming in your new language means you adjusted... Does it mean your memories are getting thinner, flatter, irrelevant? You do not feel the warmth of old words, they are fleeing away betraying you. Are we lost in translation suspended between the two worlds: one moving rapidly away and the second not allowing us to get too close? Thread as text, as word, as joy, as pleasure, as fun! Anni Albers "told at her own expense about teaching English to Josef. Once they were walking in a field near Black Mountain when Josef saw a sign 'Brown's pasture,' and inquired, 'Was ist das Anke: pasture?' Her answer was certain: 'Oh that's very clear, Juppi, it's the opposite of future.'" Oh yes, we love to play a game of words.

Dreams and nightmares are so far apart. Their flexible surreal bodies are joined in an irresistible embrace. Another story that unifies many émigrés is the one of their dreams and nightmares: dreams of the past appear to be sweet and have a happy ending. The nightmares paralyze our bodies, they imprison, they offer no complimentary exit. We are back in the countries where our minds and bodies were caged. The nightmares feel all too real and we cannot wake up. We try to escape and yet we are put back, back, back into the dark cave of traumatic memories. Yet, realities of new lives and new experiences are not happy either: alienation and estrangement are their part.

Unified by the dreams and by the nightmares of yesterday and today we need to continue to grow our roses and hold them close to our hearts. Anni Albers, Josef Albers, George Grosz and Tina Modotti's experiences can be our own if we ever left *terra natala* and journey *terra incognita*. "Goodbye," said the fox. "And now here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye." "What is essential is invisible to the eye," the little prince repeated, so that he would be sure to remember.