QUEER AESTHETICS OF EMPATHY AND GOTHICNESS IN CONTEMPORARY SCULPTURE

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Abstract

Prompted by my practice, I recognised that sculpture intended to engage an empathetic response from the viewer also evokes an unexpected Gothic impression. Misunderstood and rarely affiliated, empathy and the Gothic are commonly denigrated and have become dissociated from contemporary art discourse. In response, this investigation examines the relationship between both notions within contemporary figurative sculpture, to question how they ally one another and establish whether an empathetic aesthetic renders a Gothic reading (or vice versa).

I initially re-establish empathy and the Gothic's aesthetic foundations and overlooked theoretical conceptions, primarily by Vischer and Worringer. Employing Vischer's framework of empathetic vision, the research is conducted through analysing the semblance and supplementary associations of my own practice, accompanied by works from Paweł Althamer, Folkert de Jong, Laura Ford, Friedrich Kunath, Ugo Rondinone, and Cathy Wilkes. Novel readings, expounded through transdisciplinary sources (conspicuously via Stokes, Fried, Crimp, Barthes, Benjamin, and Eisenstein), reveal recursive reference to notions of modelling, absorption, camp, sentimentality, embarrassment, and popular culture.

Prefigured by the past, such referents arouse a queer temporality. Methodologically aligned with Freeman's notion of temporal drag, through the theories of Muñoz, Dinshaw, and Halberstam, empathy and the Gothic are found to inhabit a realm of queer potentiality, which I locate within awkward adolescence. Using Worringer's 'Gothic line', attended by Deleuzoguattarian theories, I argue that empathy and the Gothic's shared in-between status is governed by mutual inclusion. The encounter with the gathered sculptures is thereby pictured as a virtual process of becoming.

The practice and writing of this research remobilises and intensifies empathy and the Gothic, reanimating their object-orientated positions. Contributing unlikely theoretical juxtapositions, hidden affiliations, and new perspectives on contemporary sculpture, I contend that empathy and the Gothic are extant notions of queer resilience – reaffirming difference, valorising the forgotten, and upsetting aesthetic categories.

Contents

List of images

Introduction

Chapter 1: Relief

1.i Vehicle

Chapter 2: In Semblance

2.i Facture

2.ii Regard

2.iv Disposition

Chapter 3. Persistence

Introduction

Aims & Objectives

This research project was prompted by observations that had emerged in my practice during and following my Masters in Fine Art in 2012. My Masters project was broadly concerned with the mysteries and construction of identity, initially informed through a popular science, theory of the mind route. I eventually abandoned this theoretical line of enquiry but during this period I encountered the neurobiological discovery of mirror neurons as a proposed basis for empathy and, importantly, an associated art/science study suggesting the role of empathy in aesthetic experience (Freedberg and Gallese 2007). This particular study briefly referenced the nineteenth-century German aesthetic theory of *Einfühlung* (literally 'feeling into'), which described an object-oriented origin to empathy that predated its present common understanding as an interpersonal phenomenon. It is from this earlier idea of empathy detailing the physical and mental responses aroused through the detailed observation of, and imaginative participation with, a work of art that I took my lead. In my accompanying practice I intentionally sought to create work that conveyed a mood or feeling that would affect a reverberation or empathetic response in the viewer.

To avoid burdening my practice with reductive meaning, I adopted an increasingly speculative and playful approach during this period returning to the popular cultural landscape of my childhood and adolescence for source imagery. Unconcerned with restoration or establishing providence, this backward turning strategy was directed by my own subjective associations isolated within the source referents as a basis for making. The resulting figurative sculptures transmitted a mixture of pathos and humour, and while the works resonated with the viewers, with many people expressing a positive identification with the objects [Figure 0.1], alongside this, a reoccurring and unexpected reference to the Gothic was also distinguished through the works' ordinary but darkly disturbing nature. Initially, I sought to repudiate the Gothic reading of my practice. However, the presence of this sensibility was undeniable and, considering the intent of the practice, this binate formed the impetus for this research – does an empathetic aesthetic conform a Gothic reading (or vice

versa), what is the relationship between empathy and the Gothic, and how might these ideas attend or ally one another?

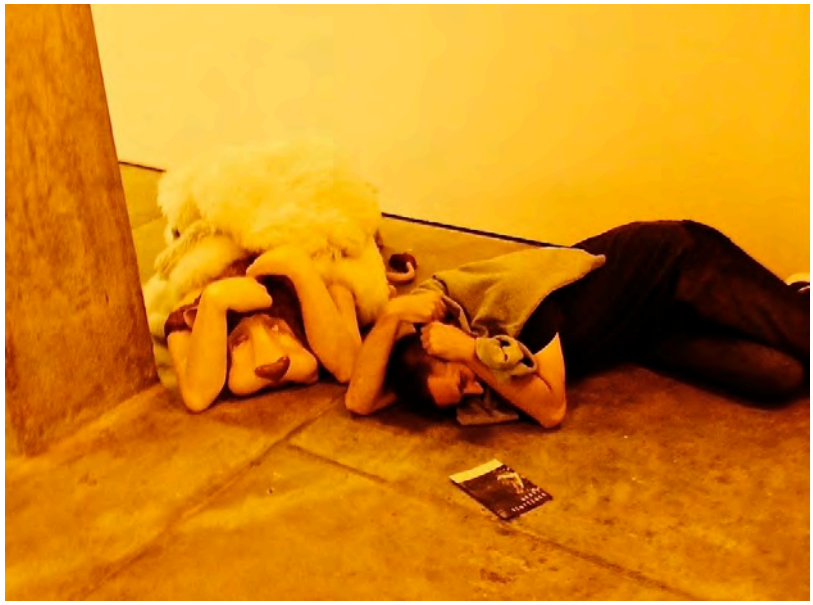

Figure 0.1 Murray Anderson (2014) *Sheepish Lion*; installed at 'Heavy Sentience', Block 336, July 2014, demonstrating unknown viewer's response, photo: Jane Hayes Greenwood.

My early misgivings concerning the Gothic identification in my practice were informed by the belief that this designation was dismissive and could be construed as derisive, enabling the work to be readily categorised into a field I associated as being critically condemned, quintessentially juvenile, and characterised by camp themes. Attitudes toward the Gothic in contemporary art criticism vacillate, but primarily it is viewed pejoratively as 'schlock', being self-aware, derivative, anti-intellectual, and 'a bit hokey' (Saltz 2004: 86, Williams 2009, LaBelle 2003: 116). In a sense my initial construal was accurate but belied a deeper understanding of the breadth of the Gothic, and interestingly I found that the rejection of a Gothic label was a common theme among contemporary artists of every discipline. Considered as an expanded field, encompassing high and low cultural manifestations, rather than an abiding genre illustrating stereotypical spooky motifs, the Gothic in this project is a restless, counter aesthetic animated by the past, reflected in my adoption of John Ruskin's coinage of the term 'gothicness' in the thesis title to denote a characteristic expressed in degrees without an aphoristic form.

The perceived disavowal of the Gothic and the dislodgement of an object-orientated understanding of empathy, along with the attending opposition to practice engaged with emotion being commonly denigrated within contemporary art discourse suggested that both terms were underexplored and that this impasse required attention. The research seeks to address the questions posed by my practice but also to reveal the inherent instability of empathy and the Gothic to provide a more affirmative analysis of these concepts that I propose are present in a broader contemporary sculptural context.

Working with the seeming resolved and obstructive disqualification surrounding these concepts has knowingly involved straying into proscribed territory.[1] This sense of orientating the research toward marginalised positions can further be linked to the dialogue with figurative sculpture. In addressing the medium's earliest subject and its association with antiquity, an inevitable anachronistic aspect adheres to figurative sculpture, which has been heightened through its hidebound treatment in the expanded field of sculptural practices from the past half-century, including minimalism, land art, material-led, and social-based practice (Rugoff 2014). A whiff of self-conscious embarrassment underlies these repudiations, thereby suggesting an undigested potential to be explored. Rather than conceding these obstructions as detriments to intellectual enquiry, by using them as the basis of the research they have proved to be paradoxically generative. Considered in a sustained manner, I have found, beyond surface obfuscation, empathy and the Gothic share linkage in their: mutual inclusion; relationality through imaginative feeling, location between the self and other; embedded temporality, prefigured by the past; and associative tendencies that are not simply additive but also distortive. In the sense that neither idea adheres to ordinary chronological time or linear principles, I determine that both ideas are inherently queer. 'Queer' not only characterises the out of sync temporal dimension of empathy and the Gothic but also includes more recognised definitions relating to sexuality and a sense of strangeness, it is a positioning of differentiation and potentiality that resists normalising legibility. This sense of queerness similarly

[1] During the course of my doctoral research, when explaining the subject matter to others, most people have generally responded positively, and with curiosity, to an aesthetic of empathy but it has been the appended affiliation with the Gothic that appears to cause disconcertion. Several people have responded with either the same glazed dismissal that I first felt, or perceptible disdain at the evocation of the Gothic.

accommodates repeated reference to a body of generally condemned positions associated with empathy and the Gothic that emerge during the research including arrested development, sentimentality, melodrama, camp, and amateurism.[2]

Alongside my own practice, I have mediated these broader qualities through the close analysis of artworks gathered together from six other sculptural artists: Paweł Althamer (b.1976, Polish), Folkert de Jong (b.1972, Dutch), Laura Ford (b. 1961, British), Friedrich Kunath (b.1974, German-American), Ugo Rondinone (b.1964, Swiss), and Cathy Wilkes (b. 1966, Irish). There is no established precedence for these artists to be gathered together.[3] Instead, these are practices I have both admired over a period of time and felt shared affinities with my own work, in terms of subject matter, construction, and the relational effect of the works. Enabling me to situate the concerns of the research in a broader contemporary milieu, crucially these are all artists whose practice I have had first-hand experience of viewing.[4] Whilst each of these artists is established, they have not been extensively discussed in an academic context, enabling me to approach them on their own terms. Across catalogue essays, press releases and exhibition reviews, the terms empathy and the Gothic have been inconsistently evoked in relation to each of the gathered artists but never in a sustained or exacting manner. For instance, the press release accompanying Cathy Wilkes' solo exhibition at MoMA PS1 in 2017 states her work "enacts an exercise in empathy" which appears to have been lifted and repeated in every review of her work forthwith without further explanation. In cases where the term 'empathy' or 'the Gothic' are specifically evoked they are not directly applied to the artists' work concerned. For example, Paweł Althamer was included in the 2010 group exhibition

[2] The key sources informing my definition of queer include Carolyn Dinshaw (2012), Elizabeth Freeeman (2010), Judith Halberstam (2011), and José Esteban Muñoz (2009).
[3] The only evidence of an earlier relationship between any of these artists is that Althamer, Rondinone and Wilkes were included in the Hayward Gallery's 'The Human Factor' (2014), a survey of twenty-five artists, spanning the preceding twenty-five years, underscoring the return of the figure in contemporary sculpture.
[4] During the research period I further had the opportunity to examine/revisit specific works discussed: Ugo Rondinone: *if there were anywhere but desert. friday* (2002) – 'KNOCK KNOCK: Humour in Contemporary Art', South London Gallery, 22 September - 18 November 2018; Paweł Althamer: *Self Portrait as the Billy Goat* (2011) – 'ISelf Collection', Whitechapel Gallery, 27 April - 20 August 2017; Laura Ford: *Headthinker* (2003) and *Amour Boys* (2006) – 'Sculpture by Laura Ford', Strawberry Hill House, 20 June - 6 November 2015; Cathy Wilkes: *Untitled* (2014) – 'Cathy Wilkes' Tramway, Glasgow, 27 June – 5 October 2014.

‘Restless Empathy’ at Aspen Art Museum, Colorado, but the accompanying catalogue only touches on Althamer’s work briefly to describe it as “generous and sympathetic” (Zuckerman Jacobson 2010: 75), whilst the catalogue for Laura Ford’s 2015 solo exhibition staged at Strawberry Hill House draws Gothic allusions between her practice and the spirit of Walpole embedded in the surrounding architecture without going as far to say that Ford’s works themselves are considered Gothic. However incidental, I felt these references to empathy and the Gothic provided credence to my own research. In addressing this lack of contextualisation, during the early phases of the research I had intended on conducting interviews with the artists to discuss their practice, influences, and motivations. In 2015 I interviewed one of the artists concerned, but at that particular junction of the research I concluded to discontinue this mode of investigation. Partially informed by the fact I was still establishing my theoretical positioning, moreover I wished to avoid clouding the research unnecessarily with the artists’ responsiveness toward the notions of empathy and the Gothic nor overtly introduce biographical details that may lead to a pseudo-psychoanalytical interpretation of the artists’ motivations. Within the thesis I draw parallels to other artists who have been subject to a higher degree of scholarly analysis, most significantly Robert Longo through the writings of Douglas Crimp and Craig Owens, but also Rodin and the writings of Mike Kelley.

Consistently throughout this thesis I refer to the group of selected works as a ‘gathering’ as opposed to a collection. Although largely synonymous, this designation of terminology is subtly semantic and underscores the project’s queer positioning; I wished to avoid a connotation of order and hierarchy, or possession and retention among the works that the term collection implies. While the sculptural examples were carefully selected, I prefer to suggest that they had been gathered up like threads of a story but that their convergence was potentially momentary. All currently practising, the affinities identified do not represent a fixed topography qualifying each artists’ varying individual oeuvre, they converge within the individual works explicated within the thesis. Indeed, the arrangement of the gathering did expand and contract through the early stages of the research as other

examples of work from the same and other artists wandered into and out of frame.[5] To this end, I planned and initiated constructing an 'atlas' of works, adapting Aby Warburg's *Mnemosyne Atlas*, to chart the absorption of popular culture informing affective expression in contemporary sculpture but this aspect was not ultimately pursued as this method implied a firm categorisation and a directed reading of the works, which I deemed at odds with the lack of fixity surrounding empathy and the Gothic. Settling on the gathered artists discussed also served to provide the research with some parameters as it threatened to become overwhelming in scope. What does become apparent in the gathering is the convergence of the artists' years of birth, they could all be considered as belonging to a similar generation and one within which I approximately fall.

Methodology

I approached my continuing practice during the research project in the same speculative manner, drawing upon the past, as established in the opening paragraph. The work *little blue* (2012) [Figure A.1] that I made during the lead up to my Masters degree show is emblematic of this approach and I consider this particular work, and the responses to it, as being central to the questions posed in this research and hence I discuss this piece within the thesis. Of the works pertaining to the PhD, in addition to my on-going studio experimentation, and outside open selections and art fairs, the research period was shaped and influenced by a number of specific exhibitions and artist residencies informing my work discussed within the thesis:

- 'Heavy Sentience' Block 336, London, June-July 2014: This self-initiated group exhibition briefly preceded the PhD proper but the preparation and installation of the show coincided with my application and acceptance onto the programme (Block 336 2014).[6] The making of the works and contextualisation of the exhibition were directly influenced by the considerations of my doctoral proposal. 'Heavy Sentience' was premised on the production of new, inter-dependent works by the five artists involved that were created in direct response to the gallery's 1970s

[5] Other artists' where examples of their practice had been considered include: David Altmejd (b.1974, Canadian), Brian Griffiths (b.1968, British), Thomas Houseago (b.1972, British), Des Hughes (b.1970, British), Cathy Pilkington (b.1968, British) and Francis Upritchard (b. 1976, New Zealander).

[6] The exhibition included myself alongside Rosanna Greaves, CJ Mahony, Frances Scott, and Lisa Wilkins.

brutalist, subterranean architecture and multiple past uses, each others' practice, and the concept of a virtual, sentient presence inside and between the bodies of the exhibited artwork. From this exhibition, I discuss the work *Sheepish Lion* [Figure A.3] and make reference to the helmet pieces [Figures A.5 & A.6] within the thesis; [7]

- 'Passage' Curious Projects, The Labyrinth, Eastbourne, February-April 2015: This solo exhibition, from which *Sandwichman* [Figure A.7] is drawn, like 'Heavy Sentience' before it, was instigated in response to the exhibition site and associated contextualisation (Curious Projects 2015). Discussed in further detail within the thesis [3.i], *Sandwichman* was initiated via Walter Benjamin's brief allusion to the nineteenth-century sandwich-man in his unfinished and fragmented work *The Arcades Project* and my accompanying image search;

- 'Paradox City', Poznań, Poland, September 2015: Artist residency, and exhibition hosted by the University of the Arts Poznań and Centrum Kultury Zamek, respectively as part of the Paradox Fine Art European Forum Biennial Conference. This residency was challenging in its demand to create and exhibit new work within a short timeframe in response to a theme, undisclosed until the point of arrival. I discuss the development of the work created *NOT YET* and *Black Sheep* [Figure A.10] within the thesis [3.iii], which like *Sandwichman,* involved the alliance between a theoretical position with a sourced image;

- 'If it bends it's funny (If it breaks it's not funny)', Bosse & Baum, London, December 2015: This curated group exhibition was based around playful figuration, historicism and fiction (Young Space 2015).[8] The title of the show is a line of dialogue in reference to comedy lifted from Woody Allen's film *Crimes and Misdemeanours* (1989), which in turn was inspired by Dostoyevsky's *Crime and Punishment* (1866). For this exhibition, alongside a restaging of *Helmet (House)* [Figure A.5], I created a new helmet work, *Red Knight* [Figure A.11], with a dented muzzle. *Red Knight* was based upon a similar red suit of armour I recalled appearing

[7] 'Heavy Sentience' was intentionally lit using coloured gels such that the space was suffused in an incandescent tungsten glow, which was a play on the Swedish etymology of tungsten meaning 'heavy stone' (OED 2014). Consequently, the documentation of work from the show has a warm, orange hue [Figure 0.1, Figures A.3, A.4, & A.5].

[8] Curated by Ana Milenkovic and Miroslav Pomichal. The exhibition included myself alongside Suzy Babington, Ragna Bley, Diego Delas, Benjamin Heiken, Ana Milenkovic, Miroslav Pomichal, Berta De La Rosa, Daniel Silva, and Lauren Wilson.

in the window of the fancy dress shop in every episode of David McKee's animated children's television series *Mr Benn* first broadcast in the 1970s. I had originally planned on making *Red Knight* during the early stages of the Eastbourne exhibition with its shop front exterior but shelved the idea when I developed the Benjaminian sandwich-man connection;

- 'Nightshift II' residency, Scottish Sculpture Workshop, Aberdeenshire, January-February 2016: This self-led residency, structured through reading groups, film screenings and studio critiques, was loosely themed around storytelling and the use of narrative in art practice (Scottish Sculpture Workshop 2016). Notably, storytelling is yet another proscribed area within contemporary art discourse. At this point in the research, my theoretical standpoint was following a stronger philosophical stance and I was interested in the idea of art as a platform for fabulation informed via Deleuze's reading of Bergson, noting that art had two sources: storytelling art and emotive art. For this residency I sought to locate these ideas within the distinctive strand of Gothic studies located in the Scottish imagination. Although this storytelling element has been curtailed in the final thesis, this residency provided an opportunity to concentrate on reading which precipitated the eventual shift in direction, along with the development of my practice, including learning metal casting. Elements of this residency in turn informed the making of the artwork for the Barbican Arts Group Trust exhibition.
- 'build your secret slowly', Barbican Arts Group Trust Project Space, London, October-November 2016: This residency and accompanying solo exhibition was loosely based around thoughts of St Francis of Assisi and animal/human interconnectedness [3.i]. Containing a number of seemingly independent works, the 'secret' of the title was one of secret affinities and connections between the works presented, none of which were revealed or explicated during the show. Instead, the exhibition called for a patient, dreamlike associative interpretation, picking through the details presented in and between the objects.

During the PhD, the technical methods of my practice shifted to become predominantly involved with modelling, moulding and casting. This modelling distinction became apparent following my time at the Scottish Sculpture Workshop where I had contributed Walter Benjamin's *Storyteller* (1936) and Jan Švankmajer's 'claymation' short *Darkness, Light, Darkness* (1989) to the residency's respective

group reading and film sessions.[9] With Benjamin's essay charged with images of clay and the role of the hand, and Švankmajer's Frankenstein-like animation of clay, where forms reanimate and remodel themselves, I saw modelling in the practice, emphasising surface and malleability, as being increasingly significant. Modelling not only echoed the conceptual concerns of the research, but also drew parallels with the construction and shape of the project where certain positions or concerns in the thesis have been added, removed, buried, reshaped, or later reapplied. I equate this, using Brain Massumi's terminology, as 'meta-modelling', as a practice that returns its process to the field of its own development to generate new forms and constructs (2011: 103). 'Meta' here is understood in the etymological sense of being 'among' (Massumi 2011). As a practice involved research project, the practice and theory necessarily resonate with each other, placing 'art and philosophy, theory and practice, on the same creative plane' (Massumi 2011: 83). In this sense, I view the mingled methodology in this research as emergent, gradually evolving over the duration of the study. 'Meta' as a prefix furthermore denotes 'between', 'together', and above all, 'change' with the implied sense of 'after or behind' (OED 2014). In this model, the practice and works form the leading edge through which my research preoccupations are filtered. In the examples discussed in the thesis, as briefly outlined in the projects/residencies listed above, an initial theoretical encounter was made during the planning stages. During the making I was more intimately invested with the work's visual referent, and such theoretical positioning was not yet resolved and had a tentative effect on the practice. The resultant works are then emergent with their retrospective analysis reflexively precipitating a further expanded conceptualisation, forming a synthesis between the practice-based and scholarly outputs. This 'evolution' was not sequentially linear but a twisting and turning between the making and writing, informed by processes of searching, finding, forgetting, re-discovery, uniting, growing, and becoming.

In the course of the research I discovered, especially in relation to the practice, that to set out with an assumption, or to make a work that embodied a particular idea or concept, quickly stymied the process, such that the work became illustrative and

[9] Švankmajer's seven minute *Darkness, Light, Darkness* (1989) features clay hands moulding and forming a human body to become part of the body.

signifying. *Man of the Crowd* (carrying *littlest hobo*) [Figure A.8] created as part of the Eastbourne exhibition, based upon Edgar Allan Poe's 1840 short story of the same name coupled with Benjamin's reference to the nineteenth-century fashion for taking your pet tortoise for a walk in the arcades, and *Pointy Toes* [Figure A.13] cast at the Scottish Sculpture Workshop and exhibited as part of 'build your secret slowly', referencing Heinrich Wölfflin's analogy between pointed Gothic architecture and the Gothic shoe, are examples where I have approached the works too knowingly.[10] I found the resultant encounter with the work was attenuated, so such examples are not discussed within the thesis. As appropriate to practice-based or involved research, this methodology facilitates arriving at a destination that cannot be determined in advance.

The theoretical positioning of this research uses a transdisciplinary approach, emerging from among areas of art history, philosophy, literature, cultural theory, film theory, medieval studies, queer and gender theory. Joined with artist writings, this approach does not impose a general overlay to thinking through the artworks, nor force the practice to fit into another discipline's categories. The flexible nature of the theoretical reading reflects the highly mobile notions of empathy and the Gothic across disciplines, while the sculptural objects themselves may be considered as homeless, often depicting wanderers. The process of emergence further underlines the conceptualisation of both empathy and the Gothic presented in the thesis, where they are presented as in-process. As such, the subject of the research becomes the condition of research, whereby the methodology employed may also be understood as empathetic and Gothic in nature. Through empathising with and analysing the gathered artworks I draw associations to theoretical associations, and in turn, empathise with particular thinkers. These theoretical positions are predominately found among thinkers that have over time become subdued from the study of empathy and the Gothic (Vischer, Hildebrand, Lee, and Worringer), or more broadly are referenced from theories considered 'out-of-date' (Crimp, Owens), incomplete (Eisenstein), or simply to have 'had their time' and potentially become superseded

[10] The Wölfflin reference, following on from the early empathy theories of Vischer et al., is included in his 1886 *Prolegomena to the Psychology of Architecture*: "The human foot points forward but does that show in the blunt outline in which it terminates? No. The Gothic age was troubled by this lack of the precise expression of a will, and so it devised a shoe with a long pointed toe" (Wölfflin 1886; quoted in Payne 2012).

(Deleuze and Guattari, Barthes, Benjamin). Moving into the shadows to search out the overlooked and returning to the past represents a Gothic turn. I identify this process as weighed down in the queer strategy of 'temporal drag' while the emergent methodology and the sense of being among is related to the idea of 'mutual inclusion' and 'becoming'. That the research questions and methodology emerged from my practice qualifies the practice-based nature of this research. Developing the methodology formed part of the actual research such that its contribution to the expanded discussion of empathy and the Gothic resides both in the text and the artworks.

Chapter Outline

Considering the passage of the research emergent and accumulative, the resultant written thesis, unravelling the works through empathy and the Gothic, unfurls an entangled web of circular connections. Akin to Worringer's Gothic line, the thesis has a plaited structure where strands of various arguments and positions recursively weave in and out, which I signpost throughout the thesis using [square] brackets.

1. Relief [i. Vehicle, ii. Empathy, iii. Gothic, iv.Terrain]

In this opening chapter, I seek to comprehend the complex obstructions of empathy and the Gothic. Likening their built up configuration to sculptural reliefs, I relate them to Rodin's *Gates of Hell*. The relief analogy serves as a vehicle to highlight the unitary, colloquial understandings of both ideas that belie a complication of foreshortening and hidden recesses, and moreover reveal their dependence upon a common supporting background in aesthetics. Returning empathy and the Gothic to their underlying bases, in turn I set about chronologically re-building their modelled extensions limiting the scope to the field of visual arts, selectively detailing thinkers who explicitly reference the ideas in an aesthetic sense. In doing so, I acknowledge a number of overlooked theoretical positions, including Theodore Lipps, Vernon Lee, Adolf von Hildebrand, and most extensively Robert Vischer and Wilhelm Worringer. This opening chapter serves to trace the terrain of empathy and the Gothic to provide a conceptual gateway to the remainder of the research. In particular Vischer's association of ideas, Vischer and Hildebrand's shared notion of duration bound in empathy, and Worringer's avatar of the 'Gothic line' reappear in the ensuing chapters. From this point forward, the thesis is loosely structured through Vischer's

tripartite concept of aesthetic vision by seeing, scanning, and imaginative participation.

2. In Semblance [i. Facture, ii. Regard, iii. Countenance, iv. Disposition]
Chapter 2 is primarily concerned with analysing both my own and the other gathered artists' sculpture, through seeing and scanning, initially focussing on their apparent hand-wrought appearance. Considering their common modelled facture, I introduce Adrian Stokes's tormented qualification of the conglomerate modelling sensibility, with hidden processes of moulding and casting, which defers attention to their opaque surfaces. This constructed quality constitutes an address to the audience but it is observed that the rendered regard of each of the gathered sculptures is withdrawn, which I go onto align with Michael Fried's antitheatrical and empathetic 'absorption'. Together, Stokes's treatment of technique and Fried's absorption suggest as shared concern with duration through the imputation of a sense of 'presentness' in the works. Over the course of the chapter, reference to temporality builds which I then go onto address fully in Chapter 3. In the sculptures' consumed gaze, it is further observed that the gathered works share a countenance that converses in the vocabulary of cartoons and caricature. Through such stylised features I make connections with the aesthetics of the grotesque and cuteness along with the evocation of pathos in Sergei Eisenstein's writing on the cartoons of Walt Disney. Finally, stepping back to apprehend the disposition of the sculptural figures as a whole, they are seen to depict isolated, and existentially deflated, outsider male characters. Returning to Fried's absorption, originally underwritten in the eighteenth-century cult of sensibility, I view how the gathered sculptures can be considered to have wandered into the condemned territory of sentimentality and its association with traversed species and gender boundaries. I close this chapter by proposing that what is seen in semblance represents a pretence that extends beyond itself.

3. Persistence [i. Re:, ii. Supplementary, iii. Backward Dawning, iv. Middle Ages]
Chapter 3 returns to the gathered sculptures again, attending to their ambiguous ambiences to assert an association of other absent images and thoughts suggested in their appearance, and bound within the making of the works. Following Donald Crimp's formulation of the 'Pictures Generation' of artists, Robert Longo is used as a model to institute the unravelling of the gathered sculptures' embedded referents.

This examination reveals a re-working of information borrowed from neglected areas of popular culture drawn from the respective artists' adolescent fascinations. Craig Owens' articulation of the allegorical impulse in appropriated imagery, correlated through Roland Barthes's analysis of Eisenstein's film stills, introduces the idea of a third, supplementary meaning imbued with emotion and set to its own temporality, which I connect back to Vischer's third, empathetic 'higher level' seeing.

Chapter 3 forms the crux of the thesis, and through its detailed examination of the gathered artworks by retrospectively separating out and reconnecting their elements, it in turn pulls back several of the insistent references presented in the preceding two chapters; most conspicuously the underlying temporality in empathy and the Gothic. I align the backward dawning orientation of the concepts, artworks, and research with Elizabeth Freeman's queer notion of temporal drag. Joined with José Esteban Muñoz and Carolyn Dinshaw's theories on asynchronicity and becoming potentiality, I cast the study in a persistently present, queer universe. While the qualification of queerness acts to condense together a range of condemned positions, such as sentimentality, it also produces new proximities with notions of melodrama, camp, amateurism, and embarrassment bound in the subjects of this research. I locate these accumulated concerns within the restless, middle ages of the perpetual adolescent.

4. The Encounter [i. Between the lines, ii. Becoming affection, iii. Trauma of significance]

Following Walter Benjamin's sense of quivering life contained in the semblance that the beholder completes by mentally shattering the artwork, Chapter 4 shifts the attention of the research to consider the process involved in the encounter with the gathered sculptures. Returning to the convulsive tension contained in Worringer's queerly twisting 'Gothic line' in which opposites crisscross, I related this in-between concept to Brian Massumi's principle of mutual inclusion. The invitation of mutual inclusion to mentally participate with its inbound potentialities is viewed as Deleuze and Guattari's threshold of becoming, with the accompanying surplus experience designated as affect. Adopting Deleuzoguattarian affect theory, aesthetic engagement via empathy is reconsidered as a transient multiplicity that involves not only a shattering of the semblance but also a shattering of the self in response. I register the

affective confusion of such an encounter as traumatic, connecting the experience with the argument that the contemporary Gothic stages a desire for trauma, and to introduce the role of memory in the process. Using a Deleuzian framework to theorise ‘sense memory’, I suggest an idea of Barthes’s ‘punctum’ as the tender point detected in the gathered sculptures from which affects seep, inviting the beholders’ reciprocally enlivened encounter.

Conclusion

In conclusion, I determine that unruliness of empathy and the Gothic, along with my attending research of the notions in relation to contemporary sculpture, belong to what Judith/Jack Halberstam names as a ‘queer art of failure’. Such failure is seen as a refusal to recognise boundaries, pursuing the proscribed, fostering complication by repeatedly turning to overlooked knowledge, clinging onto embarrassments, seeking company in the unfortunate, referencing the waste of popular culture, forgetting linear legality, intentionally inhabiting shadows, and avoiding mastery. Deducing that empathy and the Gothic are involved, emerging from and being situated in the same place, I cannot conclusively determine an ascendency or antecedence between the paired ideas. Through contributing new perspectives on the gathered artists, I have remobilised empathy and the Gothic as extant concerns in contemporary sculpture, reaffirming their value as a means of upsetting history and queering aesthetic categories.

Chapter 1: Relief

1.i Vehicle

At first sight, the evocation of the concepts of empathy and the Gothic would appear self-evident. In present everyday parlance, the terms have been reduced to a type of synecdoche and broadly applied, whereby the Gothic is used variously to describe anything dark and moody, while empathy vaguely denotes a feel-good interpersonal emotion associated with benevolence and altruism. Although the application of these terms is less than decisive, it is rare for the two to be associated with one another. The vague assumption of these terms, however, belies their complexity, obscuring their common origin in the visual arts. In order to closer examine the conceptualisation of empathy and the Gothic I relate each to the configuration of the sculptural relief.

Relief sculpture is distinguished by its physical dependence upon an underlying, common background beyond which attached, three-dimensional forms are raised or extended by varying degrees to create an undulating compositional terrain. This grounded condition positions the relief in an intermediary position between the sculptural and pictorial; it has been described as ‘a subtly protean form of art’ (Carpenter 1960: 32). The relief structure provides a means for the artist to connect complicated ideas into a unitary picture (Hildebrand [1893] 1907). Like a two-dimensional picture, the relief composition shares the tendency to complicate and involve forms, transforming them via methods of foreshortening, overlapping, positioning, and scale, along with the use of light and shadow, to create the illusionistic compression of time and space beyond its supporting plane. Similarly, the relief has primarily been used as a vehicle to carry narrative and historically was literally treated as an applied art, used to adorn and modify the surface of any number of other objects, such as the exterior of buildings, jewellery, coins, furniture, and ceramics. Importantly, ‘the medium of the relief links together the visibility of sculpture with the comprehension of its meaning’ (Krauss 1977: 12). Serving in this manner, one of the principle distinctions of the relief over the drawn, painted, or printed picture on paper or canvas, besides its three-dimensionality, would seem to

be their durability and likelihood ‘to persist in some form through all revolutions and transformations’ (Rogers 1974: 3).

Figure 1.1: Auguste Rodin (1880-1917) *The Gates of Hell*. Plaster cast; 600 x 400 x 94 cm. Musée Rodin, Paris

The relation of the concepts of empathy and the Gothic to reliefs may be viewed as paired sculptural grotto-like gates flanking the entrance to this project, akin to Rodin’s (1840-1917) monumental *The Gates of Hell* (modelled 1880-1917) [Figure 1.1]. Importantly, as will become further apparent in Chapter 2, the structural analogy being presented is specifically a *modelled* relief. Rather than forms being

reductively excavated from a solid block as in the carved relief, the construction of empathy and the Gothic involves the modelling of plastic material successively applied to a pliable base, which may be likened to a slab of clay. In other words, the starting point for the modelled relief is always the background, while carving begins with the foreground. Furthermore, the carved relief, whose composition must carefully be balanced in the delimited dimensions and tensile strength of its indurate material basis, modelling allows a freer extension of addition forms that may be continually reworked, removed and added in the same manner Rodin employed over the thirty-seven year period in which he worked on his *The Gates of Hell* project. Elements of the modelled relief may protrude and overhang, coming close to becoming disengaged from the ground, approaching sculpture in the round and in the process creating deeply undercut recesses and hidden pockets.

Empathy and the Gothic may be viewed as reliefs of the highest order. Aptly, as will be demonstrated, reference to relief sculpture informs early discussions about both ideas. Remodelled, densely elaborated and successively augmented over time, their respective background supports have become obscured. On viewing each of these reliefs from a single, frontal viewpoint, their current composition has become conflated, reinforcing the commonly received, inclusive applications of the terms introduced in the opening paragraph. The significance of empathy and the Gothic, however, may not be fully apprehended in one view; conceptually they are fundamentally concerned with the representation of different points of view. In order to provide the necessary grounding for this project, this chapter dismantles these constructed reliefs, returning them back to their supporting base, and chronologically re-building their modelled extensions.

1.ii Empathy

It has been proposed that the twenty-first century become a new age of empathy (Krznaric 2014) and certainly, interest in the concept of empathy has proliferated during the dawn of this century.[1] Seemingly pervading all aspects of social experience, the dialogic interaction of empathy is evoked broadly and fluidly across fields including popular culture, biology, psychiatry, design, ethics, business strategies, through to politics, such as Barack Obama's 2008 presidential campaign theme of the 'empathy deficit'. The modelling of empathy has so extensively been reshaped and handled that the term has lost delineation. Amid the range of interdisciplinary texts published by scientists, psychologists, and philosophers there is little consensus concerning the definition of empathy – it has been shaped as, among others, a spreading emotion contagion, inference, low-level motor mimicry, and a complex cognitive process. From a frontal, populist viewpoint, the term is generally equated as a form of kindness, frequently accompanied by the familiar aphorism of 'walking in another's shoes'.[2] Rarely is any reference made to its aesthetic, object-orientated positioning, and thus it is necessary to return to this underlying foundational base.

E. B. Titchener introduced the English term empathy in 1909, and despite its linguistic transliteration from the Greek *empatheia* [physical: affection, passion, partiality], it was calqued to render the German aesthetic concept of *Einfühlung* (Coplan and Goldie 2014). Nascent precursors to the development of empathy theory included the philosophical writings of eighteenth-century British Sentimentalists David Hume, Adam Smith and Edmund Burke. Hume and Smith's *A Treatise on Human Nature* (1739) and *The Theory of Moral Sentiments* (1759) respectively dwelt on the importance of affective 'sympathy', postulating that it was the basis of morality and aesthetic experience (Moran 2004), both books referring to imitative mental activities, perceptual and imaginative acuteness, and embodied responses (Greiner 2012). It was, however, the coalescence of the grounding prepared by post-Kantian Romantic German philosophers such as Johann Gottfried

[1] The majority of cited texts in this thesis having been published in the past nineteen years provide testimony to this point.
[2] Oft quoted, this adage is seldom referenced. The most likely source is derived from Mary T. Lathrap's poem *Judge Softly* (1895), later titled *Walk a Mile in His Moccasins*.

Herder (1744 – 1803). Hermann Lotze (1817 – 1881), and his own father Friedrich Theodor Vischer (1807 – 1887), that prompted sensualist Robert Vischer (1847 – 1933) to first theorise the neologism *Einfühlung* in his 1873 doctoral dissertation *On the Optical Sense of Form: A Contribution to Aesthetics*. Not only the first to coin the term, Vischer provided the theory of *Einfühlung* with its 'earliest and most eloquent statement', prompting its 'wide currency among art historians of his generation' (Rich 1985: 127). Vischer's involuntary *Einfühlung*, literally translated as 'feeling into', connected the viewer's perceptual temporal, spatial, and embodied engagement with an artwork to feelings, animating what lies internally behind the object's appearance:

> I project my own life into the lifeless form, just as I quite justifiably do with another person. Only ostensibly do I keep my own identity although the object remains distinct. I seem merely to adapt and attach myself to it as one hand clasps another, and yet I am mysteriously transplanted and magically transformed into this Other. ([1873] 1993: 104)

Further, empathy is found through imaginatively turning the self toward the interior of the object – through this projection it takes on a life of its own. Empathy

> looks at its second self as it sits reshaped in the object and intuitively takes it back into itself […]. We can therefore say that empathy traces the object from the inside (the object's centre) to the outside (the object's form) (Vischer [1873] 1993: 108)

As described, Vischer's *Einfühlung* potentially presented a radical destabilisation of the viewer's identity through psychic projection and imitation; indeed, it 'leaves the self in a certain sense solitary' ([1873] 1993: 108). Yet, by articulating visceral responses to aesthetic transference reinforced the concept as a momentary process that in turn produced a sense of self-awareness (Koss 2006).

Relying heavily on imagination, this individual solitary empathetic experience located the viewer's subjectivity at the centre of aesthetic discourse (Mulgrave and Ikonomou 1993). Underscoring Vischer's theory is the distinction between sensation and feeling, which he equates with 'seeing' [*sehen*] and 'scanning' [*schauen*], respectively. The former seeing is simply a physiological process of looking at and perceiving a distant, whole object, whereas scanning is a more active engagement

that ‘sets out to analyse the forms dialectically (by separating and reconnecting the elements) [...] accompanied by an impelling animation of the dead phenomenon’ (Vischer [1873] 1993: 94; original parenthesis). Once the process of scanning has been accomplished, a third ‘higher level’ seeing is repeated, resulting in ‘an enclosed, complete image’ (Vischer [1873] 1993: 94). Vischer likens scanning to mentally running one’s hand, so to speak, over a relief sculpture, mapping the convexities and concavities of the object. Seeing and scanning provides the stimuli for empathy, but it is through the third, higher liberation of the viewer’s imagination, which Vischer described as a fluid medium, that the relation with the object and its emotional value is enacted (Rampley 1997). Vischer readily acknowledges that Karl Albert Scherner’s 1861 study of dream interpretation, *The Life of the Dream*, detailing the imagination’s unrestrained projection into symbolic object forms during the dream state, directly informed, and was carried over into everyday experience in his idea of empathy (Mulgrave and Ikonomou 1993). That the daily experience of images and objects forms the material for dreams, which serve only to mirror subjective moods:

> These obscure mechanisms of stimulated images can be traced in a similar way in our waking imagination. With careful introspection it is not difficult to see that apart from the more specific abstractions there exists *a state of pure absorption* in which we imagine this or that phenomenon in accordance with the unconscious need for a surrogate for our body-ego. [...] I wrap myself within its contours as in a garment. (Vischer [1873] 1993: 101; emphasis added)

Vischer further introduced the idea of mimesis to empathy, noting that the ‘criterion of sensation lies [...] in the concept of similarity [...] not so much a harmony within an object as a harmony between the object and the subject’ (Vischer [1873] 1993: 95). For example, on viewing contrasting small, over-proportioned, or bent and broken forms, the viewer is filled with the corresponding feelings of compression, expansion, and oppression or submission, respectively. Further, with organic forms, empathy symbolically anthropomorphises and animates. Through empathetic imagination, the viewer envelopes the object and projects themselves into the interior of the phenomenon to generate attentive sensations (Vischer [1873] 1993: 104-6). In addition to emotional symbolism, Vischer’s empathy asserts itself with an

'association of ideas' – other absent images, thoughts and vital feelings that became entwined and inextricably interlaced with the aesthetic encounter ([1873] 1993: 109). The example Vischer provides is an old, potbellied beer stein that

> might remind me of some thirsty reveler who once held it. I thus think and feel a person, someone human, in addition to this stein. I can also find myself imagining the reveler in a shape and attitude suggested by this stein. ([1873] 1993: 109).

Overall, Vischer's original account of empathy was a transcendental process concerned with bridging the 'absolute otherness' ([1873] 1993: 113) of objects natural, artistic or otherwise, verging on a pantheistic merger allowing us to 'roam the whole world and feel […] as one with it' (Vischer, quoted in Mulgrave and Ikonomou 1993: 26). Vischer's empathy encompassed both pleasant and unpleasant sensation – '[t]he artistic eye recognises no such thing as an indifferent image' ([1873] 1993: 95).

Vischer's original account of *Einfühlung* provided a basis for the work of various later theorists, including Hildebrand (1893), and from an architectural perspective, Wölfflin (1886) and Schmarsow (1894), each continuing its association to the spatial dimension (Koss 2006). Unlike the other academic theorists in the field, Adolf von Hildebrand (1847 – 1921) was a practicing sculptor and his only publication *The Problem of Form* (1893) detailed the process of both making and looking. Borrowing Vischer's concepts of seeing and scanning, Hildebrand was concerned with spatial imagination and the relational bridge between mobile visual activity, acquired from a temporal sequence of images scanned up close, to the idea of an embodied, complete, pictorial object seen or envisioned at a distance (Hildebrand [1893] 1907). Hildebrand advocated relief sculpture as the ultimate form of artistic representation, dedicating an entire chapter of his book on the subject, believing it stirred the imagination most strongly by providing a direct example of the interplay between seeing and scanning.[3] Beyond reading spatial relationships, Hildebrand detailed a phenomenon in an image in the artist's mind or a spectator's viewing an actual artwork, whereby one also read an 'idea of a motive, a purposive action, or process'

[3] Hildebrand's dictum of sculpture demanded that all forms, whether free standing or not, should conform to achieve this principle of the relief (Krauss 1977). That: 'All details of form must unite in a more comprehensive form' (Hildebrand [1893] 1907: 95).

lying beneath the surface ([1893] 1907: 101). In doing so, one imputes 'a past and a future to the momentary presentation, i.e., we grasp it as continuous. Ideas of such a past and such a future are aroused in our minds, and included, as it were, in the appearance', subjectively enlivening the work via a 'mimetic play' and arousing our empathetic action (Hildebrand [1893] 1907: 101-2). This idea of the static object being empathetically felt as it could momentarily move bears closely with Vischer's account of apparent motion:

> We seem to perceive hints and traces of attitudes, of emotions – a secret, scarcely suppressed twitching of the limbs, a timorous yearning, a gesturing, and a stammering. These signs are instantly translated into their corresponding human meaning. ([1873] 1993: 105).

Similarly, for Hildebrand this addition arouses '*associated ideas* belonging to the factors presented by the appearance' ([1893] 1907: 101; emphasis added). Vischer's empathetic symbolism further informed Aby Warburg's 1905 theory of *Pathosformel* that attempted to map the transmission of affective expression in classical sculpture, whereby outward forms of movement, such as folds in drapery, revealed the inner emotions of the figure depicted (Rampley 1997).

Although Vischer implicated the response to other humans, as illustrated in the first quotation cited in this subchapter, his term and its usage by others immediately after was firmly rooted in aesthetics. It was Theodore Lipps's (1851 – 1914) elaboration of *Einfühlung* between 1903 and 1907, in his two-volume treatise *Aesthetik* and the essays, 'Empathy and Aesthetic Pleasure' and 'Knowledge of Foreign Selves', which extended the concept into the domain of intersubjectivity. Lipps arrived at the concept of *Einfühlung* by the way of his interest in optical illusions, such as Müller-Lyer's stylised arrow illusions, questioning whether such effects where the results of a cognitive or perceptual defect (Morgan 2012). For Lipps, the paradigm of aesthetic appreciation for humans was instinctively grounded in identifying the form and expressivity of the human body itself in the art object, initiating the same inner responses as human expressions and therefore providing a link to understanding the mindedness of others (Stueber 2010) and enacting the human tendency to anthropomorphise. The basis of Lipps's 'instinct of empathy' was an active identification or fusion of oneself with another during a perceptual encounter through inner imitation or mimesis of the visible externalisations of the other born out

through facial expressions, bodily movements, etc. (Moran 2004). In viewing objects, Lipps states that 'I necessarily permeate them [...] Grasped by reason, they bear within them, insofar as they are "my" objects, this piece of myself' (Lipps; quoted in Koss 2006). This relationship represents a 'self-objectivisation', whereby the viewer's own experiences become objects and source of the projected phenomenal quality associated with the encounter, and so to speak, these objects become foreign to the viewer (Moran, 2004). Both the self and the object are equally critical, and the relationship between the two becomes circular (Waite 1995).

In effect, Lippsian empathy is not only intersubjective but also intrasubjective, related to the recovery of the memory and cognisance of the viewer's own self (Moran 2004). Therefore, when recovering a past experience, one identifies with oneself [now] with the performer of that experience [then] (Moran 2004), establishing a type of self-empathy. Empathy, for Lipps, is action: 'All mere happening is aesthetically without meaning. All activity on the other hand is full of significance – just as, in reverse, all aesthetic meaning consists of action' (Lipps; quoted in Mundt 1959). Lipps maintains all objects may be empathised. He identified four different types of projection: i) General apperceptive empathy, which involves the animation of the forms of common objects, for instance perceiving a line as movement; ii) Empirical empathy, the anthropomorphising of natural objects; iii) Mood empathy, incorporating characteristics into colours or music; and iv) Sensible appearance empathy, where gestures, expressions and other bodily movements of living persons or animals may be interpreted as an indicator of their inner lives (Jarzombek 2000, Nowak 2011).

Lipps recognised that empathy was not a single phenomenon but a system of interrelated, multi-layered activities and divided empathy broadly into two components, perception of expression/instinct and imitation/excitation, the former an external object and the later derived from within ourselves, which merge into one – he described the process as an irreducible fact, incompatible with deduction or inference (Jahoda 2005, Zahavi 2010). Furthermore, Lipps distinguished between positive and negative empathy, the former a harmonious complete experience he equated with sympathy using the expression 'sympathetic *Einfühlung*' (Jahoda

2005).[4] The later negative experience was elusively described as a type of discord producing inner rejection when detected on encountering another person (Jahoda 2005) or reluctance felt in face of a work of art (Koss 2006), rendering a nullified empty empathy (Moran 2004). Lipps's transferral of the empathy concept to human psychology and knowledge of the selves of others, abandoned Vischer's pantheistic tenor, and precipitated Titchener's English translation (Pigman 1995). It is claimed that Freud was an admirer of Lipps, citing him as a precursor for the concept of the unconscious, and the most probable source of Freud's knowledge of the aesthetic and psychological dimensions of the *Einfühlung* discussion. Freud states '"empathy [*Einfühlung*]" […] plays the largest part in our understanding of what is inherently foreign to our ego in other people' (1921: 66). Appearing twenty times with Freud's oeuvre, although rarely in an aesthetic sense, the significance of empathy to Freud's thinking has been somewhat suppressed through Strachey's English translation of Freud's *Standard Edition* having an aversion to the 'vile, elephantine' word empathy (Pigman, 1995).[5] Only faithfully transcribed as *Einfühlung* when it was clearly used as a technical psychological term, Strachey never translated it in a clinical context, preferring instead terms such as 'understand' or 'feel into' (Pigman, 1995).[6]

Independently and contemporaneous of Lipps, the English intellectual, feminist and amateur novelist, critic, and travel writer, Vernon Lee, the masculine pseudonym of Violet Pagent (1856 – 1935), simultaneously developed her concept of 'anthropomorphic' or 'organic' aesthetics based both on interaction and intersubjectivity (Lanzoni 2009, Townley 2012). Acquainted with Hildebrand, during the 1890s, Lee, initially in collaboration with her lover Clementina Anstruther-Thomson (1857 – 1921), painstakingly described her own accounts of bodily sensations, including breathing, balance, and mental impressions, as the couple perceived art, architectural and everyday objects in a gallery setting (Lanzoni 2009). Lee's psychological experiments recorded a kinaesthetic synchronicity between the body and the perceived objects that converted into modifications and

[4] Lipps apparently saw little difference between the concepts of empathy and sympathy, provided *Einfühlung* was viewed in a positive sense (Jahoda 2005).
[5] Empathy appears most significantly in *Jokes and their Relation to the Unconsciousness* (1905) and *Group Psychology and the Analysis of the Ego* (1921) (Pigman 1995).
[6] Freud's *The Interpretation of Dreams* (1899) also relied heavily on Scherner's *The Life of the Dream*, the same source text that Vischer cited in the development of *Einfühlung* (Mulgrave and Ikonomou 1993).

effects, both physically visceral and emotional, to produce feelings of harmony or discord (Lanzoni 2009). For example viewing a rounded ceramic jar, the type common both in antiquity and modern functional ware, induced a set of co-related bodily adjustments:

> To begin with, the feet press on the ground while the eyes fix the base of the jar. Then one accompanies the *lift up*, so to speak, of the body of the jar by a *lift up* of one's own body; and one accompanies by a slight sense of downward pressure of the widened rim on the jar's top. Meanwhile the jar's equal sides bring both lungs into play […] (Lee and Anstruther-Thomson [1897] 1912: 175; original emphasis)

By the time Lee's collection of aesthetic essays, *Beauty and Ugliness*, was published in 1912 she had encountered and recognised the congruency of her 'objective' findings with Lipps's *Einfühlung* and adopted Titchener's translation 'empathy' (Townley 2012), and thus contributed to the English term's dissemination into a range of meanings in Anglo-American literature (Lanzoni 2009). Differing from Lipps' solely mental projection, Lee's theory of bodily-inflected empathy detailed an actual motor mimicry. Through her rigorously close, empirical transcriptions of bodily experience into written expression, she transforms empathy from a muted, abstract theory into a narrative (Morgan 2012). Empathy for Lee involved the beholder voluntarily meeting the artwork halfway and engaging in an active collaboration, an interplay of vision, kinaesthetic process and memory (Lee and Anstruther-Thomson [1897] 1912).

In a second wave of German empathy-theory aesthetic debate, Wilhelm Worringer's (1881-1965) 1908 published doctoral thesis *Abstraction and Empathy*, hinged on the need for self-alienation, positioning empathy in dialectical opposition with what Worringer considered its conceptual foil, abstraction. In his thesis Worringer, in seven separate repeated instances, evokes Lipps's formula of aesthetic sensibility as 'objectified self-enjoyment' ([1908] 2014), thereby reducing *Einfühlung* to a simple synecdoche denoting comfortable naturalism where one loses oneself in the object. Worringer only makes an initial passing reference to Lipps's and his predecessors' conception of negative empathy and it has been suggested that the underlying flaw in the *Einfühlung* debate was that it never convincingly articulated its associated sense of psychic discomfort (Koss 2006). Worringer believed that empathy did not operate

universally but largely governed artistic naturalism influenced by or derived from ancient Greece and Renaissance Italy and failed to account for 'inorganic' non-Western art's urge to abstraction and emancipation from the organic world (Worringer [1908] 2014). This argument proposed that empathy represented a harmonious oneness with nature associated with figurative or representational forms, while abstraction was seen as a withdrawal from nature. In doing so, Worringer introduced a broad temporalisation of empathy by historicising the psychologising tendency of modernity (Jarzombek 2000). Tracing backwards through art history, rather than following a mimetic model linking the development of technical ability to reproduce reality, Worringer sought to identify distinct impulses or urges toward making art which were activated by the dominant psycho-existential needs of a culture (Dittrich 2011).[7] In the artwork of the ancient Egyptians and other 'primitive peoples', Worringer postulated that these civilizations were 'tormented by the entangled inter-relationship and flux of phenomena of the outer world' – a dread of space – and rather than projecting themselves into things they sought to approximate and fix objects out of this chaos to render them 'irrefragable' ([1908] 2014: 16 – 17).

The polar distance between Worringer's empathy and abstraction suggests the gap between three-dimensional space and the two-dimensional plane, the former involving the combination of a succession of perceptory moments, suggesting a movement in space that necessarily occurred in time and hence called for active, subjective empathising participation from the viewer (Holdheim 1979). Worringer's abstraction celebrated flatness, and from a sculptural perspective, he favoured low relief work over three-dimensionality which he found incompatible with externalised abstraction – form in the round rendered passive absorption 'not from without but from within' ([1908] 2014: 84). This advocacy of relief tallies with Hildebrand, who too discusses Egyptian carving, but to an opposite effect. Worringer contended that the use of the abstract line in geometrical ornaments provided refuge as it excluded traces of organic life, crystallising the capriciousness of growth, change and decline (Morgan 1996). Worringer argued that the 'primitive fear' of space was a basic human urge and the most fundamental form of creativity and was still to be found among contemporary Europeans who had been rendered fearful by the very process

[7] Extended upon Aloïs Reigl's concept of artistic volition/will [*Kunstwollen*] (Dittrich 2011)

and repressive forces of Western civilisation (Koss 2006). Worringer's urge to abstraction, for both the viewer and artist, was a universal human need to free objects from the existential terror of the three-dimensional and subdue the dimension of time itself (Koss 2006). Abstraction represented the 'only expression of which man can conceive, of emancipation from the contingency and temporality of the world-picture' (Worringer [1908] 2014: 44). Only with progress in science and understanding of nature does this instinct recede, making way for the urge to empathy, therefore empathy could only be understood with the security of science following the advance of civilisation. For Worringer, empathy is ultimately immanence, rationality, participation, and organic familiarity to the outside world, while abstraction is agoraphobic transcendence, instinct, dehumanisation, and the inorganic. Whereby artistic volition exists in confrontation between these two existential poles of experience (Dittrich 2011): 'They are antitheses which, in principle, are mutually exclusive. In actual fact, however, the history of art represents an unceasing disputation between the two tendencies' (Worringer [1908] 2014: 45).

Recalling Vischer's original conception of *Einfühlung*, art forms are harmonious only when they successfully mirror and complete the complexity and intensification of the perceiver's own mental life (Mulgrave and Ikonomou 1993). By reducing any negative associations and prioritising empathy as emotionally positive, Worringer's use of the term abstraction, in effect replaces the conception of negative empathy. Ironically, Worringer's language in conveying abstraction are the most performative and empathetic passages in his thesis, whereas empathy is discussed in an anxious manner (Waite 1995). Despite being disputed by the likes of Vernon Lee who contended that 'all aesthetic form is equally abstract, because the aesthetic standpoint is that of a play of abstract forces […] I venture to believe, *a priori*, that Egyptian and Arab art is no less explicable by dynamic empathy' ([1897] 1912: 362), Worringer's *Abstraction and Empathy* proved to be immensely influential. The publication chimed with the rejection of narrative of the emerging non-naturalistic modern art movement of the period, such as Fauvism, Cubism, and Expressionism (Koss 2006). Its impact could be viewed as analogous to the publication of Michael Fried's (b.1939) influential 'Art and Objecthood' (1967) with its opposition between

theatricality and objecthood in the mid-twentieth century.[8] Developed during an era of realistic and figurative European art linked to narrative, *Abstraction and Empathy's* lasting impact lay in the shift of the term abstraction to the centre of artistic speculation rather than in the specifics of the argument itself. The association of empathy with figurative art is due in part to the organic form and the original theory's urge to anthropomorphism, but it should be noted again that in the paradigm established by Lipps et al. any form might be empathised. As is often confused, Worringer's abstraction does not refer to an opposition between figurative or non-figurative art (Bullock 2003); instead he regarded style as a synonym for abstraction, meaning inorganic or anti-naturalistic (Morgan 1996). Naturalism, Worringer categorically states is genuinely artistic but warns that its purpose is not to approximate organic reality but to provoke the joy we derive in vitalising organicity and should not be confused with imitation (Holdheim 1979). Worringer's influence on German Expressionists, such as members of the *Blaue Reiter* and *Die Brücke*, is customarily regarded as considerable but appears to be overstated (Morgan 1996). The *Blaue Reiter*, in particular, identified abstraction *as* empathy, a reconciliation between inner feeling and the outer world (Foster 2004). Indeed later, art critic and historian Herbert Read believed that because of our empathetic desires, abstract art could precisely be made non-abstract, arguing a Henry Moore sculpture of a woman could be seen as living flesh (Jarzombek 2000).

Nevertheless, Worringer's thesis remodelled the conception of empathy, obscuring its forty-odd year authority in aesthetic discourse. Not only denigrating empathy for its mimetic qualities, Worringer historicised it, declaring it an artistic tendency on the wane, concealing empathy's element of self-estrangement (Koss 2006). Further, Worringer's discussion of abstraction emphasises both the experience of viewing as well as artistic making while empathy is associated largely with consumption. Pre-empting this downfall of aesthetic empathy at the beginning of the twentieth-century was a underlying repeated criticism of its conception as a universal sensibility born from individualistic spectatorship from an imaginary recipient, having been developed by privileged male aesthetes, implicitly solitarily viewing work in a private realm (Koss 2006). Lee/ Paget is not exempt from this criticism, and although

[8] Fried later evokes the concept of *Einfühlung* to specifically contextualise the art of Adolph Menzel in *Menzel's Realism: Art and Embodiment in Nineteenth-Century Berlin* (2002).

she arguably spent more time publicly analysing artworks than any of her male empathy colleagues, her impressionist views still prioritised the perceptive qualities of the privileged individual (Townley 2012). Lee's contribution to the entire debate has been cruelly subdued over time, her writings and gallery experiments derided as 'callisthenic exercises' (Currie 2014), 'feminized imaginative strategy, designed to legitimate the specificity of the woman's gaze' (Frazer 1998) or shaped by her sublimated desire for collaborator and lover, Anstruther-Thomson (Lanzoni 2009). Psychologists Oswald Külpe and Edward Bullough, in 1900 and 1905 respectively, conducted experiments exposing research subjects to a number of images to record their receptive experiences and responses in order to test the *Einfühlung* theories (Jahoda 2005, Koss 2006). The research, although not standardised by contemporary protocols, demonstrated perceptual differences among the test subjects, indicating that a universal aesthetic empathetic response was unverifiable. Vischer, Lipps, et al.'s writing of the late nineteenth/early twentieth centuries coincided with the corresponding expansion of middle-class leisure and the advent of mass media with its associated crowds and did not adequately respond to this new type of spectatorship (Koss 2006). Film and cinema, in its ability to conjure three-dimensional space presented an antithesis to Worringer's abstraction, and it is the reconfiguration and permeation into populist culture spectatorship and storytelling that an aesthetic sense of empathy largely resides in the later twentieth/twenty-first centuries. Indeed, film-pioneer Sergei Eisenstein (1898 – 1948) attempted to exploit Lipps's theory directly into his filmmaking theory by including close-ups of facial expressions and body parts, as exemplified in the famous Odessa Steps scene in *Battleship Potemkin* (1925), in a hope to engender a mimetic response in the audience and arouse visceral emotional states (Bordwell 2005).[9] The eventual cover-up of empathy's original aesthetic basis signals its reconstruction and exploitation in so-called 'low' or popular culture.

[9] Rosalind Krauss further identifies Eisenstein's use of bodily close-ups in the opening sequence of his film *October (Ten Days That Shook the World)* (1928) which explores detail by detail the statue of Nicholas II, the Czar of Russia. The same film includes a juxtaposition of a female Bolshevik soldier and Rodin's sculpture *Eternal Idol,* which was originally conceived as part of *The Gates of Hell* (Krauss 1977). Krauss notes that the point of these sculptures – and of all sculpture – for Eisenstein was 'its power to embody ideas and attitudes' (1977: 9).

Implicitly elitist, the original formation of empathy was never expressed in explicitly gendered terms. However, when in 1929 Siegfried Kracauer posited that the mass-spectatorship of film was the drug that fuelled the idle daydreams of the Weimer populace, in his essays, including 'The Little Shopgirls Go to the Movies', he reconfigured emotional absorption as feminine, class-based and passive (Koss 2009, Jay 2014).[10] German dramatist Bertolt Brecht (1898 – 1956) was particularly vehement in his view of American comedy films describing in 1931 that the audience could as well be made up of Pavlovians (Brecht [1964] 1990). In response, Brecht developed his theory of *Verfremdung* (estrangement / alienation / distancing effect) to create a theatre independent from empathy. In his 1936 *Alienation Effects in Chinese Theatre,* Brecht detailed the intervention of the 'automatic transfer of the emotions to the spectator, the same emotional infection' of European theatre through interruption and clashing material to engender mystery and encourage critical thought and self-control in the audience (Brecht [1964] 1990: 94, Koss 2009). 'Producing astonishment rather than empathy' (Benjamin [1939] 1999: 147), Brecht's alienation effect sought to eliminate emotional release through imitation (Curran 2001). Entailing an over-identification with the object of attention, Brecht's conflated interpretation of empathy possessed none of the active, embodied sense of spatial perception detailed by the original *Einfühlung* theorists. His opposition was primarily concerned with the potential political ramifications of German audience passivity during the 1930s and the horror of noncritical acceptance of Nazi claims (Koss 2009). Following Brecht's theory of dramaturgy, Benjamin (1892 – 1940) similarly attempted to resist empathy and its perceived resigned political acceptance through abrupt quotation and montage in his writings (Buse 2001). The use of the term empathy in Benjamin's oeuvre is highly complicated and equated as a form of failure or forgetfulness, describing the process, in his *Theses on the Philosophy of History* (1940), as originating with a type of listlessness or melancholia (*acedia*) 'which despairs of grasping and holding the genuine historical image' (Benjamin [1940] 1999: 248, Buse 2001).

By the post-war period, empathy was broadly discussed in terms of interpersonal relations and largely circumnavigates the central realm of aesthetic discourse,

[10] Kracauer specifically cites Eisenstein's *Potemkin*.

modelled instead in extensions into the disciplines of psychology and philosophy among others. Art criticism of this period from figures such as Clement Greenberg tended to bracket the subject's response to art, highlighting instead a detached and more critical engagement addressing the material forces that shape art (Doyle 2013, Lanzoni 2018). It would seem that a physical, emotional engagement in art had become associated with a self-indulgent, unsophisticated, or naïve practice (Doyle 2013). Indeed, in 1946 American art museum curators were informed that empathy was a 'now outmoded aesthetic' (Catton Rich 1947: 172). Further, E.H. Gombrich's 1960 publication *Art and Illusion, A Study in the Psychology of Pictorial Representation*, widely considered to be benchmark text in visual studies, makes no mention to the German tradition of empathy (Freedberg 2007). However, towards the end of the millennium, empathy is re-evoked thorough feminist, gender, queer, trauma, and postcolonial art theories. In feminist theories, privileging the body, interrelations between women, particularly relations among generations, are often read as maternal, producing a critical practice in which earlier generations become sites of empathy, presenting an alternative authority to dominant patriarchal thought (Roof 2012). Similarly, in the broader deeply relational discourse on otherness, where artworks frequently focus on ideas of embodiment and selfhood, empathy and empathetic response are engendered, appealing both to affective and intellectual engagement. Herbert Muschamp believes that the current opportunity for empathy was a result of the decades long legacy of such theories, in particular feminism, stating that empathy offered: 'in a surrealist tradition, an alternative twentieth-century modernist tradition that was not formalist, that did have to do with psychology, emotion, surprise, and scariness' (1997: 17).

The discovery of mirror neurons, believed to form the biological basis of empathy, by neurobiologist Vittorio Gallese and his collaborators in the mid-1990s has provided an unexpected connection back to the visual arts. Initially detected in macaque monkeys, the researchers observed that a particular set of neurons, activated during the execution of purposeful hand actions, such as holding or manipulating objects, were also triggered when the monkey viewed similar hand actions performed by another individual, in effect staging an internal mimicking of the visual information. Subsequent studies suggested that humans share a similar neural matching system (Gallese 2001). This embodied account of imitation only

provides a platform for the underlying causal mechanisms of empathy involved in the capacity to mirror the behaviour of others that informs shared intersubjectivity. Returning to the original tenet of empathy, Gallese, in collaboration with art historian, David Freedberg, re-examined the simulation of empathy in the test viewer through the contemplation of artworks, including: Matthias Grünewald *Isenheim Crucifixion* (c. 1480–1528) Michelangelo *Slave called Atlas* (c. 1520 – 1523), Caravaggio *Incredulity of St Thomas* (1601–1602), Jackson Pollock *Number 14: Gray* (1948), and Lucio Fontana *Waiting* (1960) (Freedberg and Gallese 2007, Freedberg 2007). The test subjects' engagement revealed viewers responded to both to the representational content of the work in terms of shape, movement, gestures, and intentions, along with the identification of the sensations or emotions depicted. Furthermore, there was an interlaced relation between these felt effects and the physical traces of the artists' bodily handling of the materials, such as signs of modelling in clay, rapid brushwork, or a slash in the canvas, observed both in the representation and non-figurative examples (Freedberg and Gallese 2007).

Inanimate objects and artworks do not literally show or express emotions, therefore it is suggested that imaginative perception is involved in the emergence of empathy with such objects (Misselhorn 2009). Systemic mimicry of basic motor neural responses and cognitive interpretation of visual representations of emotion may scaffold the empathetic imagination to produce higher-level states of mind. (Smith 2014, Gallese et al. 2004). Having been excitedly circulated in popular media, the theory that mirror neurons cause us to feel emotions and experience empathy has proved controversial and attracted dissenting scrutiny. Perhaps some of this controversy surrounds science's general desire for clean-cut concepts, by empathising the animal, mirror neuron discovery suggests an inclusive continuum between animals and humans. Nevertheless, the findings of such research appear remarkably similar to Vischer, Lipps, and Lee's early definitions of empathy, providing these early theorists retroactive justification (Agosta 2014) while simultaneously circling back to Worringer's assertion that empathy may only be understood with the security of scientific advancement.

1.iii Gothic

Artist Mike Kelley's (1954 – 2012) sightseeing essay 'Urban Gothic' (1985), responds to what he views as a 'new romanticism' expressed in mid-1980s film, music, and art cultures which infused recycled Gothic imagery over representations of urban decay. Piling up a tower of references, Kelley incants a running list, including: the *Frankenstein* indebted *Blade Runner*, Joris-Karl Huysmans's decadently gloomy *À rebours*, the fake architecture of Horace Walpole's Strawberry Hill, political cartoons, young *poètes maudits* outcast from society, eighteenth-century garden theory, 1930s B-grade cinematic chillers, Dennis Oppenheim's firework sculptures, Hollywood archetypes, the writings of Ann Radcliffe, H.G. Well's time machine, ghosts, and German band *Einstürzende Neubauten* (Kelley [1985] 2003). Highly layered, the concluding sentence wonders whether 'that which lies on the surface is often not of the same material as that which lies beneath' (Kelley [1985] 2003: 9).

Following Kelley, what may be presently described as a Gothic aesthetic did not arrive in isolation, but was part of multifarious movements modelled over several centuries, and its mounting narrative shifts depending on which of its disparate extensions are examined. Establishing the foundation of the Gothic is its etymological base in the mysterious Goth peoples. Historian Jordanes's early account *Getica* (AD 551), claimed the Goths departed from the Northern Scandinavia invading central and Eastern Europe before subdividing into the Visigoth and Ostrogoth tribes, who were later known by their various separate names, Huns, Vandalls, Lombards, Saxons etc. (Kliger 1945, Neville 2009). Although the true origin and tribal constitution of the Goths is highly debated, Jordanes's unwittingly coalescent theories gave credence, particularly among Renaissance historiographers, that all subsequent Germanic tribes and barbarian invaders were generically Goths, and thus all things primitive and Germanic, and almost everything medieval was Goth in this sense too (Kliger 1945).[11] The term 'Gothic' is thought to have been first coined in Renaissance Italy by Giorgio Vasari (1511 – 1574), often described as the first art historian, to retrospectively label late medieval art and architecture, in the style developed by the Goth tribes following the

[11] Goth, in old German dialect, roughly translates to mean good or pious (Neville 2009).

sack Rome in AD 410, which precipitated the eventual downfall of the Roman Empire (Baldwin Brown 1907).[12] Vasari too conflated the artwork of the Middle Ages with the Goths as a specific invading race, claiming they invented their fantastic and confused Gothic style after the destruction of the ancient buildings, disapprovingly describing the works as 'monstrous and barbarous' and anticlassical ([1550] 1907: 83). As a theorist committed to recovering the ideals of classical antiquity, Vasari's animosity toward the Middle Ages served to promote the Renaissance as the pinnacle of aesthetic endeavour and enable it to confront Gothic art (Sankovitch 2001). Perversely, Vasari's hostility toward the Gothic served to establish the basis for its recognition (Sankovitch 2001). Nevertheless, Vasari's text remained unrivalled until the eighteenth-century, perpetuating the negative and generic definition of the Gothic that implied a lack rather than constructive description (de Beer 1948, Martindale 1967). The 'Middle Ages' in this sense marks a supposedly dark period extending approximately one thousand years from the fall of Rome to the classical cultural revival of the 1550s. Unlike the cult of the artist that began to develop in Renaissance Italy, the lack of medieval documents commenting on, or attributing artworks means many artists of the Middle Ages remain largely anonymous (Martindale 1967). Appropriately enough for the analogy established in this chapter, the sculptural emphasis during this period was the relief. Densely adorning architecture, the Gothic tendency was toward high relief, whereby figures are not simply spread on the surface of a building but boldly emerge to occupy their own space, approaching sculpture in the round (Rogers 1974). Medieval/Gothic pictorial narrative generally presented a fluid spatio-temporality in comparison to modern comprehension, whereby the past, present, and future where simultaneously collapsed in a conflated, frequently eschatological, illusionistic space; reflecting medieval attitudes to time (Mills 2018).

The later revivalism and accompanying reappraisal of the Gothic is commonly accounted from starting at approximately 1740 onwards. However, it has been argued that the impetus for Gothic revival, particularly in Britain, began not in the eighteenth-century aesthetics but in seventeenth-century political conflict over the nature of state authority suggesting instead a continuing Gothic survival. Drawing

[12] 'Gotico' in Italian.

upon Roman historian Tacitus' *Germania* (c. AD 98), antiquarian Richard Verstegan's 1605 *A Restitution of Decayed Intelligence: in antiquities, Concerning the most noble and renowned English Nation*, emphasised the Goths' morality, equality, proto-Protestantism, and democratic principle of electing a non-hereditary leader in times of war; effectively non-Roman forms of governance (Townsend 2014, Groom 2014). Thus, it was argued that the conquest and colonisation of Britain by the 'Goth' tribes of Angles, Saxons and Jutes in AD 449 thereby established a native Gothic polity in England characterised by a constitutional monarchy and feudal land management (Groom 2014). This view was supported through the proliferation of indigenous antiquarian seventeenth-century scholarship that averred English laws as Gothic in origin (Kliger 1945, Groom 2014). Adverse to tyranny and absolutism, and embodying the rights of freedom and chivalry, the 'Gothick Constitution' was eventually recognised and accepted as the dynastic foundation of British governance by the end of the politically turbulent seventeenth-century of Civil War and Glorious Revolution (Groom 2014). Gothic patrimony in England underpinned Whig Parliamentarian thinking of the time to legitimise restrictions to monarchical power, whilst in contrast the Royalists, and later the Tories, viewed Gothic liberty as a dangerous licence of individual will against the stability of the nation based on myth rather than history (Kalter 2003).

Such reappraisal of the past and the aura of freedom enshrined in Gothic law may in turn have prompted a growing sense of national character and the revival of interest in the medieval past and its material remains. In the early eighteenth-century the post-Reformation ruins of abbeys and monasteries that littered the British landscape inspired the so-called, pre-Romantic, 'Graveyard' poets such as Thomas Gray and Robert Blair, becoming the settings for their imaginative reflections on life, death, and sublimity of the past (Groom 2012, 2014). Accompanying the interest in Gothic architectural inheritance, attention was extended to literature, and scholars including Alexander Pope and Richard Hurd awarded the type of critique previously reserved for authors of antiquity to native classics by Shakespeare and Milton, establishing a burgeoning canonisation of English literature (Fairer 2001, Groom 2012). This criticism drew a kinship between the pervasive influence of medieval romance and pagan mythology, paralleled to architecture, with Pope, for instance, comparing Shakespearean drama to 'an ancient majestick piece of *Gothick* architecture' (Pope

1725: n.p.). Hurd suggested that the Gothic age, because of its barbarity, was conductive to the freedom and intensity of the imagination that had been lost to modern civility and balanced conformity (Clery [1996] 2008). For Hurd, the chief source of poetic pleasure was 'figurative expression' respecting 'images of things' that 'impresses upon the mind the most distinct and vivid conceptions' (Hurd 1762; quoted in Miles 1991).

Such intellectual fascination for Gothicism started to permeate the prospering eighteenth-century modish middle class. This manifested itself materially as the bourgeoisie restyled their older houses with additional approximated, faux architectural finishes and borrowed objects, while permitting wild, uncultivated patches of their garden to flourish amongst outdoor follies that abstractly summoned the frisson of romance of a Gothic past (Worsley 1993, Groom 2012). Strawberry Hill, on the outskirts of London, the home of antiquarian dilettante and confirmed bachelor, Horace Walpole (1717 – 1797), exemplified this popular fashion.[13] Purchased in 1747, over a twenty-five year period Walpole remodelled the existing small villa of Strawberry Hill into a Gothic castle, artificially realised in wood, plaster, and papier-mâché, and filled with suits of armour, curios and art objects (Clery 1996). By the close of the eighteenth-century the Gothic could be viewed as a cross-pollinated blend of three different ideological strands: a political theory, historical medieval textual research that persevered its influence on national identity, and a cultural consumer movement that associated nostalgia and decay with an imagined past (Kalter 2003, Groom 2012).

Under the imitative towers of Strawberry Hill, Walpole claimed one night to have dreamt of a giant, armour-encased hand resting of the upper banister of the house's staircase, which inspired him to write the 1765 medieval fantasy *The Castle of Otranto*. The first edition, published anonymously, fictitiously proclaims to be a translation of a recently discovered, forgotten medieval Italian story printed in 1529 of unknown provenance. It was only following the success of the first edition that Walpole admitted authorship and in the second edition, he self-consciously names the book a 'Gothic story' on the title page. Thus Walpole has been designated the

[13] Horace Walpole was the third son of the first British Prime Minister, Whig parliamentarian, Sir Robert Walpole.

progenitor of the first Gothic novel, which shifted the Gothic paradigm again to signify a mode of popular fiction. In the preface of the second edition, deferring to the emerging cult of Shakespeare and in particular *Hamlet*, Walpole states that his aim was to blend 'the ancient and the modern', in turn encapsulating the oxymoron bound in the phrase 'Gothic novel'. Walpole further proposes that the characters had been created to 'think, speak and act, as it might be supposed mere men and women would do in extraordinary positions' (Walpole [1765] 2008: 10), indicating a turn towards exploration of psychological depths and echoing intersubjective empathy. *The Castle of Otranto* contains the first nascent tropes associated with the Gothic literary genre: imitation, historicism, foreignness, linkage between architecture and psychology, indulgence in emotional affects, imaginative excess, dislocated boundaries between fact and fiction, non-patriarchal lineage, anti-authoritarianism, and so on.

The next century and a half saw a proliferation of Gothic literature.[14] The attachment of the term Gothic in the 1920s towards these texts appears largely to be a retrospective twentieth-century critical coinage (Clery 2002). Such novels were never marketed as Gothic in their day, instead they were variously known under guises such as 'romances', 'German' style, 'horrid' novels, and 'terrorist' fiction (Clery 2002, Groom 2012). These disparate outpourings of literature are generally bound by a loose system of characterising conventions as initially outlined in Walpole's *Otranto,* in effect mirroring the Renaissance's conflation of Gothic forms. The titles listed [n.14] represent only what stood above the subsequent deluge of stylistic, sensational tales that filled the literary market of the time, which further permeated into drama, ballads, poetry, illustrated story anthologies, and cheap 'penny dreadfuls' sold on the streets. It has been suggested that the public appetite for Gothic drama represented the earliest example of mass culture, 'an artistic configuration that ... has mass appeal, that engages the attention of a very large, very diverse audience' (Backscheider 1993; quoted in Long Hoeveler 2000). Such

[14] Ann Radcliffe *The Mysteries of Udolpho* (1794), Matthew Lewis *The Monk* (1796), Mary Shelley *Frankenstein* (1818), Jane Austen *Northanger Abbey* (1818), Charles Maturin *Melmoth the Wanderer* (1820), James Hogg *The Private Memoirs and Confessions of a Justified Sinner* (1824), Robert Louis Stevenson *Strange Case of Dr Jekyll and Mr Hyde* (1886), Oscar Wilde *The Picture of Dorian Gray* (1891), Bram Stoker *Dracula* (1897), Henry James *The Turn of the Screw* (1898) etc.

widespread popularity accordingly drew critical descent, with members of the Romantic literati such as William Wordsworth dismissing the Gothic anthology as puerile and immature fantasies, the stuff of old wives' tales and gossipy servant girls (Townsend 2014). The explosion of British Gothic influence spread across continental Europe, with the French *roman noir/maudit* ('black/accursed novel'), and the German *Schauerroman* ('shudder novel') leading up to the celebrated works of E. T. A. Hoffmann (Cusack and Murnane 2012) later extensively referenced in Freud's 'The Uncanny' (1919), as well as crossing the Atlantic to develop a prominent strand of nineteenth-century American literature by the likes of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville (Townsend 2014).

The progressing composition of Gothic literature during this period broadens the genre and highlights the malleability of the term and the complication in describing a coherent genealogical history of the Gothic. Disparate titles such as *Frankenstein*, *The Picture of Dorian Gray*, and *Dracula,* for instance, may all intuitively be recognised as possessing Gothic characteristics – but their sense of commonality is difficult, and unlikely, to disaggregate to a single line of stylistic descent. Instead, the Gothic begins to thicken, with the long list of blanket conventions first associated with Walpole's *Otranto* doubling, reversing and gaining greater detail. Composed of stories-within-stories, elements of the Gothic start to detach into subgenres that acquire definitions of their own, with Shelley's *Frankenstein,* as an example, often being cited as an early example of science fiction novel (Richter 1987). What is apparent during this period is that the uneasiness of the Gothic becomes less concerned with history than with modernity, drawing upon scientific and technological advances of the time and trauma of the human condition. The writing began to move inside to the landscape of the mind, dealing with ideas of interiority and individuality thus involving the reader and inviting them to feel (Botting 1996). Again, *Frankenstein* sifted through interpolated first-person narratives, encourages the reader to actively experience difference and realign their perspective to a number of characters, including the monster. The Gothic has been described succinctly, as not to detract from any other possible readings or interpretations, as a 'writing of Otherness' (Khair 2009). The influence of Gothicism of this period can be detected in later Victorian realist fiction, by authors such as Charles Dickens, which promoted in its readers the apperception of irreducible alterity found in other human beings.

The Gothic Revival in architecture may similarly be traced to Walpole's extravagant realisation of Strawberry Hill but evolved from camp decoration into a structurally sound built environment theory. Reinforced and informed through the influential writings of the anti-classicist designer A. W. N. Pugin, the most resounding symbol of this movement as a national style was the rebuilding of the new Palace of Westminster, commissioned in 1836 and completed 1870 (Groom 2012). Industrial production methods and materials made such new civic buildings possible and economical but embedded in this Gothicism was the mass-market driven incentive of capitalism. In response, art critic John Ruskin's (1819 – 1900) second volume of *The Stones of Venice,* published in 1853, containing the chapter 'The Nature of Gothic'*,* celebrated the hand-wrought imperfections and deficiencies that animated the ancient Gothic building.[15] While ostensibly concerned with architecture, Ruskin's 'The Nature in Gothic' reiterated that there was no one aphorismic Gothic form but that it is expressed in degrees, which he describes as levels of 'gothicness' (Ruskin [1853] 2008: 4). Accordingly, he devised a cascading list of characteristics, in order of importance, bestowing Gothic character:

i. 'Savageness' / 'Rudeness', equated with noble imperfection and irregularity in form, born from thoughtful craftsmanship rather than mechanical fabrication;
ii. 'Changefulness' / 'Variety', artistic will with restlessness of the dreaming mind;
iii. 'Naturalism', an affection towards natural forms without accurate imitation;
iv. 'Grotesqueness' / 'Disturbed Imagination', tendency to delight in the fantastic and ludicrous;
v. 'Rigidity' / 'Obstinacy', independence of character and resoluteness of purpose; and
vi. 'Redundancy' / 'Generosity', accumulation of detail ([1853] 2008: 4-57).

These characteristic moral elements reverse the negative connotations originally surrounding these perceived irregularities that not only applied to the buildings, but also belonged to the manual workforce that created them. The Gothic allowed Ruskin to imagine the past as an animating force in the present. Rather than a purely historical category, Ruskin's Gothic was more of an 'aesthetic dimension' (Fuller

[15] Ruskin's challenge to the monotony of industrialised perfection was greatly admired by Gothic revivalist William Morris who subsequently published the excised chapter separately in 1892.

1986: 8). Rather than the 'accurate mouldings and perfect polishings' Ruskin respected individuality, compelling one to:

> gaze upon the old cathedral front, where you have smiled so often at the fantastic ignorance of the old sculptors: examine once more those ugly goblins, and formless monsters [...] but do not mock at them for they are signs of life and liberty of every workman […] a freedom of thought, and rank in scale of being. ([1853] 2008: 12-13)

Ruskin's idea of the Gothic form as an expression of life is continued in Wilhelm Worringer's 1911 follow-up publication to *Abstraction and Empathy* titled *Form in Gothic,* which he described as a direct sequel. As previously discussed [1.ii], in the concluding pages of *Abstraction and Empathy* Worringer theorises that empathy progresses with scientific understanding of nature, arguing that eventually science displaced empathy and feeling by explaining away the mysteries of the nature. As a way to regain access to the mystical, empathy is required and *Form in Gothic* establishes that, in an ideal society (in his conception, a Gothic society), abstraction and empathy are no longer antitheses, instead they are joined in spiritual union. Worringerian Gothic represents a restless, in-between position, not harmonious interpenetration of his contrary designations of these principles, but an impure 'uncanny, amalgamation of them, a requisition of our capacity for empathy (which is bound up with organic rhythm) for an abstract world which is alien to it' ([1911] 1967: 41; original parenthesis). *Form in Gothic,* while echoing Ruskin's six characteristics non-sequentially, strives to establish a deeper connection between the Gothic visual properties, and a broader Gothic spirit.[16] Ruskin's analysis was directly wrought in the physical appearance of craftsmanship, whereas Worringer sought to dematerialise the Gothic (Ziegler 1995).

Again, as in *Abstraction and Empathy*, Worringer looks predominantly toward the flat, relief ornament. In characterising incommensurability between his twinned urges of artistic will, Worringer developed the avatar of the Gothic or 'northern' line contained in such decoration ([1911] 1967). Related to, but more expressionistic, than Ruskin's concept of changefulness / variety (Spuybroek 2011), the northern line marks the meeting between the primitive and classical:

[16] Worringer makes no reference to Ruskin.

> the Gothic line being essentially abstract, and yet at the same time strongly vital [empathetic], shows us that a differentiated intermediate state exists, in which the dualism is no longer sufficiently strong to seek artistic freedom in the absolute negation of life, but is on the other hand not yet so weakened as to derive the meaning of art from the organic orderliness of life itself. (Worringer [1911] 1967: 68)

It is clear that for Worringer this restless Gothic northern line and the confusion it engenders goes beyond simply characterising the style marking material forms. Instead it is a lived interaction between human inner life and the outside world that Worringer relates to 'the exaggerated pathos of the period of puberty when, under the pressure of critical inner adjustments, ecstatic spiritual longings manifest themselves in such uncontrolled fashion' ([1911] 1967: 80). Released from its material weight, the Gothic form becomes a 'vehicle of non-sensuous activity, incorporeal energy' (Worringer [1911] 1967: 106).

In discussing the Gothic, Worringer's original polar argument between abstraction and empathy recedes and is replaced by a 'counterplay and interplay' of representation ([1911] 1967: 63). Gothic expression desperately strives but fails to become the immanent vitality of the classical Greek, the transcendental abstraction of the Egyptian, or a synthesis of the two; rather it attempts to translate one to the other in an impossible correspondence (Dittrich 2011). If abstraction is considered as negative empathy, as suggested in the preceding subchapter [1.i], what Worringer is actually presenting in the Gothic is a shifting differential of opposites moving along a continuum of empathetic self-dissolution. Worringer's derivation from the visual immediacy of architectural/art form into a broader sensate, psychological understanding harks back to the earlier empathetic debate. Indeed, it is suggested that Worringer belongs to the same sensualist lineage as Vischer and Lipps, and that his defence of abstraction is underwritten by his emphasis on empathy (Mundt 1959).

In *Form in Gothic's* English introduction, translator Herbert Read described how Worringer enlivens Ruskin's romantic interpretation of the visible Gothic form by also imaginatively recreating the Gothic from the intellectual point of view of the age it was created. While arguing his unresolved concept explicitly toward the original Gothic peoples, Worringer further implied that this problem was still intuited by modernity. In turn, Worringer shifts the Gothic into a meta-historical category,

naming it ‘a phenomenon not bound to any single period or style, but revealing itself continuously through all the centuries in ever new disguises’ ([1911] 1967: 179). The final paragraph of *Form in Gothic* confirms its contemporary concerns:

> The real point of these sketchy observations has been to disclose the secret Gothic from the actual Gothic. A new study would be required, should one wish to trace the [history of the] secret Gothic in relation to the actual Gothic up to our own age. (Worringer 1911; quoted in Stieglitz 1989: 88)

Interestingly, Stieglitz quoted above, literally translates Worringer’s original German ‘*geheime Gotik*’ as ‘secret Gothic’, whereas Herbert Read’s translation interprets this to the more nuanced ‘latent Gothic’. Secrecy furnishes an actively clandestine tone whereas latency suggests the Gothic exists as potential, dormant or disguised. Either inflection, however, suggests a type of concealment. This latent Gothic is the timeless sub-text Worringer extracts from the ‘actual’ or historical Gothic, a continued tragic narrative of a ‘secret’ time traveller.

Worringer’s florid account of the Gothic, with its ‘artful chaos of interrelated ideas’ ([1911] 1967: 79) mirrors many of the overwrought qualities associated with its contemporary understanding. Most scholarship related to the Gothic delineates it as either a popular literary genre or aesthetic architectural category that rarely meet; however, the link between the two is more than a cursory coincidence (Bayer-Berenbaum 1982). Curiously, Worringer’s narrative of the Gothic psyche is rarely referenced in broader Gothic analysis – however, his text arguably introduced a broader interlaced account that, like Walpole’s *Otranto* before it, pulls together the many aspects associated with an expanded Gothic paradigm through detailing its fantasy, freedom from the ‘thraldom of reality’, ‘ghostly life’, caricature, the uncanny, monsters, down to its association with adolescence ([1911] 1967). Moreover, Worringer’s meeting of direct opposites has become one of the most defining characteristics informing the modern populist literary/cinematic Gothic, for example the meeting between: the past and present, living and dead, pagan and Christian, madness and science, technology and nature, and so on (Williams 2007).

Stepping back momentarily to the story of empathy, Lee/Paget provides another conspicuous link to the populist literary Gothic movement. *Beauty and Ugliness* makes several references to the Gothic, including that the 'extraordinary manipulation of our sense of equilibrium' constitutes 'the *raison d'etre* of all great Gothic sculpture' (Lee and Anstruther-Thomson [1897] 1912: 201). It has been proposed, however, that Lee's idea of empathetic understanding was actually anticipated by her earlier Gothic short stories, both of which detail personal identification with another (person or object) through a process of self-loss (Fluhr 2006). Notably published as a collection entitled *Hauntings* (1890), Lee's fictional tales frequently traced the journey of a first-person narrator beginning as a detached observer, objectively chronicling the past of cultural objects, to an engaged collaborator caught up in the events, required to give voice to the past and bridge it to the present (Fluhr 2006). This trajectory may be traced to Lee's later writings on empathy, which detailed not a simple projection but the merger between the beholder and the object beheld (Fluhr 2006). Therefore, haunting for Lee was an expression of the seductive ambiguity of aestheticism rather than of supernaturalism; Lee's ghosts less haunt their victim than the victims haunt their ghost through the recognition and reinvigoration of degraded objects by attending to their historical otherness (Leighton 2000, Mahoney 2006). As explained in her preface to *Hauntings* these 'spurious ghosts' are 'things of the imagination, born there, bred there, sprung from strange confused heaps, half-rubbish, half-treasure, which lie in our fancy, heaps of half-faded recollections, of fragmentary vivid impressions, litter of multi-coloured tatters' existing 'only in our minds' (Lee 1890: ix-xi).

As the later identification of Gothic fiction appears to manifest into other emergent literary genres in the late nineteenth-century it, like the theory of empathy, infiltrates into moving image with the advent of cinema, with one of the first reported tentative examples being French film pioneer Georges Méliès' Gothic horror-comedy *The Haunted Castle* in 1897 (Morgart 2013). The narrative tracing the development of a distinct Gothic film aesthetic traditionally begins in German Expressionism of the Weimer Republic (Morgart 2013) with films such as *The Golem* (Dir. Paul Wegener and Henrik Galeen, 1915), *The Cabinet of Dr. Caligari* (Dir. Robert Wiene, 1920) and *Nosferatu* (Dir. F.W. Murnau, 1922) but rapidly becomes a world-wide phenomenon: migrating to 1930s Hollywood in films starring Boris Karloff (1887 –

1969) and Bela Lugosi (1882 – 1956), Hammer Films in Britain between the 1950 – 1970s, television in the 60s, and beyond. Part of the longevity of the Gothic in the popular imagination would appear to belong to the success of the characters of Dracula, Frankenstein's monster, and Jekyll and Hyde with each being perennially re-imagined and rewritten in shifting guises and political agendas for each generation in cinema. Producing an increasingly dense lexicon of images and meanings, the cinematic tradition, like literature before it, starts to generate sub-genres such as horror and psychological thrillers. In the 1970s a resurgence of Gothicism began to swell through literature but film retains the mainstream mantle of popular Gothic with a new wave of films including: *Don't Look Now* (Dir. Nicolas Roeg, 1973), *The Wicker Man* (Dir. Robin Hardy, 1973), *Warhol's Flesh for Frankenstein* (Dir. Paul Morrissey, 1973), *Picnic at Hanging Rock* (Dir. Peter Weir, 1975), *Eraserhead* (Dir. David Lynch, 1977), *Martin* (Dir. George A. Romero, 1978), *Nosferatu the Vampyre* (Dir. Werner Herzog, 1979).[17] This strain continues well into the video age of the 80s and 90s but not before filtering into a peculiar brand of predominantly British children's television with series such as *Shadows* (1975), *Doctor Who* (1974 – 77), *Children of the Stones* (1977), and *The Enchanted Castle* (1979).[18]

Concurrently, by the end of the 1970s a recognisable Gothic fashion and musical genre began to appear from the tail of the post-punk era. One of the first bands to be labelled 'Gothic' by commentators was Joy Division with their producer Martin Hannett having described their sound in 1979 as 'dancing music with Gothic overtones', but the term had been used as early as 1967 to describe The Doors and 1971 in relation to doomed former Velvet Underground singer and Warhol superstar Nico (Stickney 1969, Reynolds 2006), David Bowie also characterised his 1974

[17] Examples of Gothic literature of the period include: Thomas Tyron *The Other* (1971), Angela Carter's collection *The Bloody Chamber* (1979), along with her essay *Notes on the Gothic Mode* (1975), Anne Rice *Interview with a Vampire* (1976), Stephen King *The Shining* (1977). I have intentionally chosen heterogeneous examples of 1970's Gothic to demonstrate the broadening of the sensibility, some of which revisit established Gothic tropes and characters, while others do not. The examples gathered include elements of, among others: folk, colonialism, queerness, camp, adolescent angst, and psychic trauma. Several of these themes are picked-up later in the thesis.

[18] *Doctor Who* producer Philip Hinchcliffe's run (1974 – 77) during Tom Baker's early years in the title role, is frequently referred to as the series 'Gothic' period whereby the production team heavily and self-consciously borrowed from and adapted Gothic tales/characters including: *Frankenstein*, *Jekyll and Hyde, Phantom of the Opera*, *Melmoth The Wanderer* and Rider Haggard's *She.*

transitional album *Diamond Dogs* as Gothic (Groom 2012). Through Bauhaus's 1979 single *Bela Lugosi's Dead,* a nine and a half minute eulogy to the 1930s actor, and complimented by acts such as Siouxsie and the Banshees, The Cure, Sisters of Mercy et al., the 'Goth' musical subculture was cemented by 1983. Goth bands were characterised by their atmospheric sounds, along with theatrical attire and visual imagery that borrowed heavily from Gothic cinema, which was readily adopted by their fans. Although Siouxsie Sioux's look, with a shock of backcombed hair, predominantly black garments, and dramatic eye makeup, defines the subculture's appearance for men and women alike, Goth is a label Sioux, along with other early proponents of the scene, strenuously rejected (Colón 1997). It would seem that at the point the subculture was identified and named it soon became a derogatory label through facile interpretation, as Sioux argued 'Gothic in its purest sense is actually a very powerful, twisted genre, but the way it was being used by journalists [in the mid-late 1980s] – goff with a double f – always seemed to me to be about tacky harum-scarum horror […] that wasn't what we were about' (Hewitt 2017: n.p.). Despite this musical and fashion subculture having never enjoyed mass mainstream success it has been remarkably resilient, developing into a timeless lifestyle choice. Interestingly, the Goth subculture proved resistant to the machismo, gang mentality of other youth movements such as Mods or Skinheads, instead remaining romantically individualist and adopting the position of the outsider (Groom 2012). As indicated through Siouxsie Sioux's sartorial influence, creative self-adornment is enjoyed by both sexes in the Goth subculture, where male androgyny in particular is valued (Brill 2008). Dunja Brill finds that frequently Goth males 'consciously identify themselves with femininity in espousing traits like sensitivity, empathy and even weakness – traits which are traditionally coded as female and normally deemed unfit for men in our culture' (2008: n.p.). Furthermore, there is a tendency in Goth subculture to support and identify with queer sexuality (Brill 2008).

The mapping of the Gothic in art is more difficult to follow than in literature or film, with no correspondingly defined 'Gothic art' movement per se. Medieval art history is fragmented and anonymous with little to no documentation containing contemporaneous comment on works by either artist or spectators surviving (Martindale 1967). Indeed, studies such as Ruskin's 'The Nature of Gothic' makes only fleeting reference to existing examples of art and architecture, while

Worringer's *Form in Gothic* is purely rhetorical and provides no examples. Gothic literature during its height was frequently accompanied with an illustrated frontispiece and a broader parallel may be drawn with popular visual imagery of the time, most notably Henry Fuseli's *The Nightmare* (1782) and William Blake's *The Ghost of the Flea* (c.1819 – 20) (Myrone 2013). Not described as Gothic, these works formed part of the Romantic Movement, however their motifs and effects were used in popular magic lantern and phantasmogoria shows of the time and were knowingly restaged and repeated in Gothic cinema (Myrone 2013).

From a contemporary art perspective, Rodin, frequently considered the progenitor of modern sculpture, referenced Ruskin in his 1905 paper 'The Gothic in the Cathedrals and Churches of France' celebrating medieval French architecture and sculpture. Believing the Gothic to be a natural outgrowth and magnification of the Roman, Rodin acknowledges that the Gothic 'escapes definition', its 'comprehension embryonic' but that it enters one's being and has 'unquestionably influenced' his sculpture furnishing it with 'more depth, more life' (Rodin [1905] 1918: 117-119). Interestingly, Rodin is one of three artists referenced in Worringer's *Abstraction and Empathy*, alongside Hildebrand and Michelangelo, as manifesting the interplay between abstraction-empathy in sculpture ([1908] 1953: 84).[19] Rodin detects in the sculpture of Michelangelo 'only the last and greatest of the gothics, the turning of the soul upon itself, suffering, a disgust with life, struggle against the chains of matter' (Rodin; quoted in Larson 2009: 37). Rodin's own figurative work was out of step with current academic practice of the time, and he modelled the human body with extreme realism and subtle psychological characterisation in an attempt to express a narrative in the work. Resultantly, Rodin himself was criticised as 'that Gothic' by his contemporaries as they struggled to find appropriate terminology to describe his work, one critic writing 'we must jump back in a single bound, over several ages of our sculpture, to connect the sculptor of *The Burghers of Calais* to his true ancestors' (Butler 1993: 211). Reportedly Rodin was not displeased to be identified as Gothic and in correspondence to Gothic novelist Robert Louis Stevenson he referred to *The Burghers of Calais* (1886) as 'my novel' (Butler 1993: 211).

[19] The most conspicuous link between Rodin and the earlier presented empathy debate is likely to be located in his friend and poet Rainer Maria Rilke, who wrote a monograph on the sculptor between 1903 and 1907. Rilke had studied under Lipps in Munich 1896/7.

André Breton's 1924 *Manifesto of Surrealism* specifically references and praises Matthew Lewis' Gothic novel *The Monk*, stating that it is 'infused throughout with the presence of the marvellous' and further names Edgar Allan Poe as 'a Surrealist in Adventure' (Breton [1924] 2010). For Breton, the marvellous is fecundating and restless and not the same in every historical period but:

> partakes in some obscure way of a sort of general revelation only the fragments of which come down to us: they are the romantic ruins, [...] or any other symbol capable of affecting the human sensibility. ([1924] 2010: n.p.)

With its frequent recursions to dreams and the fusion of psychological realism with the fantastic, the attitude of Gothic literature conspicuously suffuses numerous surrealist works.[20] Reigniting the vacillating eulogistic and disparaging connotations of the Gothic, art critic Clement Greenberg in his 1944 denunciation of Surrealism employed the Gothic as a negative synonym for Surrealism writing that it has:

> revived all the Gothic revivals and acquires more and more of a period flavour, going for Faustian lore, old-fashioned and flamboyant interiors, alchemistic mythology, and whatever else was held to be the excesses in taste of the past. ([1944] 1986: 226)

Clearly, Greenberg viewed the Gothic as retroactive, non-Modern and an insult. In his 1947 criticism of Jackson Pollock paintings, Greenberg couples gothicness with the 'morbid and extreme', 'paranoia and resentment', and 'ugliness', ruefully describing Pollock's art as representing 'an attempt to cope with urban life; it dwells in the lonely jungles of immediate sensations, impulses and notions' ([1947] 1986: 166).[21] A more fitting relation to the Gothic in Pollock's work could be related to his use of wandering, multidirectional lines aligning with Worringer's idea of the northern line. Greenberg again invokes the Gothic in 1965 describing Antony Caro's large-scale sculptures to be rooted in 'Perpendicular Gothic', a 'grand, sublime manner' that Henry Moore and Francis Bacon also possess ([1965] 1993: 207). Greenberg's inconsistency in the usage of the Gothic would appear to be born from

[20] Angela Carter too draws a link between the Gothic and surrealists (Carter 1975).
[21] An earlier Pollock painting, not explicitly referenced by Greenberg is titled *Gothic* (1944).

the fact he is referring to two different forms of the Gothic, an architectural understanding and a conflated popular cultural sense.

Following this point the Gothic more or less falls out of contemporary art discourse until the 1980s where its appellation is used both retrospectively and contemporaneously. Just prior to Kelley's 'Urban Gothic' essay, Gilles Deleuze (1925-1995) published *Francis Bacon: The Logic of Sensation* ([1981] 2003), where the philosopher rediscovers 'the secret of "Gothic line" (in Worringer's sense)' in relation to Bacon's paintings ([1981] 2003: 108). Following Worringer, Deleuze too defines the specificity of the Gothic as a territory where organic representation and abstraction combine.[22] As suggested in the earlier interpretation of Worringer, Deleuze views the Gothic line as 'a geometry no longer in the service of the essential and eternal, but a geometry in the service of "problems" or "accidents", ablation, adjunction, projection, intersection', it is 'acting beneath or beyond representation', an 'expressionistic abstraction' of life ([1981] 2003: 46, 129). Kelley and Deleuze's writings pre-empt the reappearance of the Gothic as a contemporary art concern. By the culmination of the 1990s and beyond into the beginning of the twenty-first century an apogee of Gothic references arrives via a string of international group exhibitions, starting with Kelley's own 1993 curatorial project 'The Uncanny' at Sonsbeek Foundation in the Netherlands, later restaged at Tate Liverpool (2004).[23] A cursory glance at the attending art criticism during this period, which continues on into the present, raises an abundance of references, both directly and indirectly, to the Gothic. Accordingly, a towering phalanx of affiliated contemporary and re-classified established artists emerge.[24] What is apparent from the growing roster of artists is

[22] Deleuze makes no explicit reference to empathy but bases the argument on organic versus inorganic.

[23] Also: Christoph Grünenberg's sweeping 1997 exhibition 'Gothic' and accompanying catalogue for the Institute of Contemporary Art, Boston; 'Apocalypse: Beauty and Horror in Contemporary Art', Royal Academy of Art, London, 2000; 'I see a Darkness...' Blum & Poe Gallery, Santa Monica 2003; the Whitney 2004 Biennial with accompanying curatorial text 'Beneath the Remains: What Magic in Myth?' examining the adolescent impulse in art; 'Gothic Nightmares: Fuseli, Blake and the Romantic Imagination', Tate Britain, 2006; 'You Dig the Tunnel, I'll Hide the Soil', White Cube, London, 2008 etc.

[24] Including: David Altmejd, Matthew Barney, Joseph Beuys, Louise Bourgeois, Olaf Breuning, Jake and Dinos Chapman, Bruce Conner, Liz Craft, Tacita Dean, Robert Gober, Douglas Gordon, Jim Hodges, Damien Hirst, Derek Jarman, Sarah Lucas, Paul McCarthy, Mike Nelson, David Noonan, Tony Oursler, Doris Salcedo, Cindy Sherman, Ricky Swallow,

that there is no definitive coherence between individual practices; pushed, one might detect a figurative bias leaning toward a sculptural / installation tendency. Also apparent within the parameters of each artists' variable oeuvre is that some works could be described as more Gothic than others, coupled with the fact that many would appear to be more indebted to the pan-disciplinary conflation of twentieth-century references traversed in Kelley's 'Urban Gothic' than the likes of historical figures such as Walpole. Most evident during the height of the 1990s Young British Artist movement some of these artists seemingly knowingly restaged empty 'gothicky' motifs such as skulls and grotesques. Others seem to have, as Deleuze states 'rediscovered' this latent Gothic atmosphere, which pervades their psychology. As Tate curator Martin Myrone states, the incomplete picture of Gothic art is:

> now often understood as, by definition, a trans-medial, genre-defying, migratory and polluting phenomenon, we should not expect homologies between Gothic productions in different media and eras need be predictable, explicit or orderly. (2013: 79)

The late twentieth-century scholarly retreat into textuality prompted the retrospective Gothicisation of books, writers, artists, and films alluded to earlier. The Gothic, in a similar fashion to empathy, has proliferated in critical discourse to conceptualise otherness, whereby aspects have been isolated and applied to the feminist unconscious, post-colonialism, analysis of desire, queer readings, hauntings of national heritage, and so on. It has been argued that contemporary critical theory is cogently Gothic writing itself (Groom 2012).[25] From the outset of the century, Freud's pervasive psychoanalysis creates the haunted psyche, an internalised Gothic tragedy, casting the self as a labyrinthine castle with a vault of stored repressed memories, hidden meanings wrapped in dreams, traumatic familial relationships, possessed children, obsession, repetition and dismemberment. Freud's apparently analytical concepts were frequently derived from literature that he readily references,

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Paul Thek, Francis Upritchard, Banks Violette, Andy Warhol, Jane and Louise Wilson, Rachel Whiteread...

[25] Further exponents of the Gothic idiom include: Julia Kristeva's 1980 *Powers of Horror* examining abjection as a signifier of otherness, Eve Kosofsky Sedgwick's 1980 emphasis on literary surface and texture in *The Coherence of Gothic Conventions*, and Jacques Derrida's 1993 theory of hauntology proposed via treating Marx's Communist Manifesto as a Gothic text with its spectres of haunting and vampiric capitalist industry (Edmundson 1997, Williams 2007, Groom 2012).

including Gothic sources such as E. T. A. Hoffmann, Shakespeare's *Hamlet*, and Robert Louis Stevenson. *The Interpretation of Dreams* (1900) and 'The Uncanny' (1919) have been referred to as Gothic texts by taking the psychological preconception of the Gothic novel and pretending to present it as scientific history. Like the success of the characters such as Dracula or Frankenstein's monster, these two Freud texts have been fully incorporated into the popular Western culture mythology (Young 1999).

Returning to Kelley's pondering at the opening of this section as to what lies beneath the surface of the Gothic would appear to have been answered by Worringer, where he writes:

> The suppressed Gothic energies of form, however rooted in so mighty a past, were still far too active beneath the surface to disappear noiselessly from the scene. Humanism, contemplative and alien to reality, the privilege of generously endowed lives, could not keep permanently keep down the fermenting, popular consciousness of development then prevailing. (Worringer [1911] 1967: 116)

The Gothic, Worringer further goes on to say is a 'pathetic force of will' ([1911] 1967: 116). The 'uncanny pathos' Worringer assigns the Gothic suggests that what is often seen as strange and distant in time, may in fact be what is closest to home, lying undetected, restlessly under the surface (Waite 1995).

1.iv Terrain

The reference to the relief sculpture instituted in this chapter, while embedded in their original conceptual construction, further reveals that empathy and the Gothic are still clearly composed from wet clay. Neither idea has yet been cast and rendered indurate, their surfaces remain yielding, prone to being reformed and pressed, collecting fresh impressions. A reoccurring critical hostility that both empathy and the Gothic are unacceptably vague only serves to highlight that the pair are concerned with change and transition; they are wandering, works in progress. This sense of a shifting narrative in motion further aligns with the constitution of the pictorial relief. It has been suggested that the wilful application of empathy into divergent disciplines is, in part, a result of researchers applying empathy to elucidate their questions (Bateson 2009) – the pervading, relational nature of the concept mirrors the pervasiveness of its application. Similarly, the compliant veracity of the Gothic over the ages with its never-ending re-visioning and accompanying re-evaluation has extended its resilient, interconnected transferral (Hogle 2001).

Modelled by so many hands over the decades, the highly detailed rendering of empathy and the Gothic are over-determined and multimodal in their occurrence. In a sense each have become fabrications of fabrications, and bound in these analogical reliefs is the conception of the Gothic's underlying labyrinthine activity and empathy's animation of what lies internally beneath the surface. In returning to their base structures, my subsequent re-building of these compositions has been necessarily curtailed, in terms of limiting the scope of the exploration to the field of visual arts and selectively detailing theorists who explicitly reference empathy and the Gothic in an aesthetic sense.[26] I have aimed to shift the vantage point of these concepts, to see past the commonly received misconceptions surrounding the

[26] For instance, the intersubjective empathy debate branched into philosophical phenomenology, most significantly with Edith Stein's *The Problem of Empathy* (1917), which like Worringer, both borrowed and departed from the Lippsian account of *Einfühlung.* For Stein, when one experiences empathy with another, the empathised experience is located in the other and not in oneself – thus it is a experience with, rather than at one with the other. Reportedly, Stein also detailed her distanced perspective toward aesthetic empathy however she decided against publishing these theories and those particular writings are now lost (Moran 2004). Consequently, these extensions of the concept have not been included in this study.

concepts and display the terrain of the project, aspects of which will be brought into sharper relief and further embellished in the following chapters. The various extensions of empathy and the Gothic not detailed in this chapter remain, but are recessed or tilted out of view.

In the opening to this chapter I compared these paired reliefs to double doors, like that of Rodin's *Gates of Hell* [Figure 1.1]. As a result of this chapter, these door reliefs have become somewhat asymmetrical in shape and weight. While both ideas share a comparable number of diversions into divergent doctrines, the Gothic door is heavier and groaning at the hinges. Like Kelley's piling up of references, the Gothic universe consists of layer after layer of repeated modelling added on top of one another to form a hulking relief with the deepest foundations. The Gothic contains all, and more, of the references Kelley summons; it retains and restages its histories, however distant, fragmented or inaccurate they may be. As Worringer states, the Gothic may not be levelled out but is continuous, assuming different forms, and in his meta-historical designation, the Gothic effectively becomes timeless seeming to have neither 'beginning nor end' ([1911] 1967: 56). What emerges is that the Gothic aesthetic, rather than a discrete or canonical genre, is considered an enigmatic sensibility of expression and reception (Warwick 2007). The Gothic here represents a form of persistence in the overlooked, a lingering, returning restlessness or confusion found in the everyday, seeking greater significance and meaning.

In comparison with the Gothic that, while becoming densely concentrated with time, has largely retained the contour of its underlying support, empathy is a sprawling relief; its base shape distorted outwards. Empathy tends to be written anew in each account without proper reference to its complicated history.[27] In remodelling empathy from its aesthetic basis reveals that via charted vision, imagination, projection, and merger, it forms an embodied, participatory interaction with an art object. Unlike Worringer's initial, creative distortion of the concept in *Abstraction and Empathy*, it is an active rather than passive immanent connection in an aesthetic encounter, summoning recognition, association, emotional value, and significance.

[27] Across the multitude of literature concerning empathy, the origin of the concept, if referenced, is frequently erroneously attributed – usually to either Lipps or Lee. Furthermore, theorists tend to preface their writings with their own definition of the term.

And as demonstrated, empathy may imbue both harmonious and discordant orientations and sensation.

Placing these individual conceptual reliefs side by side reveals instances of mirrored commonality beyond their additive malleability and the fact that both are underscored by creative vision and the imagination. Like Rodin's *Gates of Hell* with its crowning entablature, crowded with interrelated forms, an entangled overlap forms between the paired concepts. Empathy and the Gothic share: Germanic aesthetic origins; vacillating periods of neglect, denigration, and reappraisal; an attending sense of self-dissociation; fluid temporality; interconnection; otherness; persistence; convergence with popular culture; and theoretical bridges formed by Worringer and Lee. Certainly, in Worringer's conception it may be argued that empathy forms the axis of the Gothic sensibility. This chapter's suggested alliance forms the supporting basis for the remainder of the thesis. Furthermore, this chapter briefly anticipates aspects to be subsequently explored including themes of adolescence and theatricality and the writings of Deleuze, Eisenstein, and Fried.

The example of Rodin's unfinished *Gates of Hell,* with its ceaseless figures posed in poignant emotive gestures, aptly might be characterised in an equally Gothic or empathetic framework. This assemblage is additionally pertinent to this project in that, originally conceived and contained in the *Gates*, are recognisable examples of Rodin's independent sculptures, most notably the silently absorbed figure of *The Thinker*, only later detached and enlarged full-scale. This project is concerned with, and examines, single, independent sculptures; however, the works discussed may similarly be considered as having been lifted from the underlying continuum of an interwoven Gothic/empathy relief.

Chapter 2: In Semblance

2.i Facture

Following Vischer's original designation of empathetic seeing and scanning [1.ii], this chapter looks at and analyses the appearance, that is, what is seen in semblance of both my own and the other artists' sculptural practice gathered in this study. Finding commonality in the *made*, wrought basis of the works, I introduce the writing of Adrian Stokes, focussing initially on his engagement with the substance and handling of materials through his theoretical distinction between carving and modelling. Stokes' approach, beyond its scrutiny of facture, details broader relations that come in to play when the subject, whether the maker or viewer, engages closely with the artwork (Potts 2000). Concentrating attention to the surface of the objects suggests thoughts of interiority and it is observed that each of the gathered forms have a preoccupied, withdrawn quality, which I ally with Fried's idea of theatrically opposed absorption. Between the unlikely juxtaposition of Stokes and Fried an emerging concern with duration is suggested. Coupled with the gathered works stylised features and deflated demeanour, relations are drawn with the aesthetics of cuteness and sentimentality.

Before determining what the works depict, it is observed that each work directs attention to their outer surface. To varying degrees, the gathered works are chromatic and without exception are invested, being either clothed, patinated, touched-up, coated, or trimmed with embellishments.[1] Closer inspection of their surfaces reveals recognisable use of materials and vestigial traces of their technical construction, shown through instances of inconsistent colouration, abrasion, pitting, cast flashing, and detectable articulation between component parts. Such irregularities demonstrate that the works were not industrially manufactured, bringing the artists' hand to the fore. Exhibiting such qualitative traits, this attention to the surface reveals, as established in the construction of the conceptual relief in Chapter 1, that the method of modelling is integral to each of the works' facture.

[1] Such as fur, hair, feathers, gloves, hats, shoes, ruff, collar, coins, piping, pamphlets, etc.

The technique of modelling attends solely to the surface appearance of the object, in that it is made and ordered from the inside out. Using plastic materials, the modelled work is built additively outwards and its underlying forms determine the final shape of the work, unlike carving, which is bound by its external containing planes and proceeds reductively from the outside in. Correspondingly, Vischer's construction of empathy 'sits reshaped in the object' and he states that we 'can therefore say that empathy traces the object from the inside (the object's centre) to the outside (the object's form)' ([1873] 1993: 104; original parenthesis). Eisenstein in his essay 'Rodin and Rilke' (1945) similarly proposes two different types of artistic method, one that produces the artistic form moving from the inside outward, and another that produces the form moving from the outside inward (Somaini 2016). For the modeller Rodin, Eisenstein identifies 'the image is conceived in order to radiate into its surrounding environment' (Eisenstein 1945, quoted in Somaini 2016: 74).

Historically, the distinction between modelling and carving among sculptural theorists has been troubled, with modelling often viewed with reserve as either a subsidiary technique or an impure, post-medium art (Schwabsky 2008).[2] In his 1934 study on fifteenth-century Italian sculpture, *Stones of Rimini*, English art critic, cultural commentator and sometime painter, Adrian Stokes (1902 – 1972) established, via a modernist framework, an antithesis between sculptural carving and modelling.[3] Valuing carving, for Stokes, the modeller's sensibility imposed onto the yielding 'plastic material' a preconceived design, the resulting forms being created rather than uncovered through restrained dependence of the carved material (Stokes [1934] 1972). Following extended psychoanalytical treatment with Melanie Klein (between 1929 – 1936 and 1938 – 1946), Stokes creatively borrowed her theories in

[2] Leon Battista Alberti's *On Sculpture [De Statua]* implies a preference toward carvers who he gives the elevated title of 'sculptors', whilst those who work additively are referred to simply as modellers and metalworkers ([c.1443] 2013). Michelangelo, in correspondence of 1549 wrote, 'By sculpture I mean that which is done by subtracting', whilst modelling is like painting (quoted in Schwabsky 2008). Vasari names sculpture as 'an art which by removing all that is superfluous from the material under treatment reduces it to that form designed in the artist's mind' ([1550] 1907: 143).

[3] Stokes initiated his carving/modelling stance in the earlier work *The Quattro Cento* (1932). The distinction was borrowed from Michelangelo's identification [n.2] of twin working methods: '*per forza di levare*' (by subtracting matter, i.e. carving) or '*per via di porre*' (by adding matter, i.e. modelling) (Schwabsky 2016).

his writings, such that modelling represented a Kleinian 'paranoid-schizoid' position as opposed to the 'depressive' position of carving (Iversen 2016).

Klein's binary psychic positions describe how the pre-oedipal infant relates to objects: paranoid-schizoid is fraught with intense love, torment, and defence, referring to an infant's earliest, fragmentary developmental position. Such relations with the world are fuzzy, separated into good and persecuting bad part-objects, involving the processes of splitting, projection, and introjection. For example, the maternal object (or breast) is divided into associatively externalised 'bad' (frustrating), and internalised 'good' (gratifying) objects/feelings. In the paranoid-schizoid position there is no boundary between the self and other. Eventually, if the infant matures healthily, previously split objects are integrated as self-sufficient, whole objects possessing both the good and bad qualities. In this later situation, however, the infant feels a new anxiety, where following the earlier mistreatment, the 'original' love object is lost creating a guilty depressive position, prompting an effort of reparation and ultimately repair (Glover 1988, Graziani 1986, Iversen 2016). It is noted that for Klein these object relations, although arising during infancy, are perpetuated throughout life as a way of coping with the world, representing a continuous configuration of relations, anxieties, and defences rather than distinct and sequential stages of development (Clarke 2001).

For Stokes, the carver is in genuine communion with the material, laboriously articulating something, that already exists enclosed, into being. In contrast, the modeller indifferent to the material being worked, is free to shape 'conglomerate forms […] with the associative and transitional qualities of the mind's processes' ([1934] 1972: 157).[4] On this point, Stokes specifically names the 'rapid content' of Rodin's sculpture as a prime example of untrammelled modelling ([1934] 1972: 157). Accordingly, the paranoid-schizoid modelling position is aligned with overwhelming manipulation and intense identifications for the beholder by the art object (O'Pray 1997). From a Kleinian perspective, the modeller is characterised by

[4] In *Stones of Rimini* Stokes exemplified these twinned approaches to sculpture using examples of relief sculpture. He states, 'The carved form should never, in any profound imaginative sense, be entirely freed from its matrix. In the case of reliefs, the matrix does actually remain: hence the heightened carving appeal of which this technique is capable' ([1934] 1972: 153).

'largely *omnipotent* unconscious phantasies, as contrasted with the specific phantasy of recreation or *reparation*, which is closer to the carving mode' (Glover 1988: n.p.; original emphasis).

The absence of restraint detected in the Stokesian modeller is evident through the lack of faithfulness to a single material progenitor found in works gathered in this thesis. They are composed of an admixture of matter. *Sandwichman* (2015) [Figure A.7] for example, is constructed of no less than ten constituent elements.[5] Modelling, in relation to these collected practices, is not literally confined to describing the initial use of 'formless mud' clay (Stokes [1934] 1972: 157) to realise the resultant sculptures, although many of the examples gathered here contain elements that would have originated in such a manner. Unpacking *Sandwichman*, the work developed via stages starting with the coffeepot hat, initially modelled in clay over a bisected fibreboard template, from which a silicone mould was taken and subsequently cast into two jesmonite halves that were then joined together, patched up and finished with sandpaper [Figure 2.1]. The hat was then fitted to a separately modelled clay head, similarly rendered hollow in jesmonite. The hat was later spray painted, with thinly cut strips of fabric tape added for the piping trim, while the head was coloured-in using various shades of felt tip marker before both separate components were permanently fixed together and filled with expanding foam. The hands, made separately in lightweight 'air dough', were attached to the arms simply constructed from armature wire padded with paper and fixed to the body trunk sawn into shape from a block of Styrofoam. The fabric tunic was fashioned directly onto the body. The entire ensemble is skewered together on the metal stand, with final accoutrements of the sandwich board and white gloves added [see 3.i for further detail on *Sandwichman*]. The work, like all the other gathered examples, is a confection. Stokes acknowledges that '"to carve" is but a complication of "to polish", the elicitation of still larger life' and that graduated polishing belongs integrally to stone carving whilst wood, and by extension in these gathered practices, solid synthetic materials, 'demand[s] to be cut' ([1934] 1972: 152-153).[6] Materials

[5] Including: Jesmonite, Styrofoam, expandable foam, air dough, steel, armature wire, fibreboard, fabric, paint, vinyl, and paper.
[6] Stokes acknowledges that modern building materials, including concrete, 'are essentially plastic' ([1934] 1972: 183).

such as foam and jesmonite are composites mixed in suspension and catalysed to form a conditioned cellular structure and thus do not possess the lamina of sedimentation associated with stone. The shaping of forms evident in these practices following Stokes's conception is also akin to cutting, being emphatic and stressed rather than being sequentially coaxed through polishing. In this sense modelling is seen by Stokes as an aggressive technique, while in carving the sculptor is 'led to woo' the material ([1934] 1972: 151).

Figure 2.1: Documentation of work in progress for *Sandwichman* (2014/5).

In all the examples of specific works gathered, at least one work from each artist involves secondary moulding and casting from the original modelled form, as described above in *Sandwichman*, signalling a shift from direct malleable handling to a more distanced process of fixing the form. Moulding, like modelling, for Stokes is a plastic conception, concerned with the building up of forms ([1934] 1972). Involving the use of liquid states means that the processes of moulding and casting are necessarily sealed and the creation of a cast is hidden, lending the method both a

sense of invisibility and mystery, suggestive of alchemy (Massouras 2018).[7] Again through these processes, whereby liquid traces the outer dimensions of the modelled form and the mould's interior, all the attention is directed to the surface. In the example of *Sandwichman* where the hat and head were cast hollow, all that remains is a surface shell and, as in many of these gathered works, the 'original' solid modelled object is lost or destroyed in the process. This concretisation of modelling via moulding and casting transfers all the crudities, fingerprints and surface irregularities of the original, while also overlaying its own potential unplanned technical imperfections such as fragmented seam lines, trapped surface air bubbles, and subtle shrinkage or distortion. Additionally, casting into another material often highlights imperfections and flaws imperceptible on the modelled form.[8] Carving by contrast tends to obliterate residues of previous stages and provides a hard, regular refinement to the surface, while Stokes further identified that carved work had a sense of continuous, steadier all-overness as one scans it in comparison to the starker temporal rhythm or mental pulse of modelling ([1934] 1972).

Despite the decisive denotation of 'casting', the eventual solidification of the modelled form, whether actually cast or involving the direct hardening/firing/curing of the inchoate material does not inevitably mark the endpoint of the sculptures' making. Any material directness relinquished during concretisation may be regained and subject to change. As identified at the opening of this chapter, all the surfaces of sculptures gathered here have been further worked by abrasion, patination, or overlaid with other materials. Any unpredicted slippage made during the transfer from one material to another does not guide the work's creation but involves the artists' judgement to assess their resultant suitability; such aberrations may always to be tempered. In my own practice, but also evident in Rondinone's clowns and

[7] Materials such as silicone or alginate (in the creation of the mould), and plaster, foam, or jesmonite (in casting), as examples, are composites of two or more parts that when mixed together form a liquid state. The mixing in the liquid state catalyses a chemical reaction, frequently accompanied by the release of heat, as the materials solidify.

[8] Hal Foster, discussing Andy Warhol's paintings, particularly those of the so-called 'disaster and death' series, in his analysis of the emergence of trauma within contemporary art in *The Return of the Real* (1996), suggests that Warhol's repetitive silkscreen printing process and his retention of accidents born from this technique – slipped registration, streaking, blanching and blanking – 'not only *re*produce traumatic events; they also *produce* them' (1996: 132; original emphasis).

heyday [Figure 2.2], a considerable amount of time is spent 'finishing' the work, regulating the aforementioned flaws within the surface by abrading with sandpaper, usually focussing particularly on the face. Such passages are then always juxtaposed against an admixture fabric or texture forming an 'interrelationship of joining surfaces' such that the works remain fragmented; their surfaces are not treated in a 'wholesale' manner as in Stokes's carving ([1934] 1972: 169).

left – right:
Figure 2.2: Ugo Rondinone (1995) *heyday*. Polyester, fabric, hair; 176.8 x 54.9 x 49.9 cm.
Figure 2.3: Folkert de Jong (2007) *Old Son* [from *Les Saltimbanques*]. Pigmented polyurethane foam, Styrofoam; 177 x 55 x 50cm.

As earlier noted, all the gathered works are chromatic, whether integrally pigmented during the casting process, or finished with an applied film of colour. In his later work *Colour and Form* (1950), with reference to painting, Stokes distinguishes between colouring and the concentrated employment of tone, the latter correlating with carving having a similar distinct wholeness to that of a stone block, independent of the viewers' inner impulses or fantasies (Iversen 2016, Potts 2000). Indeed, 'artists whose principle aim is plasticity […] will make their point partly by forcing their colour to surrender its dominant quality of resistant otherness' (Stokes [1950]

1972: 50). Works coloured in process gathered here using dispersal pigments, tend to render an uneven, mottled colouration, as visible in several of my jesmonite pieces [Figure A.1] and de Jong's polyurethane works [Figure 2.3]. Colouration is rarely accurate, being highly synthetic and approximate, especially evident in the various depictions of skin tone that are sickly pale or pastel-hued in candy or sludge colours. Notably, all the artwork examples gathered here have a 'dry' deadened, matt or dull satin, surface opacity, as opposed to the 'slightly translucent' glow of diffused light that Stokes identifies carved stone to possess ([1934] 1972: 151). The selected materials of these gathered works largely absorb light, which gives the surface a distinguished clarity producing a raking effect (Potts 2000).

Figure 2.4: Laura Ford (2006) *Armour Boys* [Installed at Strawberry Hill House, 2015]. Cast bronze; variable dimensions ~28 x 140 x 85cm.

Like any of the other materials employed in these gathered sculptures, the utilisation of 'found' elements, which is particularly conspicuous in my own practice in works such as *little blue* (2012) [Figure A.1] or *Arthur* (2013) [Figure A.2] for example, but also in the use of clothing and adornment, are deliberately selected. Such elements are not 'found' by lucky happenstance. Neither are they considered 'readymade'; for instance, *little blue's* galvanised metal mop bucket was exposed to water such that white zinc oxidisation would bloom on the surface, *Arthur's* pudding tin, already tarnished, was deliberately dented and the lid knob loosened off-kilter, otherwise fabrics are sullied through staining, fraying, and creasing. The category of readymade is aligned to Stokes's conception of carving: '[a] substance to be carved

[…] is a potential readymade, an object fit to be contemplated in isolation, to some degree an *objet trouvé* [found object] an overriding sense of whose actuality usually persists whatever the sculptor does with it' (1967: 25). Conversely, Stokes suggests that modelling and moulding, 'are pre-eminently manufacture', a process of most trades ([1934] 1972: 150). These collected practices are not mass-produced or industrially fabricated; they are too idiosyncratic, their finishing treatments defiantly unique. Certainly, among the works that contain cast elements there is an opportunity for reproduction, but even in instances where the artists have created a series, as in Laura Ford's *Armour Boys* [Figure 2.4] or Rondinone's various clowns [Figure 2.13], no two figures are identical – each has individually modelled features. Modelling here among these related practices interchangeably encompasses a wide array of processes including: moulding and casting; the dressing/arranging of clothes and fabric; shaping of wire/cardboard/paper; drawing, painting and colouring; abrading surfaces; sawing and cutting; and final finishing or touching-up works.

An underlying factor implicit in Stokes's distinction between modelling and carving is one of duration. Carving, being the depressed, moderated mode, is expressed as a slower deliberation, gradually revealing the final form. Modelling is a hurried realisation of intent. Recalling Rodin's *Gates of Hell* however, worked over more than three decades, modelling in practice can be equally laborious and incremental. Between the two techniques, carving is sequential removing layer after layer, while modelling is adaptive and frequently asynchronous. In *Sandwichman*, several elements of the final work were made in parallel to others, such that the stages of construction begin to overlap and the process became non-sequential. Furthermore, unlike carving where all the labour in making is bound in the finished work, modelled objects modulate in their realisation, transforming from one state and stage to another. Parts of the process, such as the mould, are hidden or forgotten aspects of the finally presented piece. Modelling is prone to rethinking, tinkering, and adjustment, as Stokes acknowledges in the quotation cited earlier – the process has a 'transitional quality'. Nor does it follow that such methodology is characterised as an effect of the preconceived. Considering Figure 2.1, it is evident that three different hands were made for *Sandwichman*, indicating that the components did not adhere to a fixed design. Also, it is visible that the final form deviated considerably from the initial sketches. *Sandwichman* is a rare example in my practice of making an initial

drawing from which to work but any such drawings are not treated as designs but instead as starting points to elaborate from. As Rosalind Krauss observes in the modelling of *The Gates of Hell*, the work is an example of the proliferative 'modular working of Rodin's imagination' making choice after choice, whereby figures were 'compulsively repeated, repositioned, recoupled, recombined' ([1985] 1999: 155).

Bound in the invested manual labour of Stokes's carving is the idea of heightened skill. Stokes views carving as a fine, mastered technique and modelling 'the more facile process' ([1934] 1972: 160). His distinction lends modelling a childish, superficial character, and, by extension, modelling in clay, a readily available material in comparison to stone may be considered an amateurish pursuit. This differentiation of apparent skill symbolised for Stokes a fundamentally gendered difference, whereby 'man, in his male aspect, is the cultivator or carver of woman who, in her female aspect moulds her products as does the earth' ([1934] 1972: 150).[9] Modelling, and by association moulding, does have bound in the technique technical terms such as 'mother mould', and it has been suggested that 'few creative processes involve apparatus quite so womb-like as mould-making' (Massouras 2018: 172). Beyond Stokes's outmoded gender stereotyping, what is further striking is the parallel to similar explicitly gendered formations highlighted in Chapter 1, whereby both empathy and the Gothic have historically been viewed as feminine. It has been suggested that Stokes' distinction between masculinity and femininity further extended to sexuality whereby carving stood for heterosexuality whilst modelling was sexually ambiguous or queer (Hulks 2011). Stokes himself was reportedly 'largely homosexual' and living a double life, his psychoanalytic treatment with Melanie Klein was likely in order to 'correct' his homosexual compulsions (Hulks 2011: 5).

Another telling explanation to the genesis of the modelling/carving binary in Stokes' idiosyncratic oeuvre is revealed in *Inside Out* (1947), where autobiographically he recounts the experience of visiting public parks in London during his childhood and

[9] Stokes viewed the stone block as female, and it was through the male carver's 'cultivated' love of the stone that he sought to restore its actuality. Stokes goes further to say that it is 'not inappropriate that the tool carved as an instrument for carving' – 'knapped flints, rubbed obsidians and jades' – 'should have had so masculine a shape' ([1934] 1972: 151).

adolescence.[10] These spaces, including Lancaster Gate, Hyde Park, the Serpentine, Kensington Garden, and Victoria Gate, were menacing and full of melodrama, with: prohibiting railings and decorous chains; police notices detailing murders, sexual crimes and suicides; seats with complicated cast-iron sides frequented by the destitute; ominous clanking and steam hazed fountain pump houses; scum-lined water edges; restlessly mounting columns of fountain water; trundling, disconsolate birds; piercing park keepers' whistles; dust-laden, fouled grass; morbidly curious dogs; straying ragamuffins and tramps; pet cemeteries; grimy public sculptures; banked-up garden beds; mysterious cottages; and early failed attempts at sociability with other children – which 'all existed in suspense, and in pieces, yet stuck together' fringed by a pulse of traffic (Stokes [1947] 1972: 298). The young Stokes wished to 'restore' the park and was prone to screaming fits, shouting, 'I want it all right' ([1947] 1972: 295, 297). It wasn't until Stokes visited Italy in 1921 at the age of nineteen that he, momentously for his theory, experiences the openness of the landscape:

> It seemed for the first time things were happening entirely outside me. Existence was enlarged by the miracle of the neat defining light. Here was an open and naked world. I could not fear for the hidden […]. Nothing, for the time, lurked, nothing bit, nothing lurched. ([1947] 1972: 310)

Compared to the 'relentless animus' of the London urban park 'chained and divided', this new landscape was 'the epitome of complete realisation' that Stokes likened to the experience of 'scrubbed, sturdy deal kitchen table' both bright and solid ([1947] 1972: 294, 310, 304). It would seem that Stokes's deference toward the carving aesthetic was linked to a fear of what might be hidden beneath the surface (Carrier 1987), whether that is anxiety regarding either the works' motive or appearance. Indeed, in these gathered practices' highly intentional modelled facture, bedecked opaque surfaces, and concatenated fragmentation, it is never entirely apparent what lies beneath their adumbral cast, either constitutionally or psychologically.

[10] The title *Inside Out* coincidently echoes with Vischer's conception of empathy presented at the opening of this chapter.

Stokes's deference toward carving bears relation to Ruskin's moralising conception of gothicness in 'The Nature of Gothic' (1853), both similarly valorising sculptural relief, truth in material and manual labour over manufacture, while initially turning toward past Italian aesthetics.[11] However, Stokes's opposition between the twinned sculptural processes reverberates more distinctly with Worringer's original distinction between ideas of empathy and abstraction in artistic violation, and reception in *Abstraction and Empathy* (1908). Worringer's indisputable resolve and minimised sovereignty of abstraction mirrors the fixed reparation of Stokes' carving found in the matrix of stone, over the fraught but ultimately gratifying tension of modelling. The correlation between the two theories, however, is not quite that simple – through his corporeal interpretations Stokes clearly empathised with objects and materials, employing anthropomorphism, a process identified by both Vischer and Lipps as an underlying instinct of empathy. Stephen Kite states that Stokes would have been aware of the early German theories of empathy and that they were an important precursor to his own ideas (Kite 2008). Stokes himself only tangentially qualifies this assertion through a brief quotation cited from Vernon Lee in his late work *Greek Culture and the Ego* (1958).[12] Stokes's various texts, and in particular his later writing, do nevertheless develop an increasingly empathetic tenor, exemplified in passages such as 'art must always show, to some degree, an integration of ourselves that cannot be separated from the integration imputed to our objects' (Stokes 1962, quoted in Morrison 1988: 24n.75). In *The Invitation to Art* (1965), Stokes further proposes that in every instance of art we receive and are joined more closely with the 'envelopment factor in art – this compelling invitation to identify – the incantatory process' between inner and outer worlds, designating this as 'the invitation to identify *empathetically*' (1965a: 16-17; emphasis added). As Vischer proposed in the generation of empathetic sensation, 'There is in imagination a […] successive *enveloping*, embracing, and caressing of the object (responsive sensation), whereby we project ourselves all the more intensively into the interior of phenomenon' ([1873] 1993: 106; emphasis added, original parenthesis).

[11] Stokes develops his carving/modelling theories via the art and architecture in the Adriatic centres of Venice, Rimini and Urbino. Ruskin's 'Nature of Gothic' is a chapter from his treatise on Venetian art, *The Stones of Venice* (1853).

[12] 'Perhaps the restorative, the healing quality of aesthetic contemplation is due, in large part, to the fact that, in perpetual flux of action and thought, it represents reiteration and therefore stability' (Lee (1913), quoted in Stokes [1958] 2001:51)

Furthermore, in Stokes's envelopment 'we find ourselves to some extent carried away' in 'immanent vitality' (1965a: 20), an idea very close to Worringer's view of empathy as immanence. Certainly, Stokes had earlier stated 'imagination itself is a plastic agency, fashioning its products with fragments' [1934] 1972: 149).

Interestingly, it is in this later work *The Invitation to Art* that Stokes' antinomy between carving and modelling softens, stating, 'I believe that every work of art must include both activities' (1965a: 24), again mirroring Worringer through his in-between position in *Form in Gothic*. Stokes also viewed the Gothic as a fragmented amalgam, one that 'juxtaposes the sublime and the very bad' (1965b: 42). As elaborated in Chapter 1, Worringer's Gothic becomes a travelling phenomenon that continuously represents itself in various guises. Stokes repeatedly returned to this carving-modelling dichotomy throughout his career applying it, not only to painting and drawing, but also to ever-broader contexts from ballet through to cricket, such that they are understood as two types of sensibility rather than literal sculptural methods.[13]

Deleuze, writing on Francis Bacon, notes that Gothic art draws attention to the role of the artist's hands to describe the form along with the invisible forces that determine it, whereby any accidental or chance marks made in process become an act of choice to be manipulated and utilised ([1981] 2003). These residual material traces and embellishments highlight the abiding convention of the Gothic in its attention to surfaces, *à la* Ruskin's Gothic redundancy/generosity ([1853] 2008) [1.iii]. Much of the criticism directed toward the Gothic tends to be born out of impatience with this excessive surface material, variously labelled as '"clap-trap", "*décor*", "stage-set"' (Sedgwick 1981: 225), prompting Kelley's question about what lies at the Gothic's depth [1.iii]. As established in Chapter 1, the process of modelling is proliferative, which further lends the facture of these objects a Gothic plurality, coupled with a 'ghostly life' and doubtful provenance bound with the associative techniques of moulding and casting – a hidden fluid movement that can be considered 'petrified within on the outer surface' (Worringer [1911] 1967: 164). Any imperfections borne from this process may be aligned with both Ruskin's

[13] *To-night the Ballet* (1934) and *Psycho-Analytical Reflections on the Development of Ball Games, particularly Cricket* (1956), respectively.

characteristics of savageness/rudeness and changefulness/variety ([1853] 2008) [1.iii]. Moreover, the combination of modelled elements with, largely domestic, so-called 'found' objects inverts the assumed normality surrounding their everyday use to produce an 'uncanny pathos which attaches to the animation of the inorganic' (Worringer [1908] 1953: 109). Unquestionably, the extended and piecemeal sticking together of fragmented modelled material, like Stokes' memory of London public parks, is reminiscent of *Frankenstein's* monster making.

The Modernist critic and art historian Clement Greenberg in his 1958 essay 'Sculpture in Our Time', states: 'the distinction between carving and modelling becomes irrelevant: a work or its parts can be cast, wrought, cut or simply put together; it is not so much sculptured as constructed, built, assembled, arranged' ([1958] 1993: 58), as explicated here in the making of *Sandwichman*. For this study, via the writing of Stokes, modelling may be seen to encompass each of Greenberg's constructive techniques. And while, particularly with the abandonment of traditional stone sculpture, the bipolar distinctions in technique have been attenuated, such processes operate more as a model to analyse the close engagement with the substance of an artwork, embodying an aesthetic attitude and drive (Potts 2000, Iversen 2016). Through their attention to surface and the 'entangled interrelationship' of components, these works may be considered both Gothic and empathetic in their facture (Worringer [1908] 1953: 25).

On first-level looking and scanning, the common emphasis of the artists' hand in the detailed wrought surfaces is not seen as a display of virtuosic ability. Instead this is an expression of immediacy that envelops the reception of works in the personal and everyday. The works are redolent with the artists' fragmented urges, charged with both feeling and decisiveness. The choice of materials and their technical pliancy are deliberate; they have been carefully selected and freely displayed for their surface effects that determine the works' form. This is not to say that the artists are inattentive to the given or inherent qualities of their materials, they are rather exploited for their contingent elements. Despite this superficial attention, their unique handling compels, as Stokes suggested, feelings of depth and interiority animated through looking at the very surface of things.

2.ii Regard

The establishment of these gathered sculptures' resolute surface constructedness constitute an aspect that Fried has named as an artworks' 'to-be-seenness'; an address to the audience (Fried 2011: 22). Orchestrated to be looked at, the viewer is nevertheless aware that the feelings and thoughts conjured up by these sculptures are not themselves solely bound to the objects' visible medium specificity or technicality (Potts 2004). Despite being blatantly figurative, the works resist ready interpretation and are curiously vague objects, their resemblance to people would appear not to be signifying and they are not merely representative portraits. One might suggest that the works' literal surface opacity is figuratively obfuscatory.

left – right:
Figure 2.5 Paweł Althamer (2008) *Guma*. Polyurethane elastomer, polyuerthane foam, steel, steel springs, plastic; 152.4 x 73.6 x 45.7 cm.
Figure 2.6 Ugo Rondinone (2002) *if there were anywhere but desert. saturday.* Fibreglass, paint, fabric, fur; 86 x 76.2 x 121.9 cm.
Figure 2.7 Cathy Wilkes (2011) *No Title* [from 'Cathy Wilkes: Forum'67', Carnegie Museum of Art]. Mixed media; variable dimensions.

In each and every example of the sculptures gathered there is a withdrawn quality to the figures' gaze. The eyes are shielded or obscured [Figure 2.4], averted [Figure 2.5], closed [Figure 2.6], partially inscribed [Figure 2.7], or seemingly unseeing, blank [Figures A.5, A.6 & A.11]. The figures appear oblivious to the presence of the viewer. In the instances where the eyes are described and open, they appear unfocussed, looking directly through or beyond the viewer, not appealing for returned attention. Such misrecognition is not interpreted as vacancy but that the figures are immured, distracted in what they are doing, thinking or feeling, and unaware of the beholder's presence. In the examples where the figures are asleep or

vision shielded, their blindness toward the beholder is guaranteed. The works' light consuming complexions [2.i] extend to the rendering of the gaze; the beholder is not reflected back through a gleam in the eye. This oblivious preoccupation may be described as 'absorption', an 'intensely empathetic' condition which Fried draws attention to in *Absorption and Theatricality* (1980: 31). Indeed, Vischer describes the waking dream of empathy as 'a state of *pure absorption* in which we imagine this or that phenomenon' ([1873] 1993: 101; emphasis added). Absorption was first identified and utilised in eighteenth-century French painting by artists such as Jean-Baptiste Greuze (1725-1805) and Jean-Baptiste-Siméon Chardin (1699-1799) [Figures 2.8 & 2.9] and their associated analysis by contemporaneous critics, including, most notably, Denis Diderot (1713-1784) (Fried 1980). Deeply engrossed in an activity, the primacy of absorption in the human figures depicted in these eighteenth-century paintings effectively neutralised or denied the beholder's presence creating a sealed world in the image, which Fried names the 'supreme fiction' of the absorptive conception (1980: 103). Since the publication of *Absorption and Theatricality*, Fried has continued to apply these theories to other artistic mediums such as photography, more recently to the decidedly Gothic moving image works of Douglas Gordon and, pertinently to this project, figurative sculpture, in the work of Charles Ray (Fried 2011).[14]

These gathered sculptural examples stage the same effect and coupled by the fact that these are figurative objects, such signs of intense absorption imply the faculty of mindfulness, played out in titles such as Ford's *Headthinker* (2003) [Figure 2.10] and de Jong's *The Thinker* (2011) [Figure 2.11].[15] The depiction of absorptive effects in these examples evokes solitude and silence. This sense of quiet seclusion is further emphasised by the artists' composition of the figures into a unified structure. The whole works, excised from any contextual surrounding or backdrop, are entirely closed and self-sufficient, providing them with a hermetic character. The use of any supporting gallery furniture, such as the plinth in Ford's *Headthinker* or base in

[14] Fried examines, for example Douglas Gordon's *24 Hour Psycho* (1993), *Déjà vu* (2000) and *Play Dead: Real Time* (2003) in the book *Four Honest Outlaws* (2011). This same book also examines Charles Ray's figurative sculpture across the artist's career. Fried is well acquainted with Ray and has written, reviewed and talked on the artist's work in numerous monographs, art journals and forums.

[15] As previously noted [1. iv], Rodin's *The Thinker*, enlarged and isolated from his *Gates of Hell* relief, shares the same absorbed regard.

left – right:
Figure 2.8 Jean-Baptiste Greuze (1765) *A Girl with a Dead Canary*. Oil on canvas, 53.3 x 46cm.
Figure 2.9 Jean-Baptiste-Siméon Chardin (c.1738) *The Draughtsman*. Oil on canvas, dimensions of painting unknown.

left – right:
Figure 2.10 Laura Ford (2003) *Headthinker*. Steel, plaster, fabric, glazed earthenware; 112 x 76 x 51cm.
Figure 2.11 Folkert de Jong (2011) *The Thinker*. Styrofoam, pigmented polyurethane; 151 x 120 x 140cm.

Brother Mother [Figure A.15], are fully absorbed into the composition, further conferring a sense of completeness.[16] On occasions where individual figures exemplified here are exhibited as a group, for example de Jong's arrangement of a band of travelling saltimbanques [Figure 2.12] or Rondinone's room of passive clowns [Figure 2.13], the characters ostensibly remain alone; their gazes do not meet. Each member in the group remains a single entity, monadically lost within themselves, unconcerned with their neighbours. Diderot urged that such ensembles be presented in what he designated a *tableau*, 'visually satisfying, essentially silent, seemingly accidental groupings of figures' (Fried 1980: 78). Further, the *tableau*, according to Roland Barthes's (1915-1980) interpretation of dramatic unity theorised by Diderot, is a firmly '*cut-out* segment', '*laid out* (in the sense in which ones says *the table is laid*)', where 'everything that surrounds it is banished into nothingness, remains unnamed, while everything that it admits within its field is promoted into essence' ([1973] 1977: 70-71; original emphasis and parenthesis). The sense of being laid out like a table mirrors Stokes's first experience of the bright carved Italy, compared to his resolutely 'cut' segmentation conception of modelling. Indeed, in Rondinone's *tableau* 'Vocabulary of Solitude' (2014-2016) [Figure 2.13] each of the posed forty-five clowns are individually called *breath*, *remember*, *feel*, *sleep,* etc., naming fundamentally solitary and self-absorbed activities. Despite the repetition of forms in these two examples, each piece is unique and the *tableaux* readily divisible into separate self-contained works. When presented collectively they do not fall into the paradigm of Installation art as the focus always remains on the individual objects and not a broader unified environment. So much so that these object's relation to any surrounding ambient space is determined from exhibition to exhibition, their sculptural embedment could be said to relate to their placement in the broader world rather than simply a room (Fried 2011).[17] Fried suggests that an artist's use of the

[16] Despite their structural and absorbed wholeness and self-sufficiency these works remain physically and psychologically fragmented. The conferment of a sense of integration does not align with Stokes' carving aesthetic.

[17] Rondinone's 'Vocabulary of Solitude' has been exhibited in various formations in different museums/intuitions, including: Museum Boijmans Van Beuningen, Rotterdam (2016), UC Berkeley Art Museum and Pacific Film Archive, California (2017), ARKEN Museum for Moderne Kunst, Denmark (2018), and Kunsthalle Helsinki, Finland (2019). Similarly, de Jong's collective tableau *Les Saltimbanques* has been reformatted in the different iterations it has been exhibited. Like Rondinone's clowns, the constituent figures of *Les Saltimbanques* have also been individually named, for example *Old Son* [Figure 2.3], and exhibited separately.

iconography of absorption is a natural correlative to their practice of making, established here as modelling, and, in turn, an ascendant mirroring absorption of the viewer beholding the finished work (Fried 1980). Certainly, as highlighted earlier in Stokes's introduction of an 'envelopment factor in art' [2.i], such an invitation to identify in the art object results in the viewer being '*absorbed* to some extent to the subject matter on show' (1965a: 18; emphasis added).

'The resort to absorptive themes and motifs goes hand in hand with an implicit address to the viewer' (Fried 2011: 116). Returning to the distinctly modelled surfaces, coupled with the identification of the suspended state of absorption, these artworks may be viewed as a manipulative staging on behalf of the artists to elicit attention and hence be described as inherently theatrical. Indeed, they might be thought to present a type of pantomime, understood in its classic definition as the art of conveying emotions, actions, and feelings by gestures without speech.[18] Fried's earlier criticism of Minimalist sculpture in *Art and Objecthood* (1967) postulated that such works, for example Tony Smith's fabricated metal box *Die* (1962), represented theatrical presences, being entirely determined on the viewer's response to the work. Fried stated that Minimalist works functioned as latently anthropomorphic, apparently hollow, body analogues that hinted toward 'an inner, even secret, life' ([1967] 1998: 156). Certainly, the works gathered here do possess these qualities, along with the fact they all relate to human scale, drawing a direct comparison to the viewer's body, and are similarly grounded and self-sufficient having eschewed the plinth as a means of distancing. This physical relation is not however theatrically confrontational or oppressive as Fried observed in Minimalism – these gathered works maintain their autonomy through their disavowal. While the relationship between the viewer and work is still emphasised, instead of the object 'waiting' for, and then encroaching on the beholder's space by 'isolating' and 'distancing' them (Fried [1967] 1998: 163-4), the gathered examples here encourage the viewer to come closer to understand their predicament, taking on a more empathetic tone.

[18] Stokes described pantomime as '[t]hat distant, anglicised cousin of the Commedia dell 'Arte' ([1947] 1972: 305). See 3.i for a continued account of de Jong's *Les Saltimbanques* and my own *Sandwichman,* both of which are compared to the Commedia dell 'Arte.

Figure 2.12 Folkert de Jong (2007) *Les Saltimbanques* [including *Old Son*, Figure 2.3]. Styrofoam, polyurethane foam, and pigment; dimensions variable.

Figure 2.13 Ugo Rondinone (2016) 'Vocabulary of Solitude' [installation view at Museum Boijmans Van Beuningen, Rotterdam, 2016]. Milled foam, epoxy resin, fabric; variable dimensions, each figure ~89 x 75 x 116 cm.

Here among these resolutely modelled figurative examples, as established earlier, the sculptures may be thought of as personal. Furthermore, due to their absorptive demeanor, the works all possess 'frontality', a facing side, and depending on the artists' placement of the work in a space, the viewer may need to circumnavigate the object to approach its facing side, encouraging proximity to work. This arrangement may be seen in the example of Rondinone's 'Vocabulary of Solitude' [Figure 2.13], while similarly in my own practice I often intentionally install sculptures facing away from the entrance to the space.[19] The successful rendering of absorption in effect functions as a mirror to reflect the absorptive attention of the viewer before the work, and thereby creates a semi-permeable membrane to osmose them into the world of the image. The assimilation of ideas, feelings, and influences may, however, affect a motor simulation in the viewer contemplating the work, correlating with Vernon Lee's conception of embodied aesthetic empathy [1.ii]. Lee's aesthetic perception was not solely concerned with a passive response but also active movement, whereby in order to see a statue properly we conform our bodily muscles in imitation of the tenseness or slackness of the statue's attitude (Lee and Anstruther-Thomson 1912). The sculptural object's physical occupancy of real space and presence is dependent on its relationship with a human viewer's bodily self-awareness. Contemplating a work such as *little blue* [Figure A.1] for instance, one can imagine inhabiting the character's point of view being constricted in the bucket, which is further enacted by physically crouching down to look at the work; there is a certain conspiracy of bodily movement both mental and physical.[20] In some instances, absorption, stopping and holding the beholder 'in a perfect trance of involvement' (Fried 1980: 103) would appear to reach an osmotic equilibrium such that the beholder overtly mimics the object's absorptive state as documented in the responses to *Sheepish Lion* [Figure 0.1] and Rondinone's clowns [Figure 2.14].[21] This absorptive-empathetic appeal mechanism may indicate a momentary dissociation or neutralisation of the viewer to inhabit the artwork and entail some of

[19] For example, *Brother Mother* [Figure A.15] when installed in my solo exhibition 'build your secret slowly' (2016) was position with its back to the entrance [this work is later discussed in further detail, see 3.i].
[20] Again, with *Brother Mother*, being seated, hooded, and looking down also necessitated the viewers to lower themselves to see the face.
[21] A flood of similar audience mimetic responses is posted on social media with each new iteration of Rondinone's 'Vocabulary of Solitude'.

the ‘disquieting’ (Fried [1967] 1998: 155) tenor of Minimalist experience; however, here this is a distinctly specific effect. The saturation of obsessive facture and thus density of aesthetic intention is built into the work; therefore, any appeal of ‘experience’ does not stand in for the object.[22]

Figure 2.14 Ugo Rondinone (2016) ‘Vocabulary of Solitude’ [with viewer interaction]; installed at Museum Boijmans Van Beuningen, February 2016.

Fried counters any potential claim of theatricality via absorption in that the latter firmly denies the beholder/audiences presence, such that in a way the characters might be thought, quoting Diderot, apropos of stage drama, to ‘act as if the curtain never rose’ (Fried 1980: 95), remaining true to their roles. Although both theatrical and absorptive qualities are designed ‘to be seen’ and represent modes of performance, theatricality explicitly solicits attention, ‘acting out’ their world by posing while absorption is reticent ‘being in’ their own world. These collected works could hardly be described as brazen in their intentions; instead they present an instance of regard and consideration. Barthes notes that the creative discernment of the tableau, and by extension absorption, implies thought and is ‘intellectual’; it is introductory, reflexive and conscious of the channels of emotion ([1973] 1977: 70). Duration also factors here, theatre may be thought of as ‘proliferation of incident’

[22] Furthermore, the Minimalists opposed sculpture ‘made part by part, by addition, composed’ (Fried [1967] 1998: 150), that is modelled, and their works were frequently seamlessly and industrially fabricated. They were chiefly interested in the kind of wholeness achieved through singularity or the repetition of identical units such that the work had a constant, known shape.

(Diderot, quoted in Fried 1980: 78), while absorption, Fried observes, has the uncanny ability to convey a sense of the duration of the activities depicted, 'none of which would be persuasive if it did not at least convey the idea that the state of activity in question was sustained for a certain length of time' (1980: 49). Absorption represents 'a natural pause in the action, which, we feel, will recommence a moment later' (Chardin, quoted in Fried 1980: 50), and comes close to the passage of time the viewer stands before the artwork, so that their material immutability could further become manifestations of the absorptive state (Fried 1980). In Stokes's discourse, 'the formal treatment that encourages the sense of a process in action […] suggests a unitary relationship, as if the artefact were a part-object' (1965a: 18), again firmly placing absorption in a modelling position. These collected figurative objects do possess the sense that they are momentarily caught in a moment of thought, reverie, stupefaction, distress, exhaustion, or dreaming, and could imminently break out of this state. Moreover, many of the works appear precariously balanced, slightly tipping forward (e.g. *Sandwichman* [Figure A.7], Althamer's *Guma* [Figure 2.5], de Jong's *Power Generator* [Figure 3.6]) as though caught in freeze-frame a moment before collapsing. This temporal implication aligns with Vischer and Hildebrand's account [1.ii] of viewing artwork, in particular the spatial, static experience of sculpture, whereby the viewer reads a motive or motion beneath the surface, empathetically enlivening the work.

Returning to the point of modelled facture, in addition to the implied correlation between absorption and envelopment, another suggestive link between Stokes and Fried has been proposed around the shared concern of 'presentness' (Carrier 1987). Earlier [2.i], Stokes's conception of modelling is seen to be fraught with anxiety of what secretly lies beneath and that ideally, as he detects in carving, the visual world should be 'nothing less than an *instantaneous*, silent manifestation' ([1947] 1972: 307; emphasis added) where 'time is transposed into the forms of space as something instant and revealed' (Stokes 1932, quoted in Carrier 1986: 757). Fried appeals to a similar theory through his antitheatrical stance, in which its 'continuous and entire *presentness*' is experienced as a 'kind of *instantaneousness*' ([1967] 1998: 167; original emphasis).[23] For Diderot, the failure of the artist to declare the

[23] Fried never mentions Stokes and there is no evidence that he was familiar with the other's writing.

instantaneousness of their chosen moment with clarity undermined the illusion of causal necessity on which the conviction of pictorial unity depended (Fried 1980). Stokes and Fried arrive at their respective ideas of presentness from opposite directions: carving is apparent and unambiguous because it reveals the qualities of its materials, while antitheatrical works are determined and unambiguous because they are not simply material things, such as Smith's theatrical *Die* again (Carrier 1987). Ironically, it is the artists' lack of control over the composition that Fried finds problematic, the very factor Stokes found reassuring. Carrier's schematic pairing of Stokes and Fried is further premised on the fact that they specifically focussed on the visual qualities of a particular artwork, detached from an art-historical narrative, which Carrier directly contrasts with a similar pairing between the art writings of Clement Greenberg and Ernst Gombrich. Carrier identifies that Greenberg and Gombrich discuss, albeit from differing perspectives, artworks prescriptively and sequentially through inevitable historical beginnings and endings. For instance, in Gombrich the history of naturalism ends with cubism, or for Greenberg modernism ends with the creation of minimalism (Carrier 1987: 43). Conversely, in Stokes and Fried's writings, little weight is placed on start and finish points, instead their theories are presented as on-going states.

Both Stokes and Fried's treatment of carving/modelling and theatricality/absorption, respectively, as a sensibility or state of being, enable them to repeatedly apply these ideas to diverse art forms as self-sufficient entities across several decades without recourse to looking outside the work for historical lineage. Instead we are lulled into 'an eternal present into which the past has gathered' (Stokes 1965c: 63). Presentness then could also describe the response to the work being viewed in that very instant by what is presented, regardless of any prior contextual determination. In fact, Diderot attributed the human soul instantaneousness, likening the soul to 'a moving *tableau* which we depict unceasingly', that exists 'all at once. The mind does not proceed one step at a time' (Diderot 1751, quoted in Fried 1980: 91), in effect enacting a sense of timelessness. Stokes and Fried's approach may further be related to Worringer's meta-historical categorisation of the Gothic as being unbound to any single period or style ([1911] 1957), suggesting a continuing story without a foreclosed conclusion, enabling multiple interpretations. Indeed, the sense of presentness in the Gothic is always vitiated by images of the past, which it exhibits

without discrimination as a fancy dress shaped through a contemporary sensibility and consciousness (Lloyd Smith 1996). Further, it might be said, that as well as being dependent on empathetic means to outline their interpretive paradigms, Stokes and Fried's free analysis and response to artworks without the use of a stable historical compass may in turn itself be considered as Gothic.

2.iii Countenance

Beyond these sculptures' consumed regard, countenance too, as a focal point, is treated as a plastic material. Unequivocally modelled, extremities such as the nose and ears tend toward being enlarged and protruding, while receding features are blunted, the chin and jaw line weak, with the set of the eye socket (brows largely absent) and mouth distorted. Despite the process of casting honestly reproducing every detail of the modelled form, the features are formally conventionalised, deliberately deviating or abstracting from standard mimetic representation. Even works such as Rondinone's *heyday* [Figure 2.2] or *Brother Mother* [Figure A.15] where the surfaces have been highly finished [as discussed in 2.i] with a greater verisimilitude to reality have a mask-like appearance. Such examples do not possess the idealised, passive features of the ready-made mannequin but are closer to veristic character studies.[24] All the gathered works' countenances are stylised fabulations cast somewhere between reality and the imagination. These conventions, coupled with the flattened, deadened render act to visually reduce perspective and engender a pictorial register [see 3.i]. As such, the works, akin to the relief, initially appear collapsed between two and three dimensions, lending the works a graphic appearance. Schematised with both abbreviated and interpreted forms, the effect converses in the vocabulary of cartoons and caricature.

Derived from *caricare*: to load (Kelley [1989] 2003]), caricature is perhaps the most appropriate term to describe these works. They are loaded depictions less concerned with likeness, whereby the distorted elements call for attention and emphasise expression. Caricature, primarily viewed as comedic, forms a counterpoint to portraiture's imitation of character; however, caricature is paradoxically viewed as more essential than reality by 'unmasking pretension' (Kris and Gombrich 1938). Unlike political caricature, associated with cutting satire and ridicule of contemporaneous individuals, the caricaturist qualities in the practices gathered here are more enduring, social exaggerations. Witty caricatures published in broadsheets, initially popularised during the late-eighteenth and into the nineteenth-century and

[24] Verism is a style, said to have arisen in Roman portraits, where the bust is depicted 'without idealising tendencies, with wrinkles and warts and other physical defects' and tended to portray contemporary everyday subject matter, not celebrated individuals such as the 'philosopher, poet or visionary' (Richter 1955: 39).

beyond, were designed for mass consumption and, as a form of expression, caricature is often trapped in the gap between high art and low, marginal culture.

Primarily underwritten by the concept and evocation of otherness, the representation of abnormality and a predilection for deformity are evident within the Gothic. As Lesley Fielder identifies, 'the strangely formed body has represented absolute Otherness in all times and places since human history began' (1996: i). It is further noted that in a lecture delivered by Vischer in 1890, that 'the empathetic impulse arises in man's psychological attempt to bridge the essential "otherness" of nature' (Mulgrave and Ikonomou 1993: 26). *Frankenstein's* monster embodies this idea of the misshapen form being modelled and composed from fragmented parts assembled together. Appropriately, Gothic villains are often characterised by exaggerated caricatures with 'huge noses or eyes, elongated foreheads, growths or moles, enormous hands or teeth', and so on (Bayer-Berenbaum 1982: 28). Worringer describes in the abstracted fantasy of Gothic ornamentation that expression exceeded mere indication of form: 'caricature is the clearest instance of […] mutual transposition between the characteristic line of actuality and the independent line that seeks only its own specific expression' ([1911] 1957: 61). Further, 'behind the visible appearance of a thing lurks its caricature, behind the lifelessness of a thing an uncanny, ghostly life, and so all things become grotesque' (Worringer [1911] 1957: 82). Hence the grotesque never lies far behind the caricature. As noted earlier in Ruskin's celebration of the hand-wrought imperfections and deficiencies that animate the Gothic [1.iii], he lists in addition to savageness/rudeness and redundancy/generosity [2.i], an affection toward nature without accurate imitation along with a grotesque tendency ([1853] 2008). Ruskin views the grotesque as being composed, in almost every instance by two elements, 'one ludicrous, the other fearful', the result of which may be either sportive or terrible ([1853] 1881:126). Whereby:

> A fine grotesque is the expression, in a moment, by a series of symbols thrown together in bold and fearless connection, of truths which it would have taken a long time to express in any verbal way, and of which the connection is left for the beholder to work out […]; the gaps, left or overleaped by the haste of the imagination, forming the grotesque character. (Ruskin [1856] 1863: 97-98)

Originally used to designate a fantastical, decorative sculptural style characterised by distortion or unnatural combinations in which human, animal and plant forms are brought together; the 'enigmatically mysterious character' of the grotesque appears associated with its subterranean origin in buried ruins and catacombs (Benjamin [1963] 2006: 171). Benjamin asserts that the word is not derived from the Italian *grotta* literally, but from the '"burial" – in the sense of concealment – which the cave or grotto expresses' ([1963] 2006: 171). It has been theorised that the effectiveness of caricatures is not because they create the illusion of instability in a fixed image, but because their external forms mirror the covered, internal structure of our mental representations – that our imagination tends to simplify and exaggerate to see caricatures, not realistic portraits (Gopnik 1983).[25] In this sense, caricature has an inevitable doubleness of ambiguity and condensation, encoding a meta-awareness concerning representation (Gopnik 1983). This further reverberates with Vischer's early ideas of empathy imaginatively asserting itself with other absent, associative images, such as the shape and attitude of a potbellied beer stein reminding one of a thirsty reveller [as discussed in 1.ii]. In another example, Vischer describes that an overfilled stomach 'may be portrayed as an inflated bagpipe or as a round box crammed with cookies' [1873] 1993: 100).

Caricature renews and evokes childhood pleasure with its regression from rationality (Kris and Gombrich 1938). One of the most typical means of caricature metamorphoses is the transformation of human into animal and vegetable form (Kris and Gombrich 1938). Vischer states:

> With organic nature, empathy functions symbolically to animate a plant and to anthropomorphize an animal; only toward other human beings does it act as a doubling of self. Yet even in the latter case, a kind of symbolic projection is possible through the abstraction of details (fantastic hair, prominent nose). ([1873] 1993: 106; original parenthesis)

With the eventual extension from broadsheet caricatures to the animated cartoon aimed predominantly at children, simplified animals with anthropomorphic qualities predominated (Apgar 2015). As Stokes notes in relation to animals, the

[25] In the same sense that the external modelled form is created through it hidden internal structure [2.i].

‘interpenetration of substances and forms of life are not without associative links to some infantile mechanisms’ ([1969] 1973: 130). Worringer detects within the plaited Gothic ornamentation, ‘fabulous animal forms’ that were based, not on direct observation of definitive species, but from imaginary shapes and ‘distorted recollections’ ([1911] 1967: 59). Often such designs would feature several animals woven together, which for Worringer represented the abstract-representational interplay bound within Gothic art. Depictions of stylised animals and part-crosses feature in the practice of each of the gathered artists here under consideration, most conspicuously in my own practice and that of Laura Ford. A point in case is the domed, amalgamated object immured into a mop bucket, *little blue* [Figure A.1], identifiable through its vestigial concertina of a trunk and wing-like flapped ears to be a simplified caricature of an elephant. The origin and predicament of this character, its body improbably compressed to become stuck in a bucket, is described in further detail in the following chapter [3.i] – what is pertinent here is that the depiction the figure has been distorted to magnify the head and its expression, which amounts to over a third of the work. The countenance of *little blue* has been detoured to provide the work a distinct lack of dexterity and awkward appearance, highlighting the character’s elephantine ineptitude. The enlargement of the head or prominence of facial features is a familiar technique used in satirical caricature. Here among these gathered practices, where such enlargements have been smoothed and stylised, while seemingly retaining a supple pliancy, such traits also draw association with neoteny, endowing the works with an unthreatening, juvenile character. Collectively, such physiological features could be classified as ‘cute’. Colloquially, cute is primarily used in a visual sense to describe physical appearance, transferable between youthful humans, animals, and anthropomorphic objects.

In our present cultural landscape, it has been argued that aesthetic experiences are no longer underwritten by unequivocal feelings, definable by exceptional and traditional philosophical abstractions such as beauty and the sublime (Ngai 2012). Rather, Sianne Ngai suggests that aesthetic categories form the texture of everyday social life and are grounded in minor, ambivalent affects and accordingly has set forth three contemporary categories: the cute, the interesting, and the zany (Ngai 2012). Ngai claims that cuteness might be considered the hegemonic aesthetic, addressing the dialectical relation between art and consumerist culture, epitomising the process of

affective objectification by which all aesthetic judgements are made (Ngai 2012). The physiological features that constitute cute have been recognised as an evolutionary survival technique – the young exhibit these features to appeal to adults and in turn evoke innate bonding to elicit care and protection (Morreall 1991). Bound to the idea of infants is their abject inability to care for themselves. Accordingly, the affection incited by the 'pathos of helplessness' (Ngai 2012: 64) of the cute aesthetic appeals directly to us as if it were a child, compelling possession and care. For animals, we attribute a 'very acute recognition of a restricted actuality, of the real dangers, for instance, that beset them' (Stokes [1969] 1973: 130). Effectively the cute is structuring familial empathy.

There is frequently an underlying sense of silent desperation bound to the neediness of the cute's appeal, as exhibited in *little blue*.[26] Vulnerability heightens the effect of cuteness and objects caught in ridiculous situations in the middle of a blunder or distress are the most adorable – exemplified by popular culture depictions such as Winnie the Pooh with his muzzle stuck in a bee hive, a *Care Bear* character staring disconsolately with an overturned paint bucket on its head, or William Wegman's forlorn looking Weimaraner dogs in absurd poses (Merish 1996, Harris 1992). It would seem that the pointed sense of vulnerability of the original political caricature is retained in the cute. Certainly, all the examples of work collected here are in some sort of vexed state whether overtly in a bungle such as *little blue* stuck in a bucket or exhibiting existential deflation [see 2.iv]. For Edmund Burke writing on *The Sublime and Beautiful,* 'Beauty in distress is much the most affecting beauty' and furthermore:

> I am convinced we have a degree of delight [...] in the real misfortunes and pains of others; for let the affection be what it will in appearance, if it does not make us shun such objects, if on the contrary it induces us to approach them, if it makes us dwell upon them (Burke 1757:119).

Diderot in his *Salon* of 1767 expands on Burke, by quoting a maxim from La Rochefoucauld, stating 'in the greatest misfortune of our dearest ones, there is always something that does not displease us' (Diderot, quoted in Pelletier 2006: 219, n.63). Empathy has been shown to correlate positively with helping those in distress

[26] My diminuisation of the character's title itself can be considered a cute gesture.

– one witnesses distress in another, feels empathetic distress and is motivated to help (Hoffman 2012). In the case of the cute, the instinct is to adopt, rescue or proprietarily protect the object. In effect the cute relies on a subject's affective response to an imbalance of power between themselves and the object, it is a response to 'the diminutive, the weak, and the subordinate' or as demonstrated above, somehow disadvantaged or hobbled (Ngai 2012: 53). The cute enacts a love of failure. Courting empathy, despite its youthful, innocent appearance, the cute is deceptively precocious.

By definition cute positively implies something attractive or appealing but equally has a potentially negative affected quality derived from its etymological aphaeresis from 'acute'. Acute is sharp or penetrating in perception, sensitive to details; therefore cute, like caricature, contains a doubled quality. In *little blue* its creation and formal arrangement is highly intentional in steering the viewer's emotional response by portraying a sad helplessness, its pathos further compounded by the colour congruity bound in the character's name. Herein lies the cute aesthetics' embedded dialectic of power and powerlessness – by exhibiting passiveness, the cute exerts an exploitative power over the viewing subject, absorbing their aesthetic pleasure to provide its substantive core (Ngai 2012). The cute is equally defined by the qualities it possesses as much as those it seemingly lacks – defence, shame, stability – they are disempowered objects (Harris 1992). Such manipulative assimilation via empathetic embodiment might be related as an 'incubus' lying over the work causing a passive impotence in the viewer (Worringer 1908: 85). The exaggerated immature anatomy of the cute is essentially freakish. The original character of *little blue* was already an outsider, a talking pachyderm inhabiting a world of humans, but his distorted proportions and accidental, unnatural colouration further highlight his freakishness [3.i]. The freak is the embodiment of monstrosity - *lusus naturae* [freak of nature] – and although one can clearly identify the pure-type monster or cute when one sees it, through their hybridity the overlap between the two is ambivalently close (Brzozowska-Brywczyńska 2007). The exaggeration of just one aspect of the beautiful can produce the hideous. The deformity of the freak is also linked to dejection (Harris 1992), which further provides a junction between the monster and cute. The highly emotive Gothic genre has a reoccurring theme of the monster as an unloved, solitary figure of indelible loneliness, sadness, and despair

(Quinlivan 2013). Indeed, one of the most enduring Gothic monsters, the vampire, has been described as a tragic, pathetic character with a 'shameful and hidden relationship of co-dependency between them and their victims' (Kollectiv 2017: n.p.).[27] Clearly it is possible to empathise with both the cute and the monstrous, their porous boundaries defined in as much by their appearance as the coherence between that look and their behaviour and the penetrability of their motives. They both operate most effectively when considered in isolation and appear to demand one-on-one attention, a high concentration of either would likely slip into inimical horror. *little blue* falls on the cute end of the continuum, and while, when exhibited, the viewers' reaction to the work was largely one of positive, caring identification, responses also spanned to repulsion and suspicion with one viewer overheard to say they 'felt like kicking it [the work]' out of pure annoyance with its predicament. Clearly, the cute being readily objectified is responsive to re-modelling by the viewer's feeling or attitude toward the object (Ngai 2012). The cute, like the Gothic, is an acknowledgement of otherness. Cuteness stages 'the assimilation of the Other', subverting boundaries and transforming 'transgressive subjects into beloved objects' while simultaneously exaggerating difference (Merish 1996: 194).

The persistence of the regressive cute aesthetic throughout the twentieth-century may be conveniently exemplified through the 'progressive juvenilization' and morphological softening of Walt Disney's *Mickey Mouse* from a rambunctious rodent to wide-eyed subordinate over a fifty-year period attending to the survival and fame of the character (Gould [1980] 1992: 97). Soviet film director Eisenstein [1.ii] both admired *Mickey Mouse* and the films of Walt Disney, with his fragmentary analysis of them forming part of the grounding toward his theoretical writings concerning the problem correlating the rational-logical and sensuous in the creation, perception and structure of a work of art (O'Pray 1997, Kleiman 1986).[28] Eisenstein was interested in the contradictory unstable stability achieved by Disney's forms' ability to elastically contort, stretch, and squash their body and features out of

[27] Pil and Galia Kollectiv, argue that, both in print and on film, the vampire is 'calculated, careful and weirdly joyless' and that the relationship with their victims one of necessity rather than desire, where both parties seem powerless (2017: n.p.).
[28] Eisenstein's account is fragmentary in respect to the fact that he returned to Disney time and again over numerous articles, notes and journal entries but did not publish a single cohesive text on Disney (Kleiman 1986).

proportion. Along with their metamorphosis with natural objects, Disney's characters seemingly existed in a continuous state of self-dissolution, displacement, and combination (Bulgakowa 2010). These tendencies informed Eisenstein's conception of a protean/primitive 'plasmaticness', an infinite ability to shape and alter form.[29] Evoking a form of emancipation, plasmaticness was a 'rejection of the once-and-forever allotted form' demonstrating how one's identity and societal status might be transformed (Eisenstein [1940-6] 1986: 21). A key component of Eisenstein's aesthetic was the evocation of pathos, which he viewed as an empathetic projection by the beholder of a work of art through its affect (Polan 1977), a stored emotional energy (O'Neill 2015).[30] Eisenstein explains:

> *pathos* […] is that which makes one applaud and cry. In short, it is everything which puts one "outside of one's self". In other words, it could be said that the activity of pathos proper to an artwork involves bringing the spectator to ecstasy. *Ex-stasis* literally means "going outside of one's self" or "going outside one's usual state" (Eisenstein 1968, quoted in Polan 1977:18; original emphasis)

Out of stasis, ecstasy in this sense may be viewed as a transport or displacement between subject and object, part and whole, with the fusion between self and other, blurring the distinction between perception and thought (Bordwell 2005). Writing on Disney, Eisenstein claims his pictures are 'pure ecstasy', defining this as 'a sensing and experience of the primal "omnipotence"—the element of "coming into being"—the "plasmaticness" of existence from which everything can arise' ([1940-3] 1986: 42, 46).[31] Eisenstein neatly defines omnipotence as the 'ability to become whatever you wish' and that ecstatic immersion is necessarily marked by self-denial or a departure beyond oneself ([1940 – 3] 1986: 21, 46). In the work of Disney, 'the *process* of ecstasy is represented as an *object*; literalised, formalised' (Eisenstein [1940 – 6] 1986: 42; original emphasis). Sometimes frightening, Disney seemed to

[29] Bound within the etymology of 'plasmaticness' is the designation of plasma within blood, 'which contains in "liquid" form all possibilities of future species and forms' (Eisenstein [1940 – 6] 1986: 64). This association with blood provides the term a vampiric tone – as seen most recently in the trend for so-called 'vampire facial' whereby plasma is injected into the face to fill wrinkles and appear younger. A now obscure definition of plasma was something, such as figure or image, which had been modelled or moulded (OED 2014).
[30] Eisenstein's pathos bears significant analogy with Aby Warburg's 1905 theory of *Pathosformel* [pathos formula] informed by Vischer's empathetic symbolism (Somaini 2016).
[31] See also [2.i] for reference to Eisenstein's writing on Rodin.

master ‘the most secret strands of human thought, images, feelings, ideas’ (Eisenstein [1940 – 6] 1986: 2). Eisenstein likens Disney’s films and forms to the probable effect of Saint Francis of Assisi’s sermons, butterflies flying, flowers growing, brooks meandering, Hans Christian Andersen, Lewis Carroll and E. T. A. Hoffmann ([1940 – 6] 1986).[32] This inventory suggests that Eisenstein is making the point that there is both a child-like simplicity bound in Disney’s imagery and plastic animism (O’Pray 1997) and something exhibiting ‘absolute freedom from all categories, all conventions. In order to be like children’ ([1940 – 6] 1986: 2).

Intriguingly, Stokes also appreciated ‘Disney’s miniature theatre of grotesqueries’ remarking upon them while commenting on classical ballet, and like Eisenstein also lists a roll call of parallels: ‘Mickey Mouse, like Charlie Chaplin, like the Harlequin, like the ballet dancer, like marionettes, like the pre-Wagnerian opera singers, like the Clown, is a mask, a figure, an emblem. Nothing escapes’ (Stokes 1934, quoted in O’Pray 1997: 197-8). Stokes’s engagement with cinema was highly ambivalent, and while much less sustained than Eisenstein’s interpretation, Disney is one of only two filmmakers he ever mentions by name in his writing (Hulks 2011). Ambiguously contradictory, Stokes’s interpretation of Disney seems to overlook the forms’ plasticity or plasmatic qualities along with their abandonment of rationality and sensual pleasurability, which surely align with his conception of immature modelling; one would expect Stokes to be appalled by the Disney Studio’s output. Similar to Eisenstein’s remarking on their precision of expression, Stokes attributed Disney’s modelled forms a ‘deft’ acuity or ‘patness’ (Stokes 1934, quoted in Hulks 2011: 2 and O’Pray 1997: 198; respectively), the same quality expounded as belonging to the caricature and the cute. But here Stokes counterbalances this plasticity with their concerted movement during animation, aligned with a carving effect (Hulks 2011). Curiously Stokes’s assertion that ‘nothing escapes’, indicates the work’s instantaneous immediacy, is mixed with ideas of ‘mask’ and ‘emblem’, implying a concealment or supplementary meaning. Whatever briefly detailed redemptive charm Stokes detected in *Mickey* and Disney’s early animation was conflicted – the danger of absorption engendered by his modelling principle

[32] My work *Brother Mother* [Figure A.15] is based upon the story of Saint Francis of Assisi [see 3.i].

ultimately encouraged a loss if self and as such entailed a regression of infantile feelings associated with childhood.

The cute is bound to the antecedent romantic Victorian cult of the child, shaping the modern Western view of childhood, which propagated the commercial, visual genre of the cute into the consumption of toys and characters designed to incite wondrous delight in children (Cross 2002). According to this romantic view, the child represented natural innocence lived in a timeless world before being eventually lost in the temporal flow of life and maturation, and therefore there was an appeal bound in the cute to retain the ephemeral look of innocence (Cross 2004). Benjamin's writing on the history of play and toys notes that 'simplicity' became the slogan of the toy industry and that the dolls' face became babyish, a true face of the child at play, rather than the previously popular dour miniaturised portrait of an adult ([1928b] 1999). He further observed that prior to industrial manufacture, toys were produced in domestic workshops of wood carvers, boilermakers, confectioners, candlemakers, etc. Although Benjamin concedes that simplicity was, in part, an after-effect of industrial technology, and in the example of *little blue* undoubtedly an attribution of limited animation technique [3.i], 'the false simplicity of the modern toy was based on the authentic longing to rediscover the relationship with the primitive' ([1928a] 1999: 114). The recuperation of the 'primitive' style Benjamin is referring is the original humble by-products of the aforementioned urban handicrafts, the 'primitive technology combined with cruder materials' of which Benjamin characterises folk art ([1928b] 1999: 119). Further, Benjamin observes in surveying the history of toys that scale plays a significant role and that in the later nineteenth-century toys themselves become larger and more assuming. In many ways the sculptural figures gathered here might be viewed as an apotheosis of such enlargement, being akin to scaled up versions of not only toys but also porcelain statuary figurines, retaining their caricaturist, cute simplified countenance. Further, light colouration is perceived as cute due to babies having paler skin than adults (Sookyung 2012), thus the pastel skin tones exhibited among the gathered sculptures can also be viewed as cute traits.

Remarking on folk art, Benjamin proposes that it ought to be regarded as a 'great movement that passes certain themes from hand to hand […] behind the back of what

is known as great art' ([1929b] 1999: 278). Exemplified by 'pictures in children's books' [see 3.i], all folk art urges the recuperation of the primitive and 'incorporates the human being within itself' (Benjamin [1929b] 1999: 279, 278). Benjamin suggests that folk art exhibits a psychic incorporation of the subject into the object, the aesthetic

> is not one experienced by a bystander; it has been pulled over our heads – we have wrapped ourselves up in it. However you think of it, it ends up as the fundamental fact of the mask. In this way the primitive, with all its implements and pictures, opens up for our benefit an infinite arsenal of masks. ([1929b] 1999: 279)

It has been suggested that there is an alliance between the tradition of conscious caricature and the schematised features of so-called primitive art and that this kinship between the lowbrow and the non-Western other has informed the evolution of modern art (Gopnik 1983). Mapped via Pablo Picasso's (1881 – 1973) sketchbooks and paintings from 1906 to 1909, Gopnik suggests the artist purposely assimilated the vocabulary of mask-like Iberian and African archaic art to re-imagine the grammar of caricature into the vanguard art of Cubism and beyond.[33] As alluded earlier in the conception of his primordial plasmaticness, Eisenstein on Disney writes that his animated forms are deeply atavistic, permeating folktales and are in accordance with the structure of primitive thought, which he characterises as pre-logical and indissoluble, brushing aside formal systematic norms therefore permitting the substitution of man by animal ([1940 – 6] 1986). Similarly, Eisenstein also finds relations in Disney with nineteenth-century caricature, Picasso, medieval American art, Mexican clay figurines, and traditional Russian toys ([1940 – 6] 1986). Kelley makes a connection between folk art and contemporary art whereby the historical connotation of folk has been dispensed and outmoded production forms such as woodcarving replaced by nostalgia linked to the recuperation of modern forms such as graffiti and pop-related fan production associated with earlier periods of social development during childhood and adolescence (Kelley 2004). Folk art as a timeless art representing shared values means that the mass culture of today is already folk art (Kelley 2004).

[33] Within his analysis, Gopnik does not acknowledge the role of colonialism and ideas of European supremacy within such assimilation.

For Benjamin, while art teaches us to look into objects, folk art allows us to look outward from within, 'the masks with which we emerge from unconsciously experienced moments and situations that have now […] been recuperated' ([1929b] 1999: 279), signing that the aloof and soulful gaze of these stylised sculptures mimic our own gaze (Ngai 2012). The idea of the mask, alluded to at the opening of this sub-chapter, is relevant in the consideration of more literal, disembodied mask-like forms gathered in this project such as my helmet forms, illustrated by *Helmet (House)*, *Stupefied Helmet*, *Red Knight* [Figures A.5, A.6 & A.11] and *Cameo* [Figure A.14] along with *Minty* [Figure A.17] wearing an actual mask. According to Benjamin the world is an arsenal of masks and our inner image of oneself is a set of pure improvisations, a disguise constructed from one moment to the next, determined entirely by the masks made available to it. Our fascination and yearning for other masks is because they empathetically 'transport us into one of those silent pauses of fate that only subsequently turn out to have possessed the seed for quite a different lot in life from the one given to us' (Benjamin [1929a] 1999: 271-2). While Benjamin's quotation above about 'wrapping ourselves up' in the incorporation of the subject into the object, further aligns with Vischer's sense of empathy enclosing 'wrapping' oneself in the contours of an object like a garment [1.i], this in turn might be related to the idea that the Gothic represents a type of fancy dress [2.ii] or decorative adornment [2.i]. The enveloping evocation of costuming and the mask, which one may inhabit and be absorbed, is again in effect additive modelling, enabling a means of playing out what it would like to be otherwise.

2.iv Disposition

Having closely scanned the surface, regard, and features of the gather figurative objects, standing back and apprehending them as a whole reveals that they ostensibly present a parade of outsiders: somnolent clowns, melancholic performers, crumpled child soldiers, woolly mute figures, a sensitive ascetic, exhausted donkey-boy cross, resigned human billboard, blue elephant in a tub, pondering goat-human cross, stooped drinker, despondent biker, slumped artist, sleepwalker, cowardly lion, sullen tortoise on a lead, bored cartoon ghost, and forlorn military veteran.[34] Not unlike Stokes' analogous list for *Mickey Mouse* quoted previously naming a clown, Chaplin's *Little Tramp* and Harlequin [2.iii], the roll call of characters brings to mind medieval Benedictine Richard of Devizes's list of malefactors to be found in London, named in his twelfth-century *Chronicle*: 'actors, jesters, smooth-skinned lads, Moors, flatterers, pretty boys, effeminates, pederasts, singing and dancing girls, quacks, belly-dancers, sorceresses, extortioners, night-walkers, magicians, mimes, beggars, buffoons' (Richard of Devizes, quoted in Beaumont 2016: 16). This was a list of medieval habitués not to be trusted, but compared to the roster of figures gathered here both sets of characters are pointedly out-of-place, detached from everyday society and decidedly 'other'. There is further a sense of divagation among the characters depicted in these sculptures, representing alienated presences that one suspects are only temporarily visible. On the whole these are urban figures, and

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[34] Somnolent clowns: Ugo Rondinone – *if there were anywhere but desert. saturday* (2002) [Figure 2.6]
melancholic performers: Folkert de Jong – *Les Saltimbanques* (2007) [Figure 2.12]
crumpled child soldiers: Laura Ford – *Armour Boys* (2006) [Figure 2.4]
woolly mute figures: Cathy Wilkes – *Untitled* (2014), Tramway [Figure 3.23]
sensitive ascetic: *Brother Mother* (2016) [Figure A.15]
exhausted donkey-boy cross: Laura Ford – *Headthinker* (2003) [Figure 2.10]
resigned human billboard: *Sandwichman* (2015) [Figure A.7]
blue elephant in a tub: *little blue* (2012) [Figure A.1]
pondering goat-human cross: Paweł Althamer: *Self Portrait as the Billy Goat* (2011) [Figure 3.21]
stooped drinker: Paweł Althamer: *Guma* (2008) [Figure 2.5]
despondent biker: Folkert de Jong: *Power Generator* (2014) [Figure 3.6]
slumped artist: Ugo Rondinone: *heyday* (1995) [Figure 2.2]
sleepwalker: Friedrich Kunath: *The past is a foreign country* (2011) [Figure 3.28]
cowardly lion: *Sheepish Lion* (2014) [Figure A.3]
sullen tortoise on a lead: *The Littlest Hobo* (2015) [Figure A.7]
bored cartoon ghost: Friedrich Kunath: *Distance* (2012) [Figure 3.26]
forlorn military veteran: Cathy Wilkes: *No Title* (2011), from 'Cathy Wilkes: Forum'67', Carnegie Museum of Art [Figure 2.7]

whether indigenous to an imagined locale or not, the sculptural figures have an untethered, homeless quality. This homelessness extends beyond Rilke's (1875 – 1926) [see 1.iii, n.19] idea, introduced in relation to his writings on Rodin's sculpture, regarding the vulnerable, liminal position of modern sculpture standing abandoned in space and lacking a sympathetic permanent setting such as the medieval cathedral of antiquity (Potts 2000). Instead, these sculptures are seen more as resonant things rather than mere objects, individual creations encountered on a one-to-one basis (Potts 2000). Their wandering character would seem less akin to the peregrinations of the dandy or romantic *flâneur*, but a more vagrant, restless passage, of lost sprits on unknown paths. Notably, these sculptures are largely anonymous, none are personally named, labelled with axiomatic (e.g. *Sandwichman*, *Armour Boys*), abstruse (*Power Generator, if there were anywhere but desert, saturday*) or absent (un)titles, that provide little extra-pictorial information and hence the works are generalised or emblematic.[35] This may contribute to Benjamin's 'enigmatic' conception of the grotesque and by association the idea of the caricature [2.iii]. Eighteenth-century encyclopedists considered caricature *'une espèce de libertinage d'imaginat*' ['a kind of libertinage of imagination'] (Hoffman 1983: 364; my translation), whereby a libertine imagination is *imagination vagabonde* ['wandering imagination'] (Dictionnaire de l'Académie française 1835; my translation).

Following the earlier elaboration of absorption [2.ii], Diderot noted that in the theatre those who took on subordinate roles often did better remaining in character than leading actors who, much to his disgust, tended to play directly to the audience (Fried 2011). In this sense these characters seem to possess the air of the overlooked, non-credited, minor role players momentarily lifted out from the continuum of their constrained background presence.[36] Along with the figures' outsider existence, this inconclusive anonymity furthers the impression that these objects are imbued with an undisclosed story. Despite their structural and absorbed wholeness and self-

[35] Stokes's conception of emblematic as touched upon in his quote on *Mickey Mouse* [2.iii] is obscure and difficult to pin down, disappearing in his later writings. The emblematic was found in his carving allegiance to the art of the Quattro Centro, in 'the relation in which the artist stands to the medium', that 'the turning of subject into object' is 'transparent to the eye' (Wollheim 1972: 15-6).

[36] Considering the relief analogy established in Chapter 1, these figures might be considered the background modelling that has been obscured or overshadowed and lifted out of the composition in the same manner Rodin lifted elements from *The Gates of Hell*.

sufficiency they remain fragmented in their psychological and physical facture, excised contextual setting, and lack of designation; they are fundamentally ambivalent. Aided by their aforementioned human scale and absorption, the creation of ambivalence and presentation of a frustrated fragment of story are in themselves an enticement to bring the viewer to the object, activating a desire for resolution through interpretation to produce meaning (Ross 2006). Their disposition is oriented toward feeling rather than reason. Rather than pointing to a decisive conclusion, the works gently nudge with an 'unsaid, unasserted aura of meaning' (Kinsella 2006: n.p.). On the edge of abandonment, unlike the supposed danger presented in Richard of Devizes's list, these figures are unthreatening or at that very least neither good nor bad. However, in their caricaturised miserablism they are somehow searching for something, whether that is meaning or emancipation. The roll call of sculptural characters presented, like the condition of cuteness earlier [2.iii], is punctuated with a wounded, deflated vocabulary: sensitive, despondent, crumpled, resigned, etc. In almost every example, not only is the gaze withdrawn, the entire figure is in a state of *affaissement*: shoulders of the works are rounded downward with limbs held supporting their heads or falling limp in response to an unknown and unseen external pressure.

Inwardly sunk, inhabiting a helm of emotion and imagination, the works would appear primarily attentive to the interior, submerged aspects of the characters rather than beholding pre-existing, non-fictional structures such as providence and could be proscribed as wandering into the territory of the sentimental. Predominantly unwelcomed, sentimentalism when turned toward aesthetic value is conspicuously condemned as being synonymous with artistic failure and deemed unworthy of consideration. '[I]n its messiness, its direct assertion of the world of feeling, and in its hopeless association with the low and popular', the sentimental 'stands in opposition to the codes of conduct that regulate the social spaces of art consumption' (Doyle 2013: 77). Not unlike empathy or the Gothic, sentimentality is a persistent, transdisciplinary affair. Similarly, the term is pervasively intertwined with indurate, everyday (mis)understandings. Abidingly engaged with feelings, whether relating to an object or gesture, 'sentimental' derives from *sentire in mente* meaning 'feeling in idea' (Eaton 1989). Sentimentality implicitly involves participation and a level of

identification or investment by a spectator in a subject matter (Sedgwick [1990] 2008).

Sentimentalism has experienced an excursive, unsettled history like empathy and the Gothic. From a virtuous marker of refinement, decorum and vitality associated with, amongst other areas, the civil war in seventeenth-century England, theological/ethical debates, and evolving discourses about the nervous system (Johnson 1995), sentimentality has descended into an 'addiction to indulgence in superficial emotion' (OED 2014). The present understanding of the term owes much from its journey from the eighteenth-century cult of sensibility, which emerged from moral philosophy by theorists of the Scottish and French Enlightenment such as Jean-Jacques Rousseau, David Hume, and Adam Smith, that, in contrast with the pure reason of rationalism, advocated the intrinsic human capacity to feel as a source of truth. From this moral atmosphere was born the popular sentimental novel, including Laurence Sterne's *A Sentimental Journey* (1768) and Henry Mackenzie's *The Man of Feeling* (1771). Devised through variants of first-person narration, the sentimental novel was seen as a revolt against realism, asserting open-endedness through the direct, inarticulate experience of the heart over intellect and artistic premeditation (Braudy 1973). The sentimental method of storytelling was concerned with sensitivity above all and sought to help educate the reader's feelings through the identification with the feelings of the characters (Braudy 1973). The Gothic, proposed as 'one of the premier modern discourses of pain' and indeterminacy, has been described as sentimentality's double (Long Hoeveler 2004: 113).

From a historical-literary context, sentimentality predates but overlaps the rise of the Gothic novel (Kelleher 2002). Dwelling upon heightened self-conscious situations filled with pathos and anguish to minutely detail the characters' feelings, it could be said that the Gothic could not have come into being without a style of this kind (Punter [1996] 2013). Apropos the Gothic, sentimental tales are frequently fragmentary works that, like Walpole's *The Castle of Otranto* or Stoker's *Dracula*, are derived from incomplete, discovered manuscripts, letters and journals, or otherwise include inconclusive episodes, with the Gothic transposing the frequent domestic setting of the sentimental into a literally fragmented, heightened atmosphere of architectural ruins (Braudy 1973, Hume 1969). The Gothic is

concerned with the self and the other within the self (Wolfreys 2000) and has been described as a 'code for the representation of fragmented subjectivity' (Miles [1993] 2002: 2). The artistic incompleteness of the Gothic and sentimental both seek to reinforce the emotional impact of their stories while stimulating the imagination (Braudy 1973, Hume 1969). Their appeal might therefore be described as the vicarious desire for the trauma of fragmentation and loss of certainty. It has been proposed, in a style similar to Tzvetan Todorov's characterisation of the fantastic, that the Gothic is diagrammatically positioned at the structural intersection of the picaresque and the sentimental (Becker 1999).

The picaresque generally denotes a mode of narrative, which deals episodically with the adventures of a traditionally roguish, wandering individual, variously characterised as a study in moral ambiguity, reputation, delinquency, or decadence (Mancing 1996). The unfolding, successive emplotment of the sentimental and picaresque as unpredictable, generated by provisional and contingent circumstances, journeying toward an undetermined conclusion (White 1990) is congruent with the Gothic. Certainly, Gothic characters are frequent wanderers, for instance *Frankenstein's* abandoned monster, the friendless *Dracula* 'a stranger in a strange land' (Stoker [1897] 2003: 27), or most obviously the eponymous *Melmoth*, 'a restless, homeless, devoted being' in *Melmoth the Wanderer* (Maturin [1820] 2000: 407).[37] The itinerant nature of the picaresque further corresponds with the gathered artworks assortment of travellers, vagrants, and others caught in stasis, mid-story. Appropriately, this sense of wandering is embedded in the apparent motion imaginatively imputed in Vischer and Hildebrand's conception of empathy, reinforced by the fact that empathy along with the Gothic are concerned with change and transition, being in process [1.ii & 1.iv].

Contemporaneous with the cult of sentimentality, intertwined with the dawning of Gothic fiction, artworks were similarly expected to engage the viewer on a non-

[37] In this novel, *Melmoth* has made a pact with the Devil in exchange for immortality and the convoluted story proceeds through his bewildered wanderings seeking someone to take over his cursed bargain. The novel's plotting and structure has been directly related to Worringer's analysis of the restless Gothic line (Bayer-Berenbaum 1982). As an aside, *Melmoth's* author Charles Maturin was Oscar Wilde's great uncle. During Wilde's final exile in France he took up the *non de plume* 'Sebastian Melmoth' after Saint Sebastian and *Melmoth the Wanderer.*

rational basis, with mid-eighteenth-century arbiter of taste, Abbé du Bos, claiming 'the primary object of poetry and painting is to play on the emotions; poems and pictures are only good if they move and involve us' (du Bos, quoted in Elkins 2001: 119). Diderot's writing on painting, which informed Fried's characterisation of absorption [2.ii], further emphasised extreme emotional expression: 'first touch me, astonish me, tear me apart; startle me, make me cry, shudder, arouse my indignation; you will please my eyes afterward, if you can' (Diderot, quoted in Fried 1980: 79-80). Diderot's impassioned recommendations in art align closely with Eisenstein's aforementioned conception of pathos [2.iii]. Such sentimental tenor is exemplified in the artwork of French painter Greuze, rhapsodically accounted for by Diderot, in paintings such as *The Dead Bird* (1759) [Figure 2.15] and *A Girl with a Dead Canary* (1765) [Figure 2.8]. Fried observes that the 'sentimentalism, emotionalism, moralism, exploitation of sexuality, and invention of narrative-dramatic structures' of Greuze's treatment are in service of an 'urgent and extreme evocation of absorption' (Fried 1980: 61, 55). Intended to tug at the beholders' heartstrings and draw them into the work, to a modern sensibility, these examples of Greuze's almost Vaseline-filtered depictions of rumpled young women, weeping over their supine dead pets, epitomises the most vitiating senses now attributed to the sentimental. Describing such artworks generates a gamut of analogous subcategories to the sentimental, it is: maudlin, morbid, perverse, prurient, self-pitying, melodramatic, jejune, pathetic, clichéd, sweet, sensitive, nostalgic, and so on. Such a grotesque profusion of features, several overlapping with the idea of cuteness [2.iii], demonstrate the unwieldy vagueness attributed to sentimentality. It is however, the overwhelming sense of vicariousness, which is the most damning criticism levelled at the sentimental, that the emotional sensations are contrived or borrowed. Dwelling upon affecting images, however tender the feelings they may engender, came to be seen as an immoderate indulgence in feeling for its own sake. A shallow, cognitive evocation and thereby potentially detrimental, having no moral or social significance, and in turn sentimentality was seen to compromise the aesthetic value of the artwork (Burdett 2011).

Considering the gathered sculptures in this project, there are two further distinct constituents, implicated in the Greuze examples, which bind them to the sentimental:

animal imagery and a gendered subtext.[38] These elements are highlighted in a detail from a 1798 satirical print, titled 'New Morality' illustrated by the British caricaturist James Gillray, which lampoons Grueze's *The Dead Bird* [Figure 2.16]. Here the young woman is again absorbed in grief over her dead bird, but in her other hand holds a copy of a Rousseau book, with her foot resting upon the decapitated head of Louis XVI executed 1793, the last King of France before the French Revolution.[39] The caricature embodies the more vitriolic criticisms that sentimentality is at once feminine, emasculating, and emotionally improper (Menely 2007). These factors, along with the supposed false colouring and manipulation of vicariousness, precipitated the decline of sentimentality toward the end of the eighteenth-century, which further contributed to the designation of sentimentality as a pejorative term that has since dominated.

left – right:
Figure 2.15 Jean-Baptiste Greuze (1759) *The Dead Bird*. Oil on canvas; 68 x 55cm
Figure 2.16 James Gillray (1798) 'The New Morality' [detail]. Hand coloured etching on paper; 27.4 x 62cm.

[38] Animal imagery has always intrinsically been present in art, dating back to the earliest examples of prehistoric art. Recently there has been a marked rise in animal studies, placing the non-human at an intersection between the humanities and sciences, technology and ethics, with art maintaining a privileged position within such dialogue (Ramos 2016). Contemporary artistic modes of relating to animals 'contribute a renewed empathy, attention and awareness' towards other species, as explored, for example in the Whitechapel/MIT 'Documents of Contemporary Art' compendium, *Animals* (Ramos 2016: 13). Informing diverse concerns of philosophy, critical theory, post-colonialism, feminist, and gender studies, latter proponents in these interrelated debates include figures such as Brian Massumi, Donna Haraway, Steve Baker, et al.

[39] The aesthetic of the Gothic romance has been directly related to the French Revolution, both as an expression of 'a deep subversive impulse' (Varma 1923: 217). That is the Gothic novel enabled a sublimated experience of revolution.

The broad popularity surrounding sentimentalism during the eighteenth-century prompted concern that the breath of emotional attachment had become so dangerously expansive that it traversed species' boundaries (Menely 2007). This culture of universal emotional egalitarianism had begun to mediate interspecies feeling/fellowship, transforming the status of animals, instigating a burgeoning animal advocacy (Menely 2007). Effectively animals were emancipated from the position of mere objects. In addition to visual examples such as the Greuze paintings, sentimental texts often rhetorically employed animals as communicative agents who manifestly possess interests, express a point of view and evoke empathetic identification (Menely 2007). For instance, Rousseau's defence of animals as sentient, or Sterne's journeying pilgrim finding an object of affection in every creature he episodically encountered, whether human or animal, including an overworked donkey, an old Franciscan monk, a poor child, a caged songbird, and so on. Eisenstein writing on Disney, praising Rousseau, also identifies the French Enlightenment during the eighteenth-century as the most outstanding example of what he terms the 'rebirth of the animal epos', allowing vague ideas to wander and sensations of interconnection to be established long before science guessed their configuration ([1940 – 6] 1986: 33-35). Eisenstein's allusion to the sermons of Francis of Assisi, the patron saint of animals, in his description of Disney's films [2.iii], is entirely appropriate as Francis advocated love and care of all creatures, referring to animals as brothers and sisters [see 3.i]. Such affection extended toward animals and an excessive love of pets was prominently viewed by cultural commentators of the eighteenth-century as feminine (Menely 2007). Moreover, being curtailed to the private and thus domestic, sentimentality was frequently viewed as a specifically feminine form of emotional indulgence (Howard 1999, Menely 2007). It has been argued that the devaluation of sentimentality from this point and throughout the nineteenth-century is paralleled with the devaluation of many aspects stereotypically connected to women's emotional and relational labour and expression. Tied to reproductive preoccupations of birth, socialisation, illness, and death, such aspects were typically bound to the domestic realm with indirect connection to industrial or economic production (Sedgwick [1990] 2008).

Where gendered, these gathered sculptural figures are exclusively male, like the title of Mackenzie's sentimental novel they depict 'men of feeling'. This gendering is not

conspicuously distinguished and one would hesitate to describe the works as effeminate, instead they present an unacknowledged masculinity. Nietzsche characterised 'morbid sensitivity and susceptibility to pain' as '*unmanliness*' ([1886] 2003: 218; original emphasis). The cult of sensibility has been viewed as an early sign of the weakening of sexual polarities whereby characteristics once only perceived as belonging to women – 'moodiness, heightened sensitivity, susceptibility to hysteria' have been gradually absorbed by masculinity such that these qualities have been recognised as belonging to both sexes (Castle 1995: 34). Eve Kosofsky Sedgwick further considers, that by the early twentieth-century there was a gear change whereby the exemplary instance of sentimentality ceases to be necessarily female, but instead becomes a male body who 'dramatizes, *embodies* for an audience that both desires and cathartically identifies with him, a struggle of masculine identity with emotions or physical stigmata stereotyped as feminine' ([1990] 2008: 146; original emphasis).[40] '[T]he relations of figuration and perception' that circulate around the male body, 'including antisentimentality, might instead be said to enact sentimentality as a trope' (Sedgwick [1990] 2008: 146).[41]

It has been posited that the classic Gothic monster, dominated by the male figure, is a feminised creature assuming characteristics associated with tropes of death, the maternal body and natural worlds, thus undermining values of a patriarchal society (Creed 2005). In contrast to male symbolic order seen as discrete, closed and stable, the female body is fluid, open and adaptable; in union with nature unknown to man (Creed 2005).[42] Barbara Creed characterises, for instance, vampires as queer, menstrual, or blood monsters; werewolves as lunar, self-creating monsters; Frankenstein and various other mad scientists as womb monsters and so on.[43] Such

[40] Sedgwick's analysis is through the writings of Melville, Wilde, Proust and Nietzsche.
[41] Returning to the discussion of the cute [2.iii] Ngai observes that the sentimentalism of cuteness is 'cut with a streak of antisentimentality', thus the condition can simultaneously be seen as both a repression and acknowledgement of otherness (Ngai 2012: 60).
[42] This recalls Stokes's allusion to Mother Nature quote cited earlier [2.i], whereby the female 'moulds her products as does the earth' ([1934] 1972: 150), along with his conception that modelling was effectively seen as female and sexually ambiguous and carving as resolutely male and heterosexual.
[43] As an aside, it has been suggested that the vampire legend can be seen to represent the intense, devouring oral needs and fears of a schizophrenic as formulated in Melanie Klein's paranoid-schizoid position during breast feeding as creatively adopted by Stokes to characterise artistic modelling. 'The attack of the vampire is a condensation of three acts which is consistent with some of the unconscious fantasies of schizophrenic persons: (1)

figures become monstrous because they seek to destroy woman as the origin of life and eradicate man's indebtedness to the feminine and animal world, signifying the 'ruin of representation' of masculinity (Creed 2005: 23). The Gothic narrative dissolves the ordinary boundaries of conventional masculinity, operating as an effeminising force whereby interior, imaginary fantasies take possession of the male body, problematising masculine identity (Brinks 2003), anxiously revealing the fragmented, fluid subject beneath a seemingly stable one. In the Gothic's attention to surface [2.ii], Sedgwick highlights how the character is ocular, outwardly displayed by a 'marked countenance' thereby the social and relational aspects of individual identity are publically foregrounded (Sedgwick 1981: 262). Fittingly, the Latin origin of monster, *monstrare*, means 'to warn' or 'to show' (Creed 2005: ix), further corresponding to the Benjaminian sense of concealment associated with the grotesque and by extension the caricature [2.iii]. As alluded to earlier, one of the main reasons why the monster is frequently seen as a commiserating figure is because they are 'caught between the opposing forces of culture and nature, the civilised and primitive' (Creed 2005: xv). Accordingly, another original designation of monster was as mythical creatures that were part animal, part human (OED 2014). Certainly, eighteenth-century philosophers such as Diderot and Leibniz classed monsters as middle, transitional forms as they appeared equivocal and assured a passage from one species to another (Canguilhem 1962). Species crossing is evident in these practices such as Ford's *Headthinker* (2003) [Figure 2.10] and Althamer's *Self Portrait as the Billy Goat* (2011) [Figure 3.21], bearing not only with the Gothic but the blurring of natural boundaries inherent in the sentimental, along with the caricature. 'Metamorphoses is direct protest against the standardly immutable' (Eisenstein [1940-6] 1986: 43).

Greuze's unreservedly strategic use of sentimentality exhibited in the examples here is paralleled in the facture of the sculptural examples gathered in this project [see 2.i] and the directed distortion of their countenance [2.iii], both of which are highly intentional. Actually, the prominence of juvenile characters in Greuze's paintings prompts the thought that the contemporary cuteness may be viewed as an extension

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There is a partaking of life by the oral route using a sadistic attack by teeth, (2) the object is held and controlled while the vampire feeds, and finally (3) after feeding the victim also becomes a vampire, indicating a merger between the feeder and the victim.' (Kayton 1972: 310).

to the cult of sentimentality. Moreover, both may be viewed as continuing incarnations of the *Andachtsbild*, a rarely cited medieval genre of religious art making, which roughly translates as 'devotional picture', 'specifically intended to produce an intense emotional experience' (Elkins 2001: 154). *Andachtsbild* originally designated sculptural objects made during the Gothic period of the fourteenth and fifteenth centuries (Hamburger 1997a) in response to writings of monastic movements such as the Franciscans and Benedictines, which promoted mediation on the sufferings of the Virgin and Christ by encouraging intense self-identification (Hourihane 2012).[44] Drawing mainly on themes relating to the Passion, such as the crucifixion, man of sorrows, and pietà, the sculptures, like those gathered for this project, are extracted from their surrounding narrative to isolate the figure and their grief and ordeal (Hourihane 2012). Frequently gorily abject, the *Andachtsbild* works are often calculated with disproportionately large drooping heads and less than full human scale e.g. *Röttgen Pietà* (c.1350) [Figure 2.17]. Clearly unintended to be viewed from a dispassionate distance, modern variants of *Andachtsbild* would likely be described as sentimental.[45] Interestingly, Worringer's *Form in Gothic* contains illustrations that may be considered *Andachtsbild* in style, most notably a photographic detail of the head and torso of the crucified Christ from Matthias Grünewald's Isenheim altar painting (c.1480–1528).[46] Although the book was originally illustrated, it was the initial publisher, Reinard Piper, who selected the reproductions as Worringer expressed no interest in the images other than they should only be perceived as providing an accompanying tone to the text, viewing such insertions as merely a commercial marketing concern (Stieglitz 1989).[47] Presumably the inclusion of works such as the Grünewald painting, not strictly medieval but representing a merger into the Renaissance, were intended to illustrate Worringer's continuing subtextual latent or secret Gothic, but perhaps more

[44] Notably, the majority of *Andachtsbild* sculptures are made from wood and polychromatic, thus aligning with Stokes's conception of modelling (having been 'cut') as opposed to carving.

[45] Adolf Spamer's 1930 illustrated monograph of devotional images, *Das Kleine Andachtsbild,* has been described as 'a truly formidable collection of the mawkish and trashy in six centuries of popular Christian art' (Hamburger 1997b: 14).

[46] Grünewald's *Isenheim Crucifixion* alter painting is one of the artworks used by Freedberg and Gallese to test the simulation of empathy in their mirror neuron experiments [1.ii].

[47] *Form in Gothic* makes no reference to specific artworks and Worringer only very fleeting refers to the medium of painting being primarily concerned in this text with sculpture and architecture.

importantly the expression of the Gothic's unceasing pathos and angst. Moreover, 'an essential feature in the various forms of *Andachtsbilder* is the significance of the visual presentation for the stimulation of an empathic response' (Hourihane 2012: 65).

Figure 2.17 Unknown artist (c.1350) *Röttgen Pietà*. Painted wood; 87.6 x 35cm.

Sometimes viewed as dissociation or an experience at a remove, a counterpart feeling of what the other is feeling (Richmond 2004), deputed identification is also a criticism attributed to empathy: 'a vicarious identification with a marginalised and disreputable Other' (Tomlinson and Welles 1996: 72).[48] As previously established through Fried's positioning of absorption being extremely empathetic [2.ii], this condition employed sentimental traits to achieve its aims. Certainly, empathy and sentimentality share common nascent beginnings in moral philosophy. It has been suggested that the introduction of newly the translated term of empathy in England, as popularised by Paget/Lee in the early 1900s [1.ii] to characterise aesthetic responsiveness, came to supplant and function as a respectable sibling to disreputable sentimentality (Burdett 2011). Empathy distinctively describes a capacity to feel with, rather than feel for, sentimentality then might be seen to represent 'a

[48] Quoted from Tomlinson and Welles account of the Spanish picaresque novella, *The Life of Lazarillo de Tormes and of His Fortunes and Adversities* (1554) in relation to Bartolomé Esteban Murillo's genre paintings of everyday street urchins and beggars, such as *Four Figures on a Step* (c.1655-60).

performance of empathy for the other when no such empathy exists' (Menely 2007: 247). Curiously, the designation of sentimentality does not apply to other emotive, relational states, for instance rampant jealousy or frightful anger or terror which equally generate heightened feelings that are frequently just as ridiculous, misplaced and unjustified (Tanner 1976-7). Indeed, sentimentality would seem to present an intellectual impasse, whereby indignation surrounding sentimentality is itself an instance of sentimentality (Knight 1999). For instance, the particular viewer's pure annoyance at *little blue* mentioned previously [2.iii] wishing to kick the work could itself be classed as a sentimental reaction being inappropriately involved with the object and overblown. Sentimentality-attribution is a type of paranoia and structurally operates upon the maxim *honi siot qui mal y pense* [may he be shamed who thinks badly of it] (Sedgwick [1990] 2008). In other words, it takes a sentimentalist to identify sentimentality, indicating that objects are not inherently sentimental but that it is what the beholder brings to the situation.

The blanket denunciation of sentimentality is as predictably un-invested and grey as sentimentality's apparent tired indulgence. On a positive note, functionally what sentimentality achieves is to draw the viewer closer to the object/image to become entangled in it (Brown 2011). 'The strength of sentimentalism, the aspect of the real' which nevertheless underlies all of its related stylistic conventions, is 'the minute and detailed observation of emotions' (Punter [1996] 2013: 26). Perhaps it is the precision of sentimentality that enforces the idea that it represents an aesthetic failure – that the express identification of sentiment automatically implies a distance from the effect (Fleissner 2004), it is too persuasive and has been mediated into a melodrama. That it highlights the works' categorical effect, duly reflecting the relational content back onto the viewer, muting any dynamism becoming singularly generic (Massumi 2014). Massumi offers an opposition to this view, however, stating that sentimentality makes as if there is no way out but that something always escapes emotional containment, there is a glimmer of potential, making it possible 'to use sentimentality as a counterintuitive index of becoming-in-waiting' (2014: 81).[49] I propose that this is what the gathered artists in this project have done; rather than running from sentimentality they have absorbed some of its tropes in order to

[49] Massumi, following Bergson, quotes: 'Can this becoming, this emergence, be called Art' (Bergson 1907, quoted in Massumi 2015: 176)

articulate human experience and better understand the potential properties of sentimentalism as 'a heightened form of empathetic response' (Bracewell 2004: 124). They employ its awkwardness and the unarticulated sense of being somewhat disturbed in enjoying its pleasures and the tension of a lived experience. Perhaps these overspill into anger as in the *little blue* example or into comedy or other sensuous thoughts as detailed by Eisenstein's evocation of Disney. Where sentimentality curdles, as seen in the Greuze examples, 'is in its appropriation by artists seeking to impose mere cleverness' (Bracewell 2004: 124). Notably, unlike Greuze, in the works gathered in this project the object or outside force determining the existential malaise and disposition of these characters is absent or excised, their stories are less assertive or resolved. They remain anonymously untethered, allowing a chink in their self-containment for the imaginative wandering. Remembering in Vischer's original theories that this is creative seeing, they represent a quixotic search for empathy – journeying the contradictory link between the artificial object and inner sensation to find oneself reflected back in their semblance.

Prior to Titchener's introduction of the English term empathy in 1909, American developmental psychologist James Mark Baldwin similarly sought to find an English translation for *Einfühlung* and the term he offered in his four volume *Thought and Things: A Study of the Development and Meaning of Thought, or Genetic Logic* (1906-1915) was 'semblance' (Lanzoni 2018). Baldwin related aesthetic experience to the animating period of child's play.[50] Although his interpretation / translation of *Einfühlung* as semblance never caught on or extended far beyond his own writings, what it highlights, as this chapter seeks do, is that all attention is given initially to appearance, rather than resemblance, to establish the significance of the object (Parsons 1980). The idea of modelling continually reinforced in this chapter's consideration of surface and render, sunken presentation, outward stylisation and pose informs not only the works' facture and form but also the way we may imaginatively play them out. Likewise, the theories of Stokes, Fried, Worringer,

[50] Baldwin distinguished three divisions of 'semblant' objects:

i. Make-believe Objects: an object, having whatever the consciousness processes immediate 'inner' presence, treated as if it had reference to reality;
ii. Experimental Objects: all problematical or 'possible' objects, dealing with alternative meanings;
iii. Aesthetic Objects: an object of higher semblance in which the dualism of inner and outer controls is annulled in a state of immediate contemplation (Baldwin 1906).

Eisenstein, Ngai, et al. generated by the gathered works' appearance all make the case for the beholder's response and identification in the artworks examined. And while the attending ideas of absorption, presentness, cuteness, plasmaticness, sentimentality, picaresque, etc. modelled together, begin to entwine, overlap, and envelop one another they continue to reverberate with, and make recursion to the central concepts of empathy and the Gothic. The semblance reveals a type of pretense, an affected display that extends beyond itself.

Chapter 3: Persistence

3.i re:

Following the consideration of the shared, first level 'informational' aspects belonging to the gathered sculptures' semblance, this chapter picks up from the closing remark of preceding chapter; that such a display extends beyond what is in semblance. Benjamin's fragment of writing, 'On Semblance', classifies semblance as both 'behind which something is concealed' and 'behind which nothing lies concealed' ([1919-20] 1996: 223). In other words, semblance is something that does not appear but is conceived through the visual, and something that appears visually, but without existing. Bound to Vischer's empathy asserting itself with an association of ideas [1.ii], along with the distorted recollection of caricature and the imaginative wandering of absorption and its connection with the sentimental [2.ii & iv], here I attend to the absent images and thoughts connoted. These absent, concealed images are both advanced by reflecting upon what is presented but also follow alongside the appearance, embedded in the making of the works. Each of the sculptures, as alluded to in my earlier discussion of *little blue* [2.iii] contain borrowed references. Not fully disclosed, these shadows of rarefied information are frequently drawn from neglected areas of popular culture and/or art references. Inherent in these absent images is a past aspect and experiencing these with a sense of the present enables the dislocated, temporal aspect underlying this project to be elaborated further. I designate this temporality as queer. Correlating queerness with the methodology of temporal drag, during the course of exploring the inspiration of the works it becomes apparent that the aspects of time and past referents find commonality in the awkward condition of adolescence.

Before I examine the association of absent images through examples from my own practice and that of the gathered artists, as a means of analysing the intentional re-working of source images, I preface this with reference to the writings of art historian, theorist, and curator Douglas Crimp (1944 – 2019), a key figure in the so-called 'Pictures Generation' of the late 1970s and early 1980s. Crimp's emphasis on the ambiguous experience of pictures and the labyrinthine genesis of the artworks he examines, subverting any supposed signifying function, is pertinent to these gathered

practices. In his influential 1977 exhibition 'Pictures' at Artists Space, New York, Crimp presented the work of five artists (Troy Brauntuch, Jack Goldstein, Sherrie Levine, Robert Longo, and Philip Smith) in whose practice he identified a renewed, embodied interest in making pictures using imagery borrowed from the culture around them – newspapers, magazines, television, and cinema. Crimp acknowledged that the 'Pictures' group of artists were indebted to Pop Art (and Surrealism) but that this new generation raised 'issues of the psychology of the image' more forcefully, and did not seek to formally recycle 'found images' ([1977] 2005: 30, [1978] 2008). Crimp's exhibition title 'Pictures' was carefully chosen to convey the ambiguities the word sustains: picture equally refers to painting, drawing, photography, moving image, or sculptural representation; in its active usage, a mental process as well as the production of an aesthetic object; and along with the implicit idea of representation, of copy, that it is a picture 'of' something else ([1978] 2008, 1979). As such, the picture may be seen to be imaginatively separable from what it might be said to picture, clouding meaning from its content, whereby the 'actual event and the fictional event, the benign and the horrific, the mundane and the exotic, the possible and the fantastic: all are fused into the all-embracing similitude of the picture' (Crimp [1977] 2005: 18). Quoting Henry James' short ghost story, *The Jolly Corner* (1908), about a middle-aged bachelor returning to his vacant, haunted childhood home, Crimp cites: 'The presence before him was a presence' (Crimp 1979: 77). Crimp conjures the shadowy nature of the picture of having a virtual presence alongside their actuality, capable of invoking overlaid senses of vague doubt, restlessness, disturbance and impending confrontation as imagined in James's story (James 1908). In effect, Crimp is presenting the 'picture' as a Gothicised fiction of inbound opposite impulses, where any desired passage to a solid referent is uncertain. This obscured access to an obvious nexus of specific meaning does not, however, nullify meaning altogether, but instead invites an escape from semiotic order, promoting invention of autonomous meaning through relations and association with other representations (Crimp [1977] 2005), instigating a self-fabulation in the viewer.

Figure 3.1 Cindy Sherman (1978) *Untitled Film Still #13*. Gelatin silver print; 25.4 x 20.32 cm.

Crimp's articulation of 'Pictures' stuttered through several iterations from the original exhibition catalogue essay (1977); a follow-up *Flash Art* article, *About Pictures* (1978); to the most recognised and cited *October* version, *Pictures* (1979).[1] Through his revisions, Crimp's theoretical positioning shifted from maintaining 'an allegiance to that radical aspiration that we continue to recognize as modernist' ([1977] 2005: 30) to affecting a breach and embodying a burgeoning postmodernist stance ([1978] 2008, 1979), significantly signalling a break from Fried's anti-theatricality proposed in *Art and Objecthood* a decade earlier. In particular, it is the temporal sense of 'presentness', implied as the suggestive link between Fried and Stokes [2.ii], which Crimp attempted to expose as having been replaced by the essential condition of theatre – presence – as 'staged' by the quotation from Henry James. For Crimp, pictures enact a psychologised temporality, not only the time spent making the work, but the duration of a gaze fixed on the image, memory, and the fundamentally temporal emotions they institute: 'longing, nostalgia […] dread',

[1] Further expanding his themes in *The Photographic Activity of Postmodernism* (*October*, vol.15, Winter 1980). More recently, Crimp autobiographically elaborated on the genesis of 'Pictures' in *DISSS-CO* (*Criticism*, vol: 50:1, Winter 2008) and his memoir, *Before Pictures* (2016).

'foreboding, premonition, suspicion, anxiety' – temporality is the manner in which the picture is processed and consumed (Crimp [1978] 2008: n.p., 1979: 79). The final 1979 version of *Pictures* predated Fried's 1980 continuation of his anti-theatrical position in *Absorption and Theatricality* which counters several of Crimp's claims, particularly around the duration of the gaze and time of making manifested with absorption, as detailed in the preceding chapter [2.ii]. Both writers invoke the term *tableau*. Crimp used the term tableau to characterise works that foreground their own staging, while Fried defers to its eighteenth-century understanding as a 'self-sufficient picture that could be taken at glance', made not to be beheld, but to 'persuade the beholder that the actors themselves were unconscious of his presence', emphasising that the instance of action bound in the picture, by its very nature, represented his idea of presentness (1980: 89, 215, 96). Crimp exemplifies the *tableau* via Cindy Sherman's ersatz *Untitled Film Stills* series (1977 – 1980) [Figure 3.1], stating they conveyed the sense that something is happening, or about to happen, lurking outside the frame of the picture, asserting that these photographs could never be mistaken for anything but being staged or theatrical (Crimp 1979).[2] Fried, later writing about the same series of Sherman's pictures, identifies, through their motifs of absorption, distracted off-screen gaze and lack of overt emotional display, that these pictures in fact avoid theatricality in its pejorative sense (Fried 2008). Sherman's pictures have a haunted quality but they may be apprehended instantaneously, where one can impute an entire imaginary film around the single frame presented.[3] By his own admission, Fried's distinction of presence/presentness in *Art and Objecthood* is less than transparent (2011). Both in *Art and Objecthood,* but more strikingly in later writings on photography, Fried's preferred term for image-based artwork is the generic 'picture', used to avoid in advance any narrow conception of medium specificity, the very same reason Crimp suggested the term to

[2] Sherman was not included in the original 'Pictures' exhibition.

[3] Sherman states that movies are one of her greatest influences. In BBC's *Arena* documentary on Sherman, *Nobody Here But Me* (1994), she further names horror movies as her favourites. The documentary shows accompanying film excerpts from George A. Romero's *Night of the Living Dead* (1968) and John Carpenter's *Halloween* (1979) while Sherman visits her local video rental store inspecting video covers including Robert Florey's *The Beast With Five Fingers* (1946), based on W. F. Harvey's 1920 Gothic short story of the same name. Note that in Figure 3.1, on the middle shelf are two books side-by-side titled: *The Movies* and *Crimes of Horror*, while above on the shelf she is reaching for appear titles related to art, including Jack Burnham's *The Structure of Art*. One assumes this juxtaposition was a deliberate choice on behalf of the artist.

support his polemic against Fried's otherwise highly medium-specific modernism (Costello and Iversen 2012).[4] Arguably, the inverted overlap between the two theorists' positions around presentness and theatricality might be viewed as counterbalanced and nullified. Certainly, none of the works presented in Crimp's 'Pictures' exhibition were dependent on their surrounding architecture or environment as one of Fried's markers for the perception of theatricality.

left – right:
Figure 3.2 Robert Longo (1977) *The American Soldier*. Enamel on cast aluminium, 71 x 41 x 13cm
Figure 3.3 Karl Scheydt as 'Ricky von Rezzori' in *Der amerikanische Soldat [The American Soldier]* (1970), d. R.W. Fassbinder [screen grab]

Among the 'Pictures' artists, Robert Longo (b. 1953) and his work *The American Soldier* (1977), the only sculptural work to be discussed in each revision of Crimp's essays, may particularly be considered, through the lack of scholarship surrounding the artists central to this thesis, as a model to examine the impulses underlying their practice. In addition to the latent aspects under consideration in this chapter, Longo's work shares an affinity with the gathered works in his arguably sentimental depictions of masculinity. *The American Soldier* [Figure 3.2] is a painted aluminium relief, cast from a clay figure that Longo modelled from a publicity photo reproduced in the *Village Voice* to illustrate an article about a retrospective film screening for the New German Cinema director Rainer Werner Fassbinder (1945 – 1982) (Eklund

[4] Iverson and Costello (2012) note Fried's later preference of the term 'picture' in his work *Why Photography Matters as Art as Never Before* (2008). They suggest his usage was 'perhaps under the influence of Jean-François Chevrier and [Jeff] Wall' (2012: 682).

2009).[5] The photograph, a film-still, shows the movie's climatic scene featuring Ricky von Rezzori, the titular character in Fassbinder's early, black and white filmed, *Der amerikanische Soldat [The American Soldier]* (1970) [Figure 3.3]. In the photograph, Ricky, having been shot from behind in a gun battle, is frozen in the throes of death, his body arched into an airborne arabesque. Longo, searching for images 'that had radical visual elegance, historical yet irreverent' (Longo 2007: n.p.), was drawn to the Fassbinder still through its sudden impact and fluid grace (Price 1986). Moreover, the image recalled an adolescent fascination Longo had for watching stylised death scenes in movies and television, which he had observed as having evolved over time from characters simply keeling over to spectacular scenes in Clint Eastwood films, for example, where actors were rigged up in a harness and yanked through walls when shot (Price 1986). In making the relief sculpture, Longo absolutely isolates the figure, excising the surrounding information so that all that remains is the fragmented arched body, transformed from black and white into a small-scale, simplified pastel-coloured surface. Suspended in stasis against the void of a white wall, it is uncertain through the lack of contextualising narrative of its distorted isolation, whether the figure is falling, dying, or dancing, strutting a tango in his smart attire and fedora hat.

The American Soldier proves to be an important transitional work for Longo and he returns to this affinity between grace and violence repeatedly, most notably in his *Men in Cities* series (1979-1982). In this series Longo again creates pictures of pictures, this time working from colour photographs taken of friends costumed anonymously in suits and dresses created on his New York rooftop [Figure 3.4].[6] Altering the photographs to delete extraneous details and modify facial features, rather than translating these figures into a sculpture Longo enlarged them into monochromatic, high-contrast drawings in charcoal and graphite on a white paper background, fixing them into a moment of being [Figure 3.5]. Like Stokes before him, who saw modelling as a projection of draughtsmanship ([1934] 1972), Longo acknowledges drawing as a modelling technique: 'My drawings are like sculpture,

[5] At the time that Longo made *The American Soldier* he was working as an artist assistant to Vito Acconci and Dennis Oppenheim. Oppenheim is named in Mike Kelley's roll call of references to the Gothic, listed in Chapter 1 [1.iii].

[6] Longo threw objects such as tennis balls at his models as he snapped shots to provoke spontaneous and involuntary full-bodied reactions (Price 1986, Kamps 2010).

left-right:
Figure 3.4 Robert Longo (c.1979-1982) *Untitled [Men in the Cities]*. Archival pigment print.
Figure 3.5 Robert Longo (1982) *Untitled [Men in the Cities]*. Charcoal and graphite on paper; 244 x 123cm.

when I draw with graphite I smudge it with my fingers, move it around physically, it's like clay' (Price 1986: 95). The *Men in Cities* pictures were further inspired by New Wave music of the time where band members attired in utilitarian collared shirts would spasmodically jerk around live on stage (Price 1986). In particular, Longo was 'madly affected' by the British, proto-Goth band Joy Division [1.iii, 3.iii], both in their stark black and white album artwork, but also the fact their lead singer Ian Curtis hanged himself in early 1980, factors which are paralleled in the pictures (Longo 2007, Price 1986: 100).[7] This series of pictures have been variously likened to Pompeiian lava casts, failed caryatids, and blasted Hiroshima silhouettes, while Longo has later asserted that their pictorial ancestors range from Classical sculpture, like the *Dying Gaul* (c.1 or 2 A.D.), Auguste Rodin, Edward Hopper, and Egon Schiele (Price 1986, Kamps 2010). Longo recalls that as a nineteen-year old, after finishing high school and before enrolling at art college, he went to Europe for five months: 'When I got to Paris, I went to the Louvre and […] nothing really

[7] It is well documented that Ian Curtis suffered from epilepsy. His distinctive 'dead fly' dance, reminiscent of the leg and arm spasm of a dying insect, mirrored his frequent epileptic spasms. In the last two years of his life, Curtis experienced a series of *grand mal* attacks both on and off stage (Savage 1994).

affected me. When I got to the Rodin Museum, it was like everything hit and lined up in order. I ended up going there everyday'. Later on returning to Paris' Rodin Museum in the mid 1980s 'it was eerie. I saw works of mine coming out of sculptures by Rodin I had not remembered even having seen' (Brenson 1987: n.p.).

Notably, Fassbinder's 'original' *Der amerikanische Soldat,* from which these images grew, requires some prefacing itself, being both homage to, and a pastiche of, 1930s and 1940s Hollywood gangster films (Leal 2012).[8] In Fassbinder's reoccurring focus on outsiders shunned by society, Ricky is transformed from a bi-national soldier to hired hit man, adopting a constructed Hollywood masculine persona thoroughly out-of-synch in early 1970s Germany, echoing the dislocated sense of cross-cultural play in Longo's artworks. Many of Fassbinder's films adapted and deconstructed conventions of popular Hollywood film genres, and while *Der amerikanische Soldat* forms part of a trio of gangster films made early in his career, Fassbinder's oeuvre is more commonly viewed as following the traditions of domestic melodrama (Erffmeyer 1983). The earliest origins of melodrama may be found in medieval morality plays that were then subsequently taken up in the romantic drama of eighteenth and nineteenth century sentimental novels coinciding with the French Revolution, Industrial Revolution, and modernisation (Hayward 2000) [2.iv]. Early English stage melodrama began with a reinvigoration of the Gothic, exemplified by Matthew Lewis' proto-melodramatic play *The Castle Spectre* (1797) (Buckley 2018).[9] Samuel Coleridge, writing to William Wordsworth after reading *The Castle Spectre,* notes that the merit of the play 'consists wholly in its *situations*. These are all borrowed, and absolutely *pantomimical*; …the play is a mere patchwork of plagiarisms – but they are very well worked up' (Coleridge 1798, quoted in Gamer 2018: 38; original emphasis). Melodramas often highlight the tensions between the spheres of male-dominated production: labour, decision, but also alienation, and feminine reproduction: the domestic, childbearing, and emotional fulfilment (Erffmeyer 1983). Fassbinder queers the Hollywood melodrama, identified as a

[8] Anecdotally, Adrian Stokes revealed in his 1937 book *Colour and Form* that he enjoyed American gangster films, being particularly attached to the gangster matinée idol (Hulks 2011).
[9] This briefly predates the resultant tide of Gothic literature during the nineteenth century [see 1.iii]. Matthew Lewis is better known for his early Gothic novel *The Monk* (1796).

woman's genre, by reversing its meaning in relation to men, 'dealing with men who are [in] an ambiguous and oppressed situation […] in relation to their class and family, […] trapped, as women are, in a way they can neither grasp nor articulate' (Mulvey [1974] 1989: 45). Fassbinder's attention on his characters' emotions and identity crises emphasises difference and otherness to promote audience identification (Elsaesser 1996).[10] Longo's borrowing of a Fassbinder character may be seen as a borrowing of a borrowing (Eklund 2009). Thomas Elsaesser writing on Fassbinder's influence and troubled, often overlooked, position in film history, writes: 'he has something of the Dracula figure about him, undead and unburied, haunting and vampirizing those who came after, having left neither legitimate heirs nor outright usurpers, instead passing on his bite in unsuspected ways' (1994: 12). Indeed, Longo's borrowed falling figures keep persisting, absorbed in popular culture, including Longo's own schizoid, layered music video directed for New Order's (resurrected from the remains of Joy Division) single *Bizarre Love Triangle* (1986), encapsulating the triangulation of Longo's early interests: sculpture, drawing, movies and popular culture, into a synthesised, mutant entity that 'overlaps into one visualness' (Price 1986: 97).[11]

The 'spiral of fragmentation', transubstantiation of content corrupted between mediums (extrapolated in the Longo example as transformation from film, to photograph, to sculpture, to drawing, to moving image' vacillating between black

[10] Crimp later, following the 'Pictures' essays, separately wrote on Fassbinder, following the director's death, focussing on his later melodramatic films in: Crimp, D. (1982), 'Fassbinder, Franz, Elvira, Erwin, Armin, and All the Others', *October*, vol. 21, pp. 62-81.

[11] Instances reminiscent of Longo's falling figures can be seen in: the album sleeve of David Bowie's *Lodger* (1979), the Longo designed sleeve of Glenn Branca's *The Ascension* (1981), mid-80s Toyota 'Oh What a Feeling!' advertising campaign featuring people suspended mid-air beside their vehicles, Mary Hannon's film adaption of Bret Easton Ellis' *American Psycho* (2000) features Longo's *Men in the Cities* drawings hanging in Patrick Bateman's New York apartment, Apple computer's 2007 advertising billboard for the ipod featuring arched silhouetted figures in suits, the *Mad Men* (2007-2015) television series title sequence, Robert Longo's 2010 art direction of the Bottega Veneta fashion campaign, the album sleeve of LCD Soundsystem's *This is Happening* (2010), the album sleeve of Cults' *Cults* (2011) and so on.
In the moving image sequences like New Order's *Bizarre Love Triangle* (1986) [see: https://www.youtube.com/watch?v=tkOr12AQpnU] of business people falling from the sky, the imagery is disturbing in its seeming prescience of 9/11. When Longo first exhibited the *Men in the Cities* drawings he paired these with clay reliefs depicting the tops of skyscrapers (Goldstein 2016).

and white and colour), and corollary that 'underneath each picture there is always another picture' identified by Crimp also underlie the 'ambiguous ambiences' (Crimp 1979: 83, 87) present in the artworks gathered in this project as well as my own practice. Such referents are largely drawn from a snapshot or still, whether literally a photograph, painting, comic strip cell, or from a paused sequence of moving image or memory after-image, elements which in themselves are already a reproduction. Notably, following on from the preceding chapter, for Stokes 'photographs transmit plastic values exceedingly well' ([1934] 1972: 149).

left – right:
Figure 3.6 Folkert de Jong (2014) *Power Generator*. Pigmented polyurethane foam, spray paint, metal, plastic, Perspex; 80 x 60 x 200cm.
Figure 3.7 Cornelius Mooji (1973): four photos from the 1973 Dutch Grand Prix, World Press Photo 'stories' sequence.

Folkert de Jong's *Power Generator* (2014) was drawn from a sequence of images by photographer Cornelius Mooji awarded the 1974 World Press Photo 'stories' prize [Figure 3.6 and Figure 3.7]. Mooji's pictures document the aftermath of the 1973 Dutch Grand Prix tragedy crash, where British driver David Purley halted his race and desperately attempted to rescue his friend, David Williamson, trapped under the burning wreckage. The images had been ingrained in de Jong's memory since childhood (Brand New Gallery 2016). *Power Generator* deviates from the photographic series, imaging a scene not pictured, to heighten the crushing feeling of hopelessness radiating from the source pictures. Constructed from life-sized, inconsistently pigmented cast polyurethane body parts roughly hewn, the work is crudely assembled with oozing joints. Bespattered in spray paint, the isolated figure's facial features are obscured and identifying lettering from the helmet and

suit have been removed. de Jong has buckled the figure down at the knees, hands falling limp – in effect presenting a marionette suit of protection, failed in vulnerability. The crown of the helmet grazes the inside of the coloured vitrine, suggesting the work has been held on the verge of emotional collapse and physical disintegration. Like Longo's falling men, the work examines the social construction of masculinity. Suspended in formaldehyde-like gloomth, the work evokes the dusty, albeit in this instance mournfully broken, machismo of the post-apocalyptic imagery of early *Mad Max* films, while also echoing Laura Ford's sculpture *Gravity* (2008) [Figure 3.8 and Figure 3.9].

left – right:
Figure 3.8 Mel Gibson as 'Max Rockatansky' (1981) *Mad Max 2*; d. G. Miller, Warner Brothers [publicity image].
Figure 3.9 Laura Ford (2008) *Gravity*. Steel, plaster, leather, helmet, mixed media; variable dimensions.

De Jong's practice is preoccupied with the past, always containing some historical referent more often than not borrowed from art and political history.[12] Works such as *The Thinker* [Figure 2.11] and *Les Saltimbanques* [Figure 2.12] recall Picasso's harlequin paintings, such as *Family of Saltimbanques* (1905) and *Acrobat and Young Harlequin* (1905) [Figure 3.10], made during his so-called 'blue' and 'rose' periods, with both sculptures similarly posed and patterned with harlequin diamonds.[13] The

[12] *Power Generator* presents a slight departure having been gleaned from a relatively recent source in de Jong's lifetime.
[13] The colours of Picasso's 'rose' and 'blue' periods parallel the intrinsic, chemically graded colours of de Jong's favoured use of polystyrene. Each company that commercially manufactures polystyrene produces a different colour as a trademark: DOW Chemicals – blue, BASF – green, and Owens Corning – pink. Owens Corning brought the licence rights

harlequin of the late sixteenth century Italian Commedia dell'arte were frequently portrayed as a stupid, comic servant character, its chequered costume originally peasant wear covered in patches (Crick and Rudlin, 2001). Stokes's description of the Commedia dell'arte as the cousin of anglicised pantomime [2.ii, n.21] provides a link to inception of melodrama that Coleridge, as quoted earlier, found 'absolutely *pantomimical*'. Inspired by Picasso's pictures and actual memories of saltimbanques, poet and Rodin essayist, Rilke in his *Duino Elergies* (1923), laments 'who *are* they, these acrobats, even a little more fleeting than we ourselves', stranded in 'this wearisome nowhere […] the ineffable spot where the pure too-little incomprehensibly changes, – springs around into that empty too-much?' ([1923] 1963: 47, 53; original emphasis). Rilke, in suggesting the transience and limitations of the human condition echoes the sense that such ambiguous 'pictures', which may be extended to de Jong's sculptures, dissociated in their lack of context, shift into an excess of multiple associations through their contemplation. De Jong's grouped sculptural tableaux have been likened to tableau scenes from films such as Luchino Visconti's *The Damned* (1969) and Pier Paolo Pasolini's *Salò* (1975) (Amy 2008). It is further well documented that de Jong is fascinated by German Expressionism during the short-lived, inter-war, 'glitter and doom' Weimar Republic, in particular the Verist portraits by artists such as Otto Dix (1891-1969) (Honigman 2007). Instead of capturing the famous and renowned, the Verists pictured individuals on the margins of society as well as the professional classes, including: prostitutes, unknown businessmen, nightclub performers, émigrés, effeminate homosexuals, disfigured war veterans, drug addicts, art dealers, journalists, and mostly forgotten poets and writers, often emphasising their features into a caricature to distil the sitters' character (Rewald 2006) [2.iii]. While this list of the damned echoes roll calls enumerated elsewhere such as Richard of Devizes's supposed medieval malefactors [2.iv], it equally recalls the characters of Fassbinder's melodramatic films. De Jong is inspirationally drawn to such works and characters as a vehicle for communicating emotion and avoiding literal interpretation (Honigman 2007).

for the cartoon character featured in the opening sequences of the *Pink Panther* series of Inspector Clouseau films (most popular run from 1963-1983) as the mascot for its insulation division (Honigman 2007).

left – right:
Figure 3.10 Pablo Picasso (1905) *Acrobat and Young Harlequin*. Oil on canvas; 191.1 x 108.6 cm.
Figure 3.11 George Pahl (1928) *Frühjahrsmesse, Werbung für Porzellanfabrik Waldsassen, Bareuther & Co.A-G. [Spring exhibition, advertising for Bareuther & Co.AG porcelain factory]*. Black and white digital image scanned from a 13 x 18cm glass photographic negative.

De Jong's interest in travelling entertainers and the Weimar Republic finds a corresponding convergence in a piece of my own work, *Sandwichman* [discussed earlier, 2.i] [Figure A.7] that isolated and transformed a photographed man into a life-sized figure assembled from mixed materials and wearing a familiar harlequin tunic. The digital photographic image that informed *Sandwichman* was sourced online from Das Bundesarchiv, taken at the Leipzig Spring Fair in March 1928 [Figure 3.11].[14] The photograph was sought as part of research material specifically gathered towards the creation of my site-responsive exhibition 'Passage' (2015) shown in on old shop-front in an Eastbourne arcade, of which *Sandwichman* formed an element. Having drawn obvious parallels from the surrounding architecture of the exhibition site, I turned towards Benjamin's fragmented writing for the unfinished

[14] Das Bundesarchiv is the German picture archive that maintains civil and military archives of the Federal Republic of Germany and its predecessors.

Arcades Project, which he assembled between 1917 and his suicide in 1940. I focussed on Benjamin's empathy towards the character of the *flâneur* and in particular his belief that the Baudelairian dandy's final denigrated incarnation, was as an advertising sandwich-man associated with poverty, recruited from destitute casual labourers. The sandwich-man was of special significance to Benjamin, and he recounts that perhaps his first true written work, composed entirely for himself, was a short piece concerning a sandwich-man, in which he recalls his childhood recognition of the humiliation experienced from a public uninterested in the man's leaflets (Buck-Morss 1986).[15] While the Leipzig photograph was contemporaneous with the Eastbourne building's inauguration as a shopping arcade and captured during the period Benjamin was working on his *Arcades Project*, in much the same way as Longo describes his image selection, this picture was chosen irreverently, with the incongruous, arresting nature of the sandwich-men in the image initially arousing my interest.

The image's focal point is two advertising sandwich-men caught diagonally in direct sunlight with the background figures and buildings shaded and indistinct. In the foreground, another shadow cast out of frame cuts across the path of the streetwalker on the left, indicating something or someone in front. This is a candid documentary photograph; the men are not posed still in anticipation of their picture being taken but are absorbed in their task; caught in stasis, mid-walk, seemingly oblivious to being captured for perpetuity. The duo, dressed in their pyjama-like costumes, are in service of the Bavarian kitchenware factory Bareuther & Co.AG, whose name is predominantly emblazoned over the men's chests on the crest-shaped sandwich boards, with the oversized coffee pots on their heads representing the company's distinctive octagon shaped porcelain.[16] The 1928 photography date positions the image at the tail end of the 'Golden Twenties' of the Weimar Republic, predating its

[15] This recollection was posthumously published in the 1950 compilation *Berliner Kindheit um neunzehnhundert (Berlin's childhood around the nineteenth century)* (Buck-Morss 1986), which consisted of some 30 individual texts, some rejected, others published in newspapers, partly under pseudonym. Benjamin concluded this early sandwich-man short piece by imagining that the man secretly threw away his packet of leaflets (Buck-Morss 1986).

[16] Functional porcelain ware is made by casting liquid clay (slip) in a plaster mould, lifted from an originally modelled form. The creation of the of my *Sandwichman* hat mirrors Bareuther & Co.AG's original technique [2.i].

imminent decline that coincided with the Great Depression, as alluded to in the original textual information accompanying the image, which roughly translates to:

> *The opening of the Leipzig Spring Fair! Despite severe economic depression, the Leipzig Spring Fair began with a good start for buyers and sellers from all over the world. Living advertising figures for German porcelain in the streets of Leipzig.*

The photographer Georg Pahl is historically footnoted as being responsible for breaking the public photographic anonymity of Adolf Hitler in 1923 and he was later banned from attending Nazi Party events in the 1930s (Schmölders, 2006). This fact, coupled with the aforementioned unknown shadow in the foreground, provides the image with a dark foreboding of future events in Germany.

The sandwich-man on the left formed the impetus for the resulting artwork with his long face, gaze askance, eyebrows knitted into a concerned furrow and mouth is set in a line as if cast in the dying moments of a sigh, producing an expression of resignation or rueful reproach of what lies ahead. Transformed from a man to an object, my *Sandwichman*, now truncated at the waist and anchored to the spot on a stand, has been physically detoured from the original, the neck improbably elongated and formerly broad shoulders narrowed and rounded, sloping downward into limp hanging arms, with the left hand half-heartedly lifted to extend the pamphlets. Eisenstein mentions the stretching of necks no less than ten times in his writing on Disney as a marker for his sensuous concept of plasmaticness: a 'neck going out of itself' ([1940 – 6] 1986: 58). The torso itself is hidden behind the width of the sandwich board, which no longer sits like a breastplate but hangs rigidly from red shoulder straps, lifting at the base suggesting a belly beneath. The harlequin character's association with the clown has been heightened with the diamond pattern now rendered in a garish colours thereby closer aligning the costume with the British harlequinade of eighteenth-century pantomime (Crick and Rudlin, 2001). However, the original peasant nature of the design is retained through the shirt's crude construction with visible frayed edges and well-worn greyish stain, most evident in the neck ruffle that, instead of flaring proud, now hangs down onto the shoulders. The red of the shoulder strap is replicated in the hat tie now knotted into an exaggerated bow under the chin. The coffeepot hat sits higher on the head, clearing the top of the ears, less well-fitted than in the original image, a size too small to sit

comfortably and is forced down. While proportionally the same height and width as those in the original, the swelling of the coffeepot is compressed and the spout positioned higher giving the illusion that the hat is more elongated. Coupled with the fact the re-imagined sandwich boards appear broader, these effects diminutise and inflate the body pushing the centre of gravity further down providing it a stout, pliant impression. His hands are clad in white gloves furthering both a pantomime and servitude connotation, such gloves being commonly associated with mime artists, clowns, Disney's *Mickey Mouse* and *Goofy* but also with waiters and butlers.

The head of *Sandwichman* is caricaturised and squashed like the torso. The furrowed brow and protruding ears of the original are retained but the nose is now bulbous, the chin and jaw line weak, and weariness around the eyes marked. The aforementioned rueful set of the mouth is melodramatised to crooked cartoon proportions suggesting protruding teeth behind, with the bottom lip withdrawn and the chin dimpled, set firmly. The simplified distortion of the face alludes to the mannered masks of the Commedia dell'arte and suggests elasticity despite being cast solid. Coloured with pastel skin tones applied using felt-tip pens, lends the face an uneven complexion. The introduction of colour emphasises the weight of the hat above with a pinkish indentation at the brow. The long vertical felt-tip streaking on the stretched neck further suggests its vulnerability in supporting the extended height above. Behind the exaggeratedly shaded blue, like that of the makeup worn by the similarly eyebrow-less David Bowie singing about walking through a 'sunken dream', 'hooked to the silver screen' in 1973's *Life of Mars?* music video, or the lamenting Agnetha Fältskog in ABBA's *Winner Takes it All* (1980), the eyes have only been barely described. The resulting countenance is located somewhere amidst being forlorn and a vacant reproach. The physiognomy of the *Sandwichman* is situated between the British comedian Lance Percival, actor Sylvester McCoy, an elderly Wilhelm Worringer, and the live model and bust in the Fleisher Brother's silent film *Modelling* (1921), featuring animated sequences with KoKo the Clown [Figure 3.12].

Figure 3.12 *Clockwise from top left:*
David Bowie (1973) *Life of Mars?*; dir. M. Rock, RCA [screen grab]
ABBA (1980) *Winner Takes It All*; dir. L. Hallström, RCA Victor [screen grab]
Sylvester McCoy (c. 1987) BBC still used for *Doctor Who* opening sequence; dir. O. Elmes.
Lance Percival (1962) *Carry On Cruising*; dir. G. Thomas & R. Thomas, Anglo-Amalgamated [screen grab]
Wilhelm Worringer (c.1960); photo: Ruth Schramm
Out of the Inkwell: 'Modelling' (1921); d. M & D. Fleischer, Inkwell Studio [screen grab]

The combination of all these resonating cultural affinities and similitude lends the figure a tragic-comic quality, underlined with an unrecognised or unused intellect. As discussed earlier [2.i], *Sandwichman* was not adhered to a strict design and any similarity with these cultural figures was not planned, although clearly they were lurking in my subconscious. The only aspect of the original source image to be identically retained is the German language wording of the sandwich board text.[17] The text was left unaltered in order to avoid the signage becoming too leading thereby directing the viewer's response.[18] Significantly, none of the contextual information, the sandwich board and accompanying image caption, or photographer Georg Pahl's background were translated or researched until after the image had been appropriated to create *Sandwichman,* therefore they did not signpost

[17] Sandwich board text roughly translates as: *'China factory Waldsassen, Bareuther & Co.AG, Coffee- Tea- Dining Kitchenware, Service- hotel kitchenware'*, with the Mädler-Passage shopping arcade address.
[18] Preserving the original text out of context and out of time, mirrors Benjamin's practice of citation in the *Arcades Project*.

significance or direct away from a free-floating contemplation of the source material during the making. The face of *Sandwichman* reappears in a later piece of work; the relief sculpture *Cameo* [Figure A.14] this time wearing a late medieval, Italian-style sallet armour helmet, suggesting the character is a type of weary time traveller.

Cameo was one of several pieces that I created for my solo exhibition, 'build your secret slowly', following my Barbican Arts Trust Group residency award in 2015/6. The exhibition contained a number of independent works that were loosely interpolated around thoughts of the medieval St Francis of Assisi (1182- 1226) and animal/human interconnectedness. The theme was initiated by director Franco Zeffirelli's critically maligned film *Brother Sun, Sister Moon* (1973) which I had first seen on television, and been deeply affected by, when I was around eight years old but had subsequently forgotten the title. It was not until decades later that I found a Zeffirelli feature in an issue of *Films and Filming* magazine and I instantly recognised the highly stylised and excessive imagery [Figure 3.13].[19] On re-watching the film, undoubtedly melodramatic and sentimental, I experienced what Lipps might describe as intrapersonal empathy or self-empathy, identifying with myself as the performer of the viewing experience as a child. The film deals with Francis' transformation, between the ages of nineteen and twenty-two, from a roguish character that upon returning from a military expedition has a fevered epiphany and takes on a vow of poverty, chastity and obedience, and decides to establish a new monastic order. The story of St. Francis 'posed a joyous life, including all of being and nature, the animals, brother sun, sister moon, the birds of the field, the poor and exploited humans, together against the will of power and corruption' (Hardt and Negri 2001: 413). The film is anachronistic in that it conflates episodes from Francis' later life in an earlier timeframe but also, as criticised on its release, Zeffirelli's youthful and optimistic treatment was rooted in 1960s hippie subculture that was out of sync with the rising political unrest and cynicism of the early 1970s.[20] My rediscovery of the film prompted me to research Francis further and in addition to his

[19] Zeffirelli is best known for his Shakespeare adaptations, *Romeo and Juliet* (1968) and *Hamlet* (1990), and his semi-autobiographical *Tea with Mussolini* (1999).

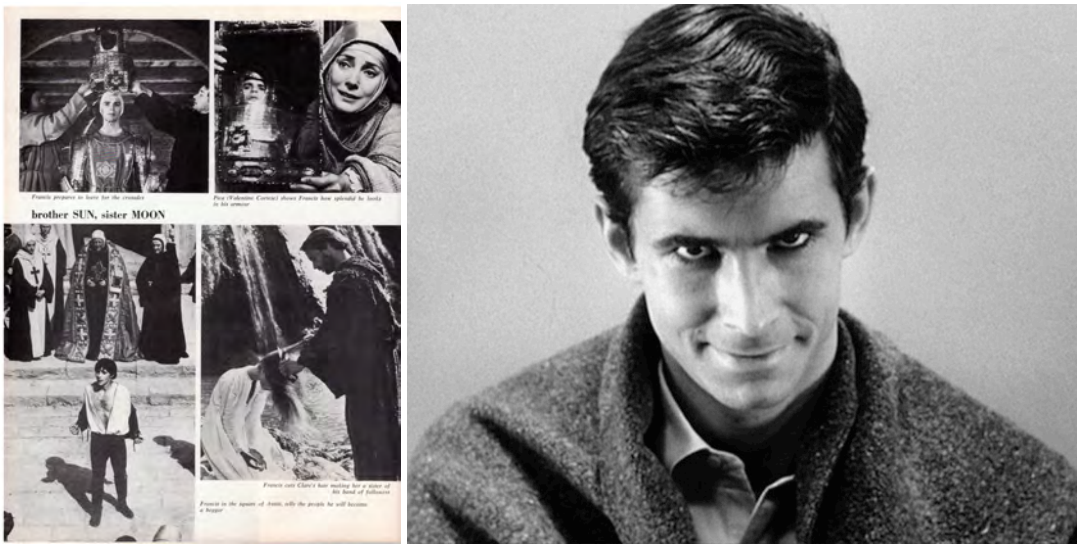
[20] The film's soundtrack, written and performed by British musician Donovan, a prominent proponent of the hippie movement, exemplifies this connotation associated with the film. My exhibition title 'build your secret slowly' is a line lifted from the Donovan song *The Little Church* featured in the film.

connection with nature and the environment, Franciscan scholar, Kevin Elphick detects, what he refers to as 'gender liminality' in historical accounts of Francis. Other Franciscan friars referred to Francis as 'Mother' during his lifetime and he welcomed being greeted as 'Lady Poverty'. Encouraging his friars to take turns living as mother and son to one another while in hermitage together, Francis also welcomed a widow to enter the male-only cloister, naming her 'Brother Jacoba' (Elphick 2013: n.p.). Drawing together these connections I created the central piece of 'build your secret slowly', a representation of Francis, entitled *Brother Mother* [Figure A.15].

In depicting Francis, I found a contemporaneous description of the saint: rather long face, high forehead, eyes dark and frank, eyebrows straight, forehead smooth, hair black, nose well formed, ears erect, thin lips, slender neck (Thomas of Celano c.1228, paraphrased in Okey [1910] 1950: xvii), that on first reading brought to mind a boyish Anthony Perkins (1932-1992) from Alfred Hitchcock's (1899-1980) *Psycho* (1960). Undoubtedly, Perkins occurred to me via reading Fried's interpretation of the actors' slowed down absorption in his analysis of Douglas Gordon's borrowing of Hitchcock's film in *24 Hour Psycho* [2.ii]. Perkins' paranoid-schizophrenic character Norman Bates seemed an unlikely, but Gothic matching for Francis, a meeting of apparent good and evil, but bound in the character of Norman is the allusion to 'Mother', as Noël Carroll identifies:

> He is Nor-man: neither man nor woman but both. He is son and mother. He is of the living and the dead. He is both victim and victimizer. He is two persons in one. He is abnormal, that is, because he is interstitial. (1990: 39)

I settled on the final scene of *Psycho* to fix Francis' features where Norman, in mother mode, swaddled in a blanket with a strange grin, ventriloquises that *'she wouldn't even harm a fly'* [Figure 3.14]. I rendered the face, like de Jong, in a vertistic manner [2.iii]. Hitchcock's film has an underlying ornithological theme featuring numerous bird pictures and taxidermies, and Francis is typically depicted in religious imagery with a bird in his palm or shoulder. Featuring an uncertain pigeon at his feet, my *Brother Mother*, like Francisco de Zurbarán's (1598-1664) numerous



left – right:
Figure 3.13 *Brother Sun, Sister Moon* article, *Films and Filming*, April 1973, p. 18.
Figure 3.14 Anthony Perkins as 'Norman Bates' (1960) *Psycho*; dir. A. Hitchcock, Paramount Pictures [screen grab].

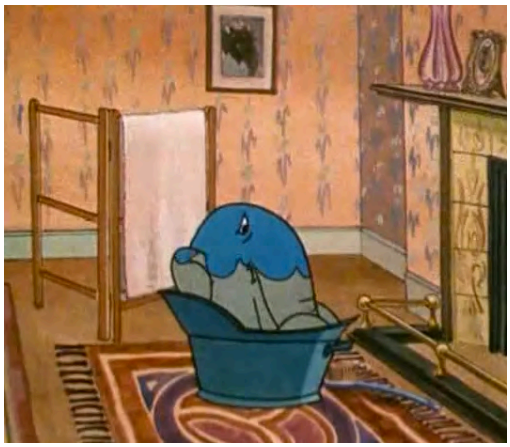
left – right:
Figure 3.15 Francisco de Zurbarán (1635-9) *Saint Francis in Meditation*. Oil on canvas; 152 x 99 cm.
Figure 3.16 Murray Anderson (2016) *Monk-y*. Glass paint on photograph; 20 x 25cm.
Figure 3.17 Anthony Perkins (1958) *This Angry Age*; dir. R. Clément, Columbia Pictures [publicity image].

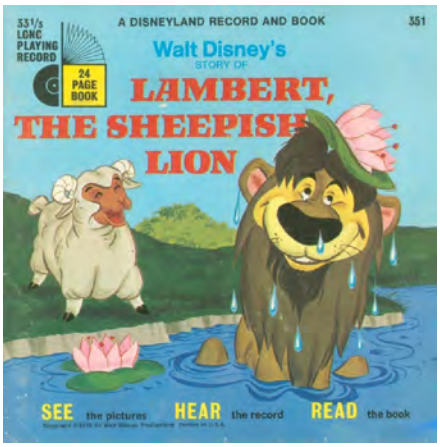
Figure 3.18 'A new-born macaque imitates tongue protrusion'; from: Gross, L. (2006), 'Evolution of Neonatal Imitation', *PLoS Biol,* vol. 4:9.

paintings of Francis, is heavily hooded [Figure 3.15].[21] Recognising that Italian costume designer Danilo Donati who made the costumes for *Brother Sun, Sister Moon* had worked extensively with Pier Paolo Pasolini on his *Trilogy of Life* films (1971-74) led me to Pasolini's neo-realist comedy *Uccellacci e uccellini [Hawks and Sparrows]* (1966).[22] *Hawks and Sparrows* tells the tale of Ciccillo and Ninetto, two fictional Franciscan friars, who were bid by St. Francis to preach to the hawks and the sparrows. Time-travelling between the thirteenth-century and the 1960s, the pair, accompanied by a talking crow, embark upon a picaresque journey through the countryside encountering along the way, among others, a troupe of travelling circus performers. As part of 'build your secret slowly' I showed a modified publicity still from Pasolini's film, titled *Monk-y* [Figure 3.16]. Having further sourced an early publicity photo of Anthony Perkins with a monkey [Figure 3.17] for the exhibition I also made four reliefs in two-parts titled *Mirror|Mirror* [Figure A.16] based on an image taken from a scientific journal to illustrate mirror-neuron imitation in macaque monkeys [Figure 3.18] as the proposed underlying biological basis of empathy [1.ii]. In this work I transformed the source image from muddy colour to a graphic, monochromatic picture, reimagining the human presence. *Mirror|Mirror* was installed on opposite facing walls in the exhibition space with *Brother Mother* positioned in between such that the viewers were unable to view the twinned pairs of reliefs simultaneously and instead had to look side-to-side before the figure of Francis, like watching a tennis match from the net [Figure A.18]. Unlike the source picture, the sequence of *Mirror|Mirror* was broken; it is not apparent who is mirroring whom. Although my childhood memory images of *Brother Sun, Sister Moon* did not directly inform the works that I eventually made, they did generate a spiral of other images and associations.

[21] Also by Francisco de Zurbarán: *St. Francis in Meditation* (c. 1650-55), *St. Francis in Prayer in a Grotto* (1650-55), *St Francis of Assisi Receiving the Stigmata* (c.1650), *St. Francis in Ecstasy* (1658-1660), *St Francis* (1659).

[22] The literal Italian translation of *Uccellacci e uccellini* is Ugly Birds and Little Birds. Pasolini's so-called *Trilogy of Life* films are based on three pieces of medieval literature—Giovanni Boccaccio's *The Decameron* (1353), Geoffrey Chaucer's *The Canterbury Tales* (1387), and the collection of Middle Eastern folk-tales *The Thousand and One Nights* (fourteenth-century).





left – right:
Figure 3.19 *Little Blue* (1979); dir. D. Turpin, Yorkshire TV [screen grab].
Figure 3.20 *Lambert, the Sheepish Lion* (1970) Disneyland Record and Book, Western Publishing Company.

Elsewhere in my own practice, another example of pictorial referent includes *little blue* (2012) [Figure A.1] [2.iii], similarly based on childhood memory. Inspired by an eponymously titled, scarcely remembered 1979 Yorkshire TV children's animation, my personal memories of the series were vague but I distinctly recalled it being tinged with sadness and associated the character being concerned with ideas of awkwardness.[23] Recounted in the opening sequence before each episode, the titular young elephant, one day, while playing in the bath, bit and broke his mother's fountain pen, the ink squirting into the water and he is forever stained blue. Inhabiting a world of humans, Little Blue and his mother are the only elephant characters in the animation, where it is Little Blue's unusual colouration that is seemingly the only point of difference. The original series, drawn by Digby Turpin, was created using a limited celluloid animation that employed a reduced number of projected frames per second whereby the rendering of characters were mostly delimited to profile depictions, a technique commonly associated with mass produced television animation of the period. In creating the work, I sought a hazy YouTube clip of the animation's opening preamble, and paused upon the perspicuous emergence of the eventual character, at the point of constrained agency and the perceived sinking realisation that the consequences of situation were irrevocable [Figure 3.19]. Extrapolated beyond the two-dimensional source material, in the resultant work every aspect is intensified into this moment of pathetic becoming.

[23] First broadcasted on ITV in Britain 15th March 1979, *Little Blue* was shown on the Australian Broadcasting Commission (ABC) in repeated cycles during the early 1980s, which is when I first saw the show.

Awkwardly tucked into the bucket with only the front legs and 'knee' of the left back leg is visible, the orientation of the trunk pulled down and to the side and gentle shift of the head gives the body itself a slight twist as if the elephant is either attempting to free itself of its predicament or is caught in reproach. Further deviating from the original, the ears are cocked into a curl indicating alert mental activity while the wrinkled, tear shaped eyes are left blindly blank, blinking through the hood-like blue cap with its eddied veneer. My work *Sheepish Lion* (2014) [Figure A.3] uses a very similar strategy to *little blue*, this time based upon childhood recollection of a Disney character *Lambert, the Sheepish Lion*. The story tells of a lion cub, Lambert, mistakenly delivered by a stork with a flock of ewes, who grows up thinking he is a sheep and is mocked by his peers for looking and behaving differently. It is not the original 1951 animation that I remembered but a 1970s retelling from the 'Disneyland record and book' series, containing a vinyl recording narrated and sung by British voice artist Lois 'Lane' Wilkinson with accompanying redrawn illustrated book that I owned and replayed repeatedly as a child [Figure 3.20].[24] Lois 'Lane' Wilkinson is best remembered as half of the singing duo The Caravelles whose only hit, the bitter sweet *You Don't Have to Be a Baby to Cry* (1963), is an example of the 'tear-jerker' angst ridden and highly sentimental, melodramatic teenage tragedy style of pop music fashionable during the late 1950s/early 1960s.[25]

Maintaining an animalistic turn in these gathered practices, in Paweł Althamer's *Self Portrait as the Billy Goat* (2011) [Figure 3.21], the artist portrays himself as a life-sized, goat-man cross. Constructed of mixed media, sat upon a block and wearing a single used shoe, *Billy Goat* leans forward with his ears drawn back and enlarged, tear-stained head in his hand, like Rodin's *The Thinker* or Greuze's *A Girl with a Dead Canary* [Figure 2.8]. This solitary figure was styled upon an anthropomorphic, homesick Polish comic book character called *Koziołek Matołka,* a figure Althamer is particularly fond of, and who has mentally accompanied him since childhood

[24] The theme tune chorus, features the lyrics: *'Lambert the Sheepish Lion, Lambert is always tryin''* [see 3.iii on the work *Black Sheep*].
[25] Alongside 'tear-jerkers' other songs in this genre of music were dubbed 'death discs' and 'splatter platters', whose lyrics often lamented death scenarios, frequently involving automobile accidents, examples include John Leyton's *Johnny Remember Me* (1961) and The Shangri-Las' *Leader of the Pack* (1964). Such 'splatter platters' later went on to inspire Goth groups like Siouxsie and the Banshees in songs such as *Kiss Them for Me* (1991).

(Cichocki 2010). Created by Kornel Makuszyński, the original character first appeared a popular graphic book of 1933, *120 Przygody Koziołka Matołka (120 Adventures of Matołek the Billy-Goat)* illustrated by Marian Walentynowicz and was subsequently made into a children's TV animation series between 1969 and 1971 (Kowalczyk 2013) [Figure 3.22]. Centred on the blundering and naïve Matołka, the story details his wandering adventures across the world to find the Polish town of Pacanów where goats were rumoured to have shod shoes (Kowalczyk 2013). Internationally obscure, the name Koziołek Matołka has entered Polish colloquialism to eponymously denote a stupid person (Kryk 1983), literally a silly kid that searches all over the world for that which is close to home. Assembled from modelled and life-cast elements, Althamer's Matołka is conspicuously naked having lost the patriotic red shorts and gloves of the original illustration and is furthermore exposed with the internal armature of the left arm and right leg visible, looped in resin-ated ribbons of unravelling fabric, suggesting loosened mummy wrappings. Physically frayed, Matołka appears caught on the cusp contemplating his past decisions and deliquescing options; a lost soul, maintaining Althamer's assertion that the 'body plays a role of a dress, an address' and as such 'is only a vehicle for the soul' (Althamer, quoted in Teong 2016: n.p.).

left – right:
Figure 3.21 Paweł Althamer (2011) *Self Portrait as the Billy Goat.* Glazed ceramic, plastic, metal, resin cast, goat fur, used shoe, paint, Styrofoam; 152 x 154 x 152cm.
Figure 3.22 Kornel Makuszyński (1933) *120 Przygody Koziołka Matołka [120 Adventures of Matołek the Billy-Goat]*; book cover.

In another human-animal cross, Laura Ford's *Headthinker* (2003) presents a standing diminutive human body constructed from an internal welded steel and jesmonite

frame, overlaid in clothing, terminating one end with a donkey's head rendered in glazed earthenware laid upon a plinth, the other encased in sensible shoes [Figure 2.10].[26] Notoriously obstinate, donkeys are frequently thought of as being stupid and slow and, like Althamer's goat, conjure a broad range of cultural association through religion, folklore, proverbs, literature, and idioms, however, the overwhelming metaphoric focus of the donkey is to portray them as obliviously lowly and an easy signifier for duped misfortune. Bowed in dolor, Ford's *Headthinker* appears to bear the weight of these negative affiliations. Unlike the other works discussed in this chapter thus far, the precise precursor to *Headthinker* is less readily uncovered and Ford's works frequently contain several references in a single work, with the artist naming numerous sources of inspiration across her practice from film, television, literature and art history, including: Federico Fellini, Jean Cocteau, David Lynch, medieval reliefs and illustrations, *Rupert Bear*, Dr. Seuss and so on (Feeke 2015, Collins 2015). Considering *Headthinker,* it is not evident what lies underneath its clothing; all their extremities are hidden, the hands pulled up into their jumper sleeves like a self-possessive teenager – have the fingers fused into hoofs, does the hair extend beyond the head, does it possess a tail? The fact that it retains upright bipedal articulation and the implied shape of the limbs suggest this isn't a complete bestial transmogrification like the unfortunate Lucius in Apuleius' tale, *The Golden Ass* (c.2 A.D.) (Warner 2002). *Headthinker's* transformation would appear more akin to Nick Bottom in Shakespeare's *A Midsummer Night's Dream* (c.1595) where he retained a human body and only his head was temporarily cast as a donkey's. While Bottom was unaware of his ridiculousness, *Headthinker* would seem cognizant of its predicament, with the unnatural lustre of the glaze alluding to a delirious sheen of nervous perspiration. The reduced stature infers the sculpture represents a boy rather

[26] *Headthinker* (2003) illustrated in the thesis was originally created as the first in a series of seven figures, collectively referred to as *Headthinkers*. In each *Headthinker*, the colouration of the head mirrors the tone of the clothing (consisting of trousers, socks and a knitted jumper; some turtle necked, others with elbow patches) in a dunnish palette of brown, grey, black, sorrel, flaxen, and blue shades. With the exception of *Headthinker II,* which has its 'hands' hidden down the front of its trousers, all the other variations have their 'hands' pulled into their jumper sleeves. Ford intentionally created the series with the view that they could be exhibited both as a group and as single entities (Ford, 2005). In every variation the donkey/boy has its head resting on a supporting structure (variously a white plinth, desk piled with books, a piano keyboard cover), the figure either standing or kneeling. The artist returned to the work in 2012 to create *Headthinker (VIII)*, which was exhibited at her show in Horace Walpole's Strawberry House, in 2015.

than a man, bringing to mind another, perhaps more fitting, literary donkey transformation in Carlo Collodi's *The Adventures of Pinocchio* (1883). The story goes that Pinocchio is persuaded to join a band of boys aboard a wagon drawn by donkeys that instead of being iron-shod had on their feet strangely laced in shoes, on route to The Land of Toys, a country of endless freedom with no school. Arriving at their destination and following months of play, Pinocchio and his friends, to their grief and shame, magically transform into donkeys to be sold in the marketplace like the very creatures that transported them into trap (Collodi 1883). In the Disney 1940 adaptation of this transformation, often cited as being one of the studio's most frightening sequences, the donkey boys are rounded up and inspected with those that have lost their human voices stripped of their clothes and thrown into crates, despite their human psychology remaining intact. As sculpture's title denotes, this indwelling takes place in the figure's head. Ford's title presents a wordplay, 'headthinker' slips easily with the malapropism 'headshrinker', a colloquial term associated with psychotherapy or a literal maker of shrunken heads. *Headthinker's* head however, in one of the markers of cuteness [2.iii], is disproportionately large compared to the body, and their thoughts seemingly weigh so heavily that the figure cannot keep its head upright, which in turn triggers a similar interpenetrative immanence within the viewer considering the work. In fact, Ford's title 'headthinker' is borrowed from a lyric she remembered from the song *Nicky Nacky Nocky Noo* by the Australian children's music group *The Wiggles* (c.1995) (Ford 2015), the title of which was likely calqued from entertainer Ken Dodd (1927 – 2018) and the lyrics themselves from a traditional verse.[27]

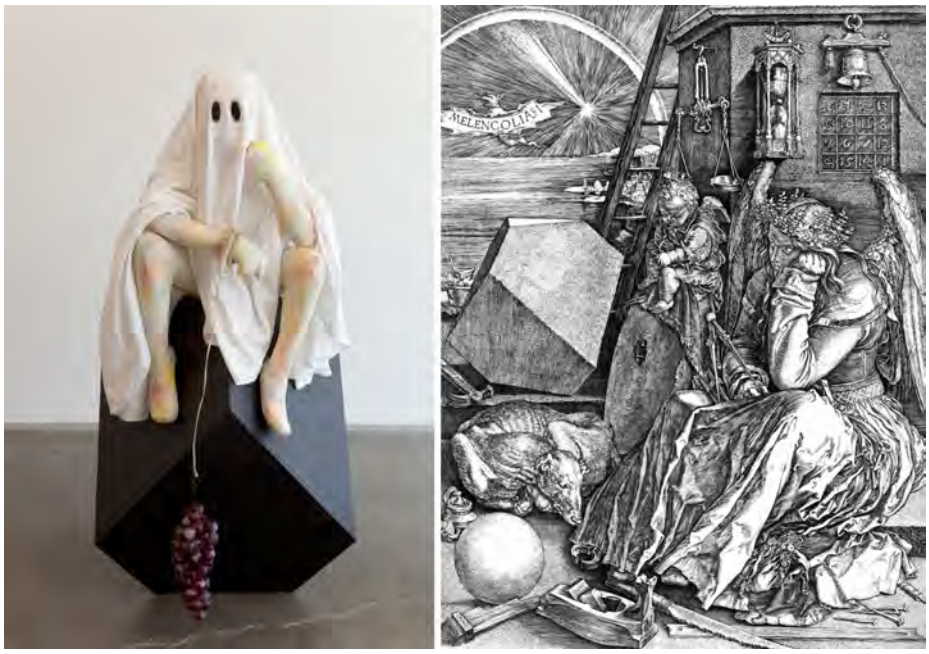
Like Ford, the precursors and referents in the works of Ugo Rondinone, Cathy Wilkes, and Friedrich Kunath are varied and blurred. For instance, Cathy Wilkes's untitled figures in her 2014 Tramway exhibition resemble the bald, smock wearing, jug-eared, slum urchin characters in the late-nineteenth-century US comic strip *The*

[27] The opening lyrics of The Wiggles *Nicky Nacky Nocky Noo* are: *Hands on my head. What is that here?; That is my head thinker, my mamma dear; Head-thinker, head-thinker, Nicky Nacky Nocky Noo.* Ken Dodd and The Diddymen released the 1975 comedy single *The Nikky Nokky Noo Song.* There are several traditional arrangements called *I Put My Hand On Myself* or *That's What They Taught Me At School* that contain similar verses to the Wiggles, likely to have originated in traditional music hall/pub songs. Other malapropisms associated with this particular rhyme include – smellboxer: nose, boykisser: mouth, breadbasket: tummy.

Yellow Kid (Wood 2014) while their soft, pastel-coloured, fleeced surfaces lend them a Jim Henson's puppet appearance [Figures 3.23 – 3.25]. The similarly untitled

left – right:
Figure 3.23 Cathy Wilkes (2014) *Untitled.* Mixed Media; variable dimensions, Tramway installation.
Figure 3.24 Outcault, R. F. (1898), 'The Yellow Kid Experiments with the Wonderful Hair Tonic', in: *The Yellow Kid, New York Journal*, 23 Jan. 1898.
Figure 3.25 Jim Henson (c.1955) Cast of puppets from *Sam and Friends*, NBC.

forlorn figures of her 2011 Carnegie exhibition wear modified British World War I military caps hinting toward a historical referent [Figure 2.7]. Friedrich Kunath's work overlays a profusion of confused references: the figure in a bad ghost costume of *Distance* (2012) sits atop the polyhedron from Albrecht Dürer's *Melencolia I* (1514) dangling a Dionysian bunch of grapes [Figures 3.26 & 3.27]. While the androgynous, Hawaiian shirt-clad figure with the L.P Hartley *The Go-Between* indebted title, *The past is a foreign country* (2011), has its head encased in a souvenir-like snow dome with a miniaturised winter landscape that resembles either the snow globe of *Citizen Kane* (1941) or Superman's bottled home city of Kandor [Figures 3.28 – 3.30], both of which represent symbolic a connection to lost childhood, while simultaneously recalling Sylvia Plath's semi-autobiographical, metaphorically titled *The Bell Jar* (1963). Ugo Rondinone's various clowns may readily be placed into an art historical context among examples ranging anywhere from Toulouse-Lautrec through to Bruce Nauman, but as his lethargic clowns of the *if there were anywhere but desert* series tend toward being dressed in rags, like the original harlequin mentioned earlier, they also recall characters such as Emmett



left – right:
Figure 3.26 Friedrich Kunath (2012) *Distance.* Jesmonite and Styrofoam, watercolour, telephone cable, cotton, imitation fruit, enamel, MDF;150 x 69 x 72cm.
Figure 3.27 Albrecht Dürer (1514) *Melencolia I.* Engraving printed on paper; 31 x 26cm.

clockwise from left:
Figure 3.28 Friedrich Kunath (2011) *The past is a foreign country*. Polystyrene, jesmonite, acrylic, aluminium, plywood, fabric; 216 x 107 x 67cm.
Figure 3.29 *Citizen Kane* (1941); dir. O. Welles, RKO Radio pictures [screen grab].
Figure 3.30 *Action Comics*, vol.1: 242, July 1958, illustrator: Al Plastino.

left – right:
Figure 3.31 Emmett Kelly as 'Weary Willy' (c.1954) at the Ringling Bros and Barnum & Bailey Circus, photo: L. Thornton.
Figure 3.32 Ugo Rondinone (2002) *if there were anywhere but desert. friday.* Fibreglass, paint, clothing, fur, feathers; 40 x 170 x 45 cm.

left – right:
Figure 3.33 John Wayne Gacy Jr. (c. 1982/3) *Untitled*. Oil on canvas board. ~30 x 40cm.
Figure 3.34 Tim Curry as 'Pennywise' in *IT* (1990); d. T.L. Wallace, Warner Brothers Television [screen grab].

Kelly's hobo 'Weary Willie' character. [28] The stark makeup of *if there were anywhere but desert. friday* (2002) eerily echoes the notorious 'Pogo the Clown' character created by American serial killer John Wayne Gacy Jr. (1942-1994), who, along with the fast food mascot 'Ronald McDonald', in turn influenced the creation of Stephen King's Pennywise clown character in the novel *IT* (1986) and Tim Curry's subsequent performance in the television adaption [Figures 3.31 – 3.34].[29]

[28] Emmett Leo Kelly (1898 – 1979) was an American circus performer. 'Weary Willie' featured in *The Clown and the Kids.* (1967); dir. M. Brown, Childhood Productions.
[29] John Wayne Gacy Jr. murdered at least thirty-three young men and teenage boys during the 1970s. Considered an upstanding member of the community at the time, Gacy would dress as a clown while servicing local fundraising events, parades, and children's parties. Dubbed the 'Clown Killer' by the press, because while in prison on death row, Gacy painted and sold self-portraits dressed in his 'Pogo' costume. Mike Kelley's *Pay For Your Pleasure* (1988), consisted of a corridor of painted portraits of famous philosophers, poets and artists

None of the artists gathered in this project ever clearly explicate what their works mean or how they should be read in written or interviewed accounts. The artists, including myself, are wilfully prepared for their works to be freely interpreted, Cathy Wilkes particularly so. Wilkes's works are usually untitled and she has stated: 'being non-objective brings out all the mysteries of my mind into my work. […] I want to show these mysteries in an expanded way, but I am not interested in being confessional. I don't want to share my story' (van der Heide 2011: n.p.). With the latter works of Ford, Wilkes, Kunath and Rondinone discussed, who have not explicated their source referents of these particular examples, the associations and possible referents described are of my own thoughts on the sculptures. Indeed, as Laura Ford has stated, she does not desire to simply picture a single figure but inspires to prompt the concatenation of other associations, other figures and worlds (Feeke 2015).

(including Artaud, Baudelaire, Foucault, Goethe, Rimbaud, Oscar Wilde) captioned with a quote from that person linking art production and criminal activity in some way, alongside an original Gacy self-portrait (who was still awaiting execution at the time) and a set of money collection bins for local victims' right organisations (Kelley [1988] 2004).

3.ii Supplementary

As demonstrated in the elaboration of the referents present in these gathered works, carrying Fried's idea of absorption [2.ii] further, these artworks could be said to have not only borrowed but also absorbed their referent imagery. Neither perfect reconstructions nor exploded deconstructions, the referents, whether readily traceable or detected as reminiscent shadows of decades-old mass visual culture, serve only to be suggestive; they are not concrete representations or copies. In every instance the (re)possessed imagery is un-tethered from its original context. The manipulation, conflation and calquing of the referents by myself and these artists etiolate much of their original significance, provenance, and resonance, effectively deterritorialising the objects and fostering, what may be extended to, a fuzzy Stokesian part-object relation. As Stokes later comments in his idea of an empathetic invitation in art [2.i, ii], 'the picture […] construct[s] an enveloping *mis en scène* for those processes in ourselves that are evoked by the picture's other connotations' (1965a: 20). Following his 'Pictures' essays, Crimp expanded on pictorial activity, stating that it has not only the presence of *being there* in front of the viewer, along with the revenant referent presence *not there* alongside, but also an 'aspect of presence that is its excess, its *supplement*' (1980: 92; added emphasis). Such supplementary evocation allows the viewer to assemble their own aberrant logic, add new associations and evoke other images.

Contemporaneous to Crimp, fellow *October* contributing editor, Craig Owens also theorised the perceived postmodern artistic practice of generating pictures through borrowing other images, articulating this turn as an 'allegorical impulse', stating that 'allegorical imagery is appropriated imagery' (1980a: 69). Establishing a link to contemporary art through the work of several artists, including Robert Longo again, Owens identifies allegory as 'consistently attracted to the fragmentary, the imperfect, the incomplete', its pictures simultaneously proffering and deferring a promise of meaning, both soliciting and frustrating 'our desire that the image be directly transparent to its signification' (1980a: 70).[30] As elaborated in the examples

[30] In Owens's essay *The Allegorical Impulse*, he discusses a series of early relief work of Longo's titled *Boys Slow Dance* (1979). Like *The American Soldier* examined by Crimp, the three images of this series are similarly generated from film stills. It is uncertain whether the pairs of men depicted in the *Boys Slow Dance* series are locked in combat or embrace.

gathered, allegory can be viewed not only a technique but also an attitude, a procedure as well as perception – it is not something merely appended to the artwork but a structural possibility inherent in the work (Owens 1980a, b). The supplementary presence in these artworks is its allegorical aspect and Owens explains that the image becomes something other by highlighting the etymological origin of allegory: *allos* = other + *agoreuei* = to speak (1980a: 69). More broadly, by definition as a hidden or ulterior content (OED 2014), this allegorical content may be thought of as the artworks' latent storytelling aspect becoming a platform for fabulation.

Returning to Crimp's ghostly evocation of pictures via Henry James [3.i], every version of the Gothic is primarily underwritten by the encounter, evocation, and negotiation with otherness. While allegory's 'speaking other' is not in itself necessarily Gothic, the ambiguous tension created through its different possible interpretations engenders a Gothic effect (Graham 1999). As George E. Haggerty notes, 'allegory […] traps us between levels of meaning and forces us to become our own Gothic villains', such that the beholder too experiences fragmentation (1989: 109). Recalling Francis Bacon, whose practice Deleuze designated as Gothic [1.iii], we see a similar strategy of using referent pictures. Bacon isolates and distorts his referents, most notably the screaming nurse close-up taken from the famous 'Odessa Steps' sequence in Eisenstein's *Battleship Potemkin* conflated with Velázquez's *Portrait of Pope Innocent X* (1650) in his series of 'screaming pope' paintings.[31] Deleuze notes that Bacon had 'a very complex sentimental attitude' toward his referent images ([1981] 2003: 93). Worringer's Gothic 'merger into a super-sensuous rapture, into a pathos' ([1912] 1957: 79) and Eisenstein's evocation of sensuous pathos ([1940-6] 1986) [2.iii] is the 'undeniable *pathos*' Owens (1980b: 72; original emphasis) detects in the pure chance of whether we are ever able to unlock the secret opacity of allegorical artworks. What makes these gathered artistic practices further Gothicised, whether theorised by pictorial or allegorical strategies, are the familiar Gothic tropes of retroactive continuity, unstable provenance, imaginative excess dislocated between fact and fiction, high and low culture, and the overwhelming

[31] Bacon's *Study after Velázquez's Portrait Of Pope Innocent X* (1953) is said to have in turn been the inspiration behind H.R. Giger's design of the zenomorph in the film *Alien* (1979). Neither Crimp nor Owens make any reference to Francis Bacon's repeated use of reference photography in his paintings as a precursor to the artists they discuss.

sense of persistence with stories absorbed within stories, seemingly limitless in their retelling.

Benjamin in his study *The Origin of German Tragic Drama* (1925) observes that the allegory is 'an appreciation for the transience of things, and the concern to rescue them for eternity', establishing itself 'most permanently where transitoriness and eternity confront each other most closely' ([1963] 2006: 223-4).[32] Benjamin finds that in the modern allegory, which arose from the sixteenth century and that of the middle ages, 'the observer is confronted with the *facies hippocratica* of history as a petrified, primordial landscape', they are 'in the realm of thoughts, what ruins are in the realm of things' ([1963] 2006: 166, 178).[33] Furthermore, for Benjamin the allegory is never foreclosed nor associated with the climax of dramatic action, it occupies an incomplete middle position, 'an extended explanatory interlude' becoming a site for the 'display of expressive statuary' ([1963] 2006: 192). Accordingly, quoting Italian philosopher Benedetto Croce (1866-1952), Owens notes that allegory is '"monstrous" precisely because it encodes two contents within one form' (1980a: 84). Moreover, allegorical meaning 'supplants an antecedent one: it is a supplement' (Owens 1980a).

Barthes as referenced by Owens, like the artists gathered in this research, also focused his attention on the isolated, frozen image in his essay 'The Third Meaning: Research Notes on Some Eisenstein Stills' in order to analyse three levels of meaning in a film frame.[34] Examining stills from Eisenstein's *Ivan the Terrible, Part II* (1958) and *Battleship Potemkin* (1925), Barthes determines that beyond the first 'informational' level: literal, anecdotal details communicated in the setting, garments, characters, and second 'symbolic' level: obvious and intentional, taken from a common lexicon of representation, it is the third supplementary 'obtuse' level

[32] Benjamin's *The Origin of German Tragic Drama* was written in 1925 as part of his postdoctoral academic submission to the University of Frankfurt in order to obtain a university lecturer position. Rejected at the time, Benjamin failed to gain an academic career compelling him to a precarious freelance existence. *The Origin of German Tragic Drama* book was later rediscover and first published posthumously in 1963.
[33] *facies hippocratica* is the aspect of the countenance immediately before death, or in a case of exhaustion (OED 2014).
[34] Besides film, Barthes further acknowledges other relevant arts which combine still (or at least drawing) and story: the photo-novel and comic-strip (Barthes [1970] 1977: 66, n.1)

that opens up the meaning beyond signification (Barthes [1970] 1977).[35] Difficult to formulate conclusively, Barthes elusively describes this third obtuse level as 'at once persistent and fleeting' and 'discontinuous', which has 'a de-naturing or at least a distancing effect with regard to the referent' (Barthes [1970] 1977: 54, 61). Barthes refers back to an etymological basis when examining 'obtuse' via the Latin *obtūsus*, for what is 'blunt, rounded inform' ([1970] 1977: 55). 'Obtuse' further denotes something stupid, unpolished or indistinctly perceived (OED 2014), equally correlating with the obscured meaning of these works but also many of their slumped physical and perceived character traits. Echoing the earlier quotation from Rilke concerning the contemplation of Picasso's saltimbanques springing into an 'empty too much', the third meaning is 'one "too many", the supplement that my intellection cannot succeed in absorbing' (Barthes [1970] 1977: 54).

This obstinate supplementary meaning, Barthes conceives, 'has something to do with disguise', isolated in minute, pitiful details such as the disjoin of a false beard, the affected rendering of hair suggestive of a wig, chalky complexion, unnatural colouration, the funny headdress, the arrangement of clothing, subtle gestures, etc., that is in the very artifice disrupting the picture ([1970] 1977: 58).[36] Barthes also believes that obtuse meaning carries a certain emotion: 'Caught up in the disguise, […] it is an emotion which simply *designates* what one loves, what one wants to defend: an emotion-value, an evaluation' ([1970] 1977: 59; original emphasis). Notably, to correlate with Fried's absorptive theory [2.ii], these obtuse accents do 'not theatricalise' (Barthes [1970] 1977: 58). Elsewhere Barthes, like Fried and Crimp, also invokes the *tableau* [as noted in 2.ii], stating 'nothing separates the shot in Eisenstein from the picture by Greuze' ([1973] 1977:71). This idea of disguise may well return us to the 'informational' details of the gathered sculptures described in Chapter 2. However, Barthes refuses to align such supplementary details to a referent, he accords them the function 'to expose the image as *fiction*' (Owens 1980b: 75; original emphasis). The drifting dialogue between the disguise or third

[35] It has been suggested that Eisenstein's *Ivan the Terrible* was influenced by 'The Sorcerer's Apprentice' sequence of Disney's animation *Fantasia* (1940), in its physical staging and use of shadows, but in particular *Ivan* himself resembles Disney's sorcerer, *Yen Sid* ('Disney' backwards) (O'Neill 2015).

[36] Not explicitly cited, it would appear that Barthes is referencing Eisenstein's essay *Colour and Meaning* (1942). The penultimate 10-minute sequence of *Ivan the Terrible II* was filmed in colour but the stills Barthes refers to in his essay do not relate to this section of the film.

meaning and expression is tenuous and blurred, 'suspended between the image and its description, between definition and approximation' (Barthes [1970] 1977: 61). Instead the supplementary meaning is sited differently (Owens 1980b).

In effect, the third, supplementary meaning may be correlated with Vischer's third 'higher level' seeing resulting in 'an enclosed, complete image, but one developed and *filled with emotion*' ([1873] 1993: 94; emphasis added) [1.ii]. This third higher level depends upon seeing and scanning, which cleaves and sutures the elements of the sculptural objects to provide the stimuli for empathy. It is through the liberation of the viewer's imagination in this process which effectively then undoes the relationship with the object again to enact is emotional value, spilling over into an association of other absent images as similarly observed in the doubleness of the caricature – *imagination vagabonde* [2.iii]. Combined with the excessive surface attention born via modelling, the third allegorical content '*is* extravagant, an expenditure or surplus value; it is always *in excess*' (Owens 1980a: 84). Being extra vagrant, the old definition of extravagant not only denotes wandering out of bounds but also something varying from what it usual, being strange or abnormal (OED 2014). Indeed, as Barthes muses on the supplementary meaning, it 'appears to extend outside culture, knowledge, information; analytically it has something derisory about it […] it belongs to the family of pun, buffoonery, useless expenditure', further it is '[i]ndifferent to moral or aesthetic categories' ([1970] 1977: 55).

Necessarily, the referents in the gathered works are not too literal or recognisable. Without the supplementary meaning the signification would still remain, short-circuiting the process, whereby the initial seeing and scanning would not be liberated to a higher level. The supplementary aspect of the artworks, born from the presentation of a single still instant, arrests any obvious sequential narrative and transferring us to the 'inside of the fragment' opening a new field of combinatory storytelling (Barthes [1970] 1977: 67). Owens assertion that allegory is 'the epitome of counter-narrative' (1980a: 72) finds correlation with Barthes supplementary meaning, also described as 'the epitome of counter-narrative; disseminated, reversible, set to its own temporality' ([1970] 1977: 63). As curator Sue-an van der Zijpp, mentions in relation to Folkert de Jong, the multiple referents in these collected practices, both material and immaterial, provoke imaginative and

existential connection, where the past is seen from the present diffracted into a range of interpretations through the prism of the viewer (van der Zijpp 2009). Owens argues that the allegory functions in the gap between the past and the present, and, following Benjamin, it is reinterpretation's most fundamental impulse as 'a conviction of the remoteness of the past, and a desire to redeem it for the present' (1980a: 68).

3.iii Backward Dawning

This study is imbued with a reoccurring reference to temporality and overlapping time frames: the Gothic's reversion to the past and its ongoing persistence through the ages; the recognition and remembrance associated with empathy's reliance on memory; Vischer and Hildebrand's past/present/future positions imputed in the artwork; the non-sequential, haunted processes of modelling and casting; the duration of absorption; Fried and Stokes' opposite conceptions of presentness; Diderot's instantaneousness of thought; Worringer, Stokes, and Fried's historically unbounded consideration of aesthetic objects; the improper tarrying of sentimentality; the domestic time of melodrama; spatiotemporal destination of vagrant wandering; the temporality of Crimp's pictures; the counter-narrative and reversibility of Owens' allegory and Barthes' supplementary meaning. Set to their own temporality, each of these considerations contains a backward dawning orientation. This temporal dimension may be considered a queer dimension, following José Esteban Muñoz's (1967 – 2013) assertion in *Cruising Utopia* (2009) that queerness exists as an 'ideality that can be distilled from the past' (2009: 1). Queerness here, relates to more than sexuality or a sense of strangeness, although both those senses do equally apply, it is more a sense of out-of-sync potentiality. Queer temporality, like Crimp's temporally psychologised pictures, is absorbed in conditions such as longing, deferral, and anticipation. Muñoz viewed queerness as a means of imagining future possibility.

Muñoz's queer potentiality was informed by German philosopher Ernst Bloch's (1885 – 1977) three-volume treatise, *The Principle of Hope* (1954 – 59) that attempted to rehabilitate the concept of utopia. Viewing utopia as an expression of hope, Bloch dwelt on the concept of 'not yet', composed of a two-part ideological and material aspect, 'Not-Yet-Conscious' and 'Not-Yet-Become' (Levitas 1989). It is the former of these two aspects that Muñoz particularly focused, which Bloch arrived at through a critique of Freud, departing from the psychoanalyst's theory of the unconscious as a forgotten repository of repressed material. Bloch instead argued that unconsciousness should be considered a creative reservoir of material on the verge of coming to consciousness, expressed in a multitude of ways from simple daydreams through to the heights of artistic production (Levitas 1989). For Bloch,

the two Not-Yet elements were linked, as dreams of betterment are not simply compensatory fantasies but also anticipatory, venturing beyond the present into the realm of possibility for a better future (Levitas 1989). Central to Bloch's argument was that individuals and the material world are unfinished, therefore the future is full of possibilities, and everything is in a constant state of undetermined becoming (Kellner 1997, Levitas 1990). Bloch analysed the utopian dimension across a wide range of cultural surplus, including: fairytales, myths, traveller's tales, voyages of medieval monks, alchemy, fashion, advertising, film, theatre, department store displays, sports, and popular literature (Kellner 1997, Levitas 1990).

Before encountering the writings of Muñoz, I had independently referenced Bloch's writing on hope in preparation for the responsive work that I made during the 2015 European Fine Art Forum 'Paradox City' two-week residency in Poznań, Poland. Themed around the commercial decentralisation of the city, following the residency host's contextual introduction, I identified a current anxiety surrounding the city's self-perception, aspirations to positively articulate a changed determinism, and a punctuated sense of history consisting of fateful junctures and disparate periods affecting Poznań. Rendering a three-tiered past, present, and future orientation as echoed in Bloch's writings, this direction was further prompted by the fact that Bloch was referenced by Polish philosopher and cultural historian, Leszek Kołakowsk (1927 – 2009), who wrote the essay 'Theses on Hope and Hopelessness' (1971). Kołakowsk inspired several dissident movements that led to the formation of the independent trade union, Solidarity, prompting the eventual collapse of Communism in Europe. The Solidarity flag was visible throughout Poznań during the residency to commemorate the thirty-fifth anniversary of the Gdańsk Accords. During the conceptualisation stages of the residency, I kept returning to the phrase 'not-yet' which readily applied to the idea of planning an artwork: not-yet-visible, not-yet-realised, and, in the limited time constraints of the residency, a sense of my being not-yet-ready. I felt the phrase furthermore resonated with my research concerns of empathy and the Gothic with their relational aspects underpinned by the imagination, recursion to dreams or the interpretative theory thereof, and attendant ideas of being in process. For the 'Paradox City' exhibition held in the Zamek Culture Centre, housed in Poznań's repurposed former imperial castle located in the heart of the city, I decided to excise Bloch's 'not yet' to spell out this speculation in the literal sense

of the word – a physical, sculptural spectacle of open reflection. The decision to cut the lettering from blocks of precast concrete was a deliberate pun on Bloch's 'concrete utopia'. As opposed to 'abstract utopia', which for Bloch was compensatory and ungrounded, aligned with fantastic, wishful desire, 'concrete utopia' represented will-full thinking, anticipating the future and is understood both as latency and tendency (Levitas 1990). Bloch's defence of daydreaming is that it offers a potential means of venturing beyond the present, with a varying mix of abstract and concrete utopia (Levitas 1989, 1990).

left – right:
Figure 3.35 Marek Frąckowiak as 'Tymon' (1971) *Zabijcie czarną owcę [Kill the Black Sheep]*; dir. J. Passendorfer, Zespól Filmowy Wektor. Photo from: *Films and Filming*, March 1973, p. 28.
Figure 3.36 Gian Lorenzo Bernini (c.1647–1652) *Ecstasy of Saint Teresa* [detail]. Marble, stucco, and gilt bronze; h: 350cm.
Figure 3.37 Ian Curtis (1979) performing with Joy Division at the Mayflower Club, Manchester, 28th July 1979, Photo by Kevin Cummins.

In the background to my sculptural rendering of *NOT YET* (2015) I displayed the work *Black Sheep* (2015) [Figure A.10], a consideration of hopelessness in dialectical correspondence with hope (Duggan and Muñoz 2009). While in Poznań I watched a pirated, non-subtitled version of Polish director Jerzy Passendorfer's (1923-2003) *Zabijcie czarną owcę [Kill the Black Sheep]* (1971). The film's protagonist Tymon (Marek Frąckowiak), portrayed as a social misfit, is, like the *Lambert* character discussed earlier [3.i, n.24], continuously trying to improve himself, but never quite making it. The film's narrative is crosscut through a series of flashbacks revealing facets of Tymon's history: as a boy with a disinterested mother and preoccupied stone carving sculptor stepfather, his adolescence in orphanages, setting up a home as a young man in an empty room he has decorated with wall

drawings of furniture and an imaginary view of Mt Fuji, through to the present day employed as a construction worker (Elley 1973). While I was unable to follow the dialogue the intonation of the film was clear. There was a repeated Sisyphean motif of Tymon falling down an incline and climbing back up and the scene from which the *Black Sheep* image is derived, tops and tails the film showing Tymon standing, exhausted at the precipice of an excavated pit on a building site before falling down. The original image was sourced, again like the inspiration for *Brother Mother* [3.i] from *Film and Filming* [Figure 3.35]. It would seem that Tymon in this image, frozen in his not-yet status, with his neck and chin jutted forward and head arched back in exasperation with the body disjointed, crumpled like de Jong's *Power Generator* [Figure 3.6], embodied the despondency of hopelessness. Moreover, I felt the picture possessed a sculptural quality with the deep folds and creases in the clothing hanging from the shoulders and centre of the waist highlighting the pathos of the contraposition. This affective expression through fabric readily relates to Warburg's *Pathosformel* [1.ii], while the genesis of Worringer's *Abstraction and Empathy* was initiated in studying the rendering of drapery, whereby 'the phraseology of its ingeniously arranged folds, led an existence independent of the body' which Worringer related to his conception of the Gothic line ([1908] 2014: 119). The sculptural qualities of the picture were enhanced by the heightened contrast rendered through my scanning and digital reprinting, flattening its tonality so that perceivably the face and body could be uniformly made of the same material, like the concrete of the foreground lettering. Cropping the background to displace the figure, the picture was enlarged to roughly human height, enhancing its statuesque appearance.

Black Sheep can be viewed as resembling devotional imagery with its heightened emotional stance; the cast of Tymon's face is similar to the beatific Teresa of Gian Lorenzo Bernini's (1598 – 1680) *Ecstasy of Saint Teresa* (c.1647 – 1652) [Figure 3.36]. Ecstasy as an altered state of being beside oneself where one's feelings completely absorbs the mind to the exclusion of time and self, echoes Eisenstein's primal, omnipotent ecstasy [2.iii] and Worringer's 'confused mania of ecstasy' ([1911] 1967: 68) associated with Gothic form. Muñoz, also referencing Bernini, states that knowing ecstasy, which he aligned with the Other or feminine *jouissance*, was the 'sense of timeliness's motion, comprehending a temporal unity, which

includes the past (having-been), the future (the not-yet), and the present (the making present)', such that 'ecstasy is queerness's way' (2009: 186, 187). Equally, Tymon in *Black Sheep* with his head titled back, resembles Longo's *The American Soldier* [Figure 3.2] and *Men in the Cities* [Figure 3.5] images, via Fassbinder and Ian Curtis' live performances with Joy Division [Figure 3.37]. Again, as with all the other gathered works, the audience had no access to the contextualising narrative of the picture and were required to draw their own conclusions to the relationship between *Black Sheep* and *NOT YET*.

Emphasising the importance of the subjective dimension, and rejecting distinctions between high and low culture, Bloch examined and encouraged us to look towards the emancipatory potential of the past, particularly in everyday cultural artefacts that are frequently overlooked or dismissed (Kellner 1997). Bloch believed such artefacts contained excess expressions, articulations, and possibilities that are not yet exhausted. In the case of film, for Bloch this medium used what is real to display another reality, showing how another world is circulating, even if hindered in the present (Fraser 2014). This point is pertinent in relation to the *Films and Filming* magazine, which the *Black Sheep* image is directly borrowed from and that inspired 'build your secret slowly' [3.i]. Printed monthly between 1954 and 1980, London based magazine *Films and Filming* considered an internationally respected, mainstream film journal throughout the 1950s and 1960s, was a composite publication whose editors actively acknowledged and courted Britain's then pre-decriminalised homosexual community and consumer market (Bengry 2013). Deliberately coded, the magazine's visual, editorial content, marginal advertising, and classifieds were subtle enough to be overlooked by a broader audience while simultaneously offering validation, possibility and expression to suppressed queer hopes and desires, effectively detouring an alternative agenda under the radar into the mainstream (Bengry 2013). In the late 1960s and into the 1970s following the partial decriminalisation of homosexuality in the United Kingdom and relaxation of press censorship, the emphasis of *Films and Filming* shifted substantially becoming more focussed on its visual content and coverage of obscure European and underground American films ignored by other magazines (Bengry 2013, Giori 2009). Rich in photographic information, the magazine had exclusive access to film sets and secured rare photographs that had appeared nowhere else, before or since, including

scenes that never made the final cut of the film (Bengry 2013, Giori 2009). As a point in case, the full-length viewpoint captured in *Black Sheep* does not appear in the final film. Sourced as they were, and rarely featuring staged promotional shots, it is notable that the majority of actors photographed in the magazine are not engaged with the camera, their gaze absorbed elsewhere. During this latter period, the imagery in *Films and Filming* became highly ambiguous, featuring instances of awkwardness, prurient nudity, dismantled gender stereotypes, humour, and violence, often choosing pictures that were beguilingly off-subject, suggesting readings that were not necessarily present in the films themselves (Giori 2009). One suspects that few of the magazine's readership had the opportunity to see the majority of the films featured and the pictures offered a transversal fulfilment of meaning. In many ways, the borrowed *Black Sheep* image possesses more excess possibility for reimagining than the narrative of the film. Morrissey, the lyricist, vocalist and sleeve designer for the 1980s indie band The Smiths, describes on discovering the 'excitingly arch' *Films and Filming* magazine during his adolescence in 1970s Manchester that 'I knew then that life could only be changed for the better because somebody somewhere had taken a risk – often with their own life' (Morrissey 2011: 63).[37]

As demonstrated in the elaboration of the referents present in these gathered works [3.i], most turn toward the overlooked, forgotten and minor castoffs from the popular visual culture. Bloch argues that the practice of looking backwards to the neglected or dismissed residue is not merely unmasking but is also uncovering and discovery (Kellner 1997). The retrospective textual analysis of the objects generated by such practice reveals surprising threads of not-yet-conscious connection where the latent possibilities can be enlivened and re-realised, demonstrating that the not-yet-become is not-yet-thwarted either. As an art practice this retroactive methodology aligns with queer theorist Elizabeth Freeman's idea of 'temporal drag' (2000, 2010). Temporal

[37] From the handful of 1970s issues of *Films and Filming* in my possession, I have identified three pictures that have been subsequently lifted as sleeve artwork by The Smiths. Evidently Morrissey also detected the impressionist nature in this monochromatic imagery that created an aesthetic foil to his florid pop melodramas with fragmented narratives of love, longing and despair. If *Black Sheep* had been selected as a single cover for The Smiths, I imagine it would likely have accompanied either *Please, Please, Please Let Me Get What I Want* (1984), *How Soon is Now?* (1985), or *You Just Haven't Earned It Yet Baby* (1986). Morrissey has subsequently stated that his hope with the sleeve art was to 'take images that were the opposite of glamour and to pump enough heart and desire into them to show ordinariness as an instrument of power' (Morrissey 2011: 197).

drag is process that lingers on the odd details of the past, either lost or not plainly visible, to pry them open, rearrange or reconstitute their elements, in order to transform and remobilise them into meaningful relation with the present (Freeman 2010).

Following on from the work of Judith Butler, Freeman's coinage of 'temporal drag' was developed to counteract the problematic tendency in theories of progressive queer performativity, to actively disavow or forget what has happened in the past (Freeman 2000). Instead she articulates 'a kind of *temporal* transitivity that does not leave behind feminism […] or other "anachronisms"', thereby enabling a meaningful exploration of the '*past*ness of the past' and its 'pressure upon the present' (Freeman 2000: 728-9; original emphasis). Freeman equally designates the theory of temporal drag to the visual arts, as well as the sets of feeling that informs it, to describe practices that 'cherish not only history's flotsam and jetsam but also the excess generated by capital', artwork that methodologically involves making 'close readings of the past for the odd detail, the unintelligible or resistant moment' (Freeman 2010: xvi). Like the artists gathered here in this project, Freeman applies these theories to artists born, or who came to age, following the 1960s, viewing them as 'the successors to mass movements whose most radical elements were often tamed, crushed, or detoured into individualistic projects as they were disseminated through the mainstream media' (Freeman 2010: xiv).

Freeman's terminology deliberately puns upon the associations of 'drag' with retrogression, delay, the backward pull of the past on the present, as well as a gender transitive performance. Concerning the equivocality of puns, theorist Judith/Jack Halberstam observes that the Gothic in particular is littered with visual and literary puns, self-referential and otherwise. Tracing the etymology of the pun back to the seventeenth century French *pundigron* meaning a fanciful formation, Halberstam states the pun 'is the production of difference through playful repetition' (1995: 178). Operating at the surface, puns in the Gothic effectively confuse familiar binary codes (male/female, inside/outside, either/or), enacting a web of intertextual references, rendering the sensibility both highly readable and simultaneously unreadable (Halberstam 1995). Halberstam describes the Gothic effect as a 'cross-dressing, drag, a performance of textuality, an infinite readability', a kind of surface dressing up that

reveals itself as costume (1995: 60). For Freeman, this intimation of drag can be seen beyond the act of simply plastering the body with cross-gendered accessories but also displaying outdated attachments, whose resurrection exceeds the axis of gender that 'begins to talk about, indeed to back to, history' (Freeman 2010: xxi). Freeman further makes clear that temporal drag's 'love of failure [and] rescue of ephemera', 'constitutes the most angst ridden side' of camp, which is closely aligned with queerness (2000: 732).

Freeman orients camp effect in temporal drag toward theorists such as Andrew Ross's argument that camp depends not only the familiar inverted binaries of male/female and high/low exist, but also upon resuscitation of the obsolete. Like temporal drag, 'camp irreverently retrieves not only that which has been excluded from serious high cultural "tradition", but also the more unsalvageable material that has been picked over and found wanting by purveyors of the "antique"' (Ross [1988] 1998: 320). For Ross, camp, while continuing to embody all its familiar hallmarks of self-consciousness, heightened artifice, spirited mimicry, self-presentation – its 'to-be-seeness' [2.ii] – it also celebrates survival. Camp is more than just remembrance of things past, being the '*recreation of surplus value from forgotten forms of labour*' ([1988] 1998: 320; original emphasis). It is said that an appreciation of camp requires generosity and empathy (Fox 2016). The camp sensibility is a type of failure of illusion, 'an ill-fitting mask' worn by an actor who is 'unaware the mask has slipped' (Fox 2016: 64). In contrast to Pop's contagion of obsolescence, which tries to abolish any traces of production behind its objects of attention, camp highlights its production, cultivating an attitude of participation toward the past and present (Ross [1988] 1998). In this sense, camp *vis-à-vis* temporal drag may be viewed as progressive in its redeployment and commitment to marginal pasts, breaking with dominant representations and values and providing a counter position. Likewise, Muñoz suggests that camp sensibility resituates the past in the employ of aesthetics that often critique the present (2009).

Intrinsic to his outlining of a queer aesthetic dimension, Muñoz highlights a linkage between camouflage and ornamentation as aesthetic modes that offer a potential transformation of natural order. Camouflage is a visually simplified, reduced depiction of nature, in effect a reproduction of nature with a difference, or an

unnatural imitation of nature (Muñoz 2009). Observed in the animal world as concealment, adopted by the military using the techniques developed in decorative arts, and appropriated by countercultural movements during the twentieth-century, camouflage seeks to confuse and incorporates a renegotiation between figure and ground, subject and nature, and senses of distance and closeness (Szcześniak 2014, Muñoz 2009). Camouflage can be considered the mode in which *Film and Filming* magazine operated in the 1950s and 1960s as described earlier, with its hidden agenda displayed in plain sight. While the excessive extravagance of the ornament, which Muñoz equates with the camp surplus, surpasses being merely an aesthetic embellishment and has a denaturalising effect, hinting at another time and place (2009). The punned implication of dressing up in temporal drag, along with the allusion of pitiful details in camp artifice and ideas of camouflage and ornament, aligns with Barthes' identification of disguise in the supplementary meaning Owens' allegory discussed earlier in relation to these gathered works' concentration of surplus detail [3.ii]. Further, this recalls the 'clothed' sense of the Gothic, dressed up in fancy costume, as established in the preceding chapter [2.ii] and reiterated by Halberstam.

Camp, like punnage, marks the Gothic. In addition to Susan Sontag's assertion in *Notes on Camp* (1964) that Gothic novels of the late eighteenth century form one of the origins of camp taste (along with caricature [2.iii], ruins, etc.), this association is similarly born from the queer crisis of interpretation of 'relations of signifier, signified and referent' (Cleto 1999: 19). Accordingly, Freeman also aligns temporal drag's performance of anachronism with the Gothic, which traffics on alternate temporalities that figure themselves in concretely historical terms as dead bodies coming back to life in the form of ghosts, vampires and monsters (Freeman 2010). In particular, Freeman focuses, as Halberstam before her, on *Frankenstein's* monster whose striated whole is unavoidably discontinuous, insofar that it is modelled from a patchwork of dead body fragments that belong to different moments in time persisting in the present (Freeman 2010). In a sense, the monster's body is less a 'body' but a figure for relations of bodies past and present (Freeman 2005). Furthermore, the Gothic mode centres on the margins, and, as observed in Chapter 1, it backwardly counterfeits earlier configurations to inform much later artistic

productions, as Worringer asserts, revealing itself continuously over time in different disguises ([1911] 1957).

Muñoz's identification of the ornament, and by association camouflage, as a queer mode is drawn from Bloch's conception of a utopian aesthetic, which in turn also has a Gothic origin. Preceding his *The Principle of Hope* treatise, Bloch's earlier work *The Spirit of Utopia* (1918) rejected the common assumption that the ornament is superficial and instead, in its quotidian ubiquity decorating function forms, he valued the ornaments' immediate connection to life, and via its repetition and abstract patterning imparts a human impulse to mental play or daydreaming (Korstvedt 2010). Tracing ornamentation through the artistic volition of the Greeks and Egyptians, Bloch found the apotheosis of 'ecstatic distension, denaturalisation of the model' in the ornamentation of the Gothic, where he specifically referenced Worringer and his endless Gothic line (Bloch [1918] 2000: 26). For Bloch, the Gothic 'is the spirit of resurrection' ([1918] 2000: 24). It is suggestive in his earlier reference to Worringer, that empathy, as a means of engaging with art, informed Bloch's belief in the imaginative participation of the aesthetic experience (Korstvedt 2010).

Freeman describes the Gothic as a mode of historicism *in extremis*, a register for 'encountering the past *felt* precisely at the boundaries of what could be encompassed by secular, disciplinary, and even "scientific" notions of history' (2010: 98, emphasis added). Although grounded in the past, the Gothic catalyses sensations, dealing with ideas of interiority and inviting feelings, foregrounding the human condition. Temporal drag allows access to a counter-history of history, a wrinkling of time that is more felt rather than rationally understood, shifting the vantage point from the prominent celebrated figures and artefacts of the past to the obscure and unrealised, those elements that fall between the gaps. This idea presents a reversed reflection of Benjamin's description of the process of empathy originating with a type of lugubrious *acedia* [1.ii]. *Acedia*, 'a dullness of the heart' (Benjamin [1963] 2006: 155), was originally coined by medieval theologians to describe a condition of restlessness associated with hermits, monks, and ascetics who live a solitary life, unable to work or pray.

> The nature of this sadness stands out more clearly if one asks with whom the adherents of historicism actually empathise. The answer is inevitable: the victor. […] Hence, empathy with the victor invariably benefits rulers. […] Whoever has emerged victorious participates to this day in the triumphal procession in which the present rulers step over those who are lying prostrate (Benjamin [1940] 1999: 248)

Hence in Benjamin's critique of conventional historiography, empathy is equated as a form of forgetfulness (Buse 2001). Like temporal drag, Benjamin sought to 'brush history against the grain' ([1940] 1999: 248) by considering the residues of history, centring on the vanquished, like the sandwich-man as illustrated earlier [3.i], rescuing them from their context. Similar to the artists gathered for this project, Benjamin's backward search is forecast by subjective childhood memories and the pathos of history – paradoxically using his own personal empathy to underscore his broader counterintuitive political critique of historical empathy. Temporal drag, via empathy, deconstructs the accepted understanding of history as discrete sequential units linked through cause and effect into a retrospective 'imagined plenitude of "timeless" time to which history can return and regroup' (Freeman 2010: 6).

Empathy for Freeman, along with other highly affective sensations such as romance and mourning, inhabit a static chronology outside rationalised clock-time, regulated and associated with industrialisation (2010). Carolyn Dinshaw's study of medieval texts, amateurism, and the potential queerness of time in *How Soon is Now?* (2012), expands these conditions of temporal displacement to include 'supernatural sleep, ordinary sleep, *absorption in deep thought*, intense longing, [and] inebriation' (2012: 10; emphasis added). Recalling Vischer's designation of empathy as a dreamlike, waking imagination [1.i], each of these conditions operate by their own rhythm, stepping outside linear productive time, figuring them, along with temporal drag, as persistent, located in and emanating from the psyche's interior (Freeman 2010). These conditions echo the depictions of silent and self-absorbed activities explicated in Chapter 2, such as Rondinone's tableau 'Vocabulary of Solitude' [Figure 2.13]. Similarly, Dinshaw observes that dreams multiple the possibility of asynchrony interrupting everyday time, whereby they invert and alter cause and effect, presage the future, bring back people and things long gone (2012). 'Daily experience or reality provides the material' (Vischer [1873] 1993: 100) for dreams but also everyday surplus material Bloch highlights. This is the antidote that Eisenstein finds

in the animation of Disney, they generate instantaneous imaginative dreams to 'revolt against partitioning and legislating', 'laws that divide up the soul, feelings, thoughts' for those 'shackled by hours of work' ([1940 – 6] 1986: 3-4). In a sense then queer potential is located in the mundane – hidden, but often forgotten or unaccounted for, in ordinary absorbed experiences of the indeterminate duration (Dinshaw 2012). The recognition of such timelessness may be related to presentness, identified in the preceding chapter [2.ii]. Dinshaw, quotes theologian and philosopher Saint Augustine (A.D. 354 – 430), whose thoughts influenced the medieval world, to describe the asynchronous, distension of human experience:

> it might be correct to say that there are three times, a present of past things, a present of present things, and a present of future things. Some such different times do exist in the mind, but nowhere else I can see. The present of past things is the memory; the present of present things is direct perception; and the present of future things is expectation. (Augustine c. 397 – 400, in Dinshaw 2012: 13).

Dinshaw equates the porosity of the present with the concept of 'now'. Muñoz conceives the present as a quagmire of everyday, heteronormative or 'straight time', which queerness seeks to see and feel beyond (2009). Nevertheless, Muñoz, Freeman, and Dinshaw's theories, whether rejecting ordinary time frames or opening them up, all are similarly committed to the dissolution of temporal boundaries, linking the past to the present and engaging with the multiplicity of the temporal realm.

This dissociation from 'logical time (which is only operational time)' is the same instantaneous reading Barthes theorised in the still image in designating his third, supplementary meaning ([1970] 1977: 66). As Barthes also identified [see 3.ii], this counter-temporality carries as emotion-value, designating what one loves ([1970] 1977). Sontag notably acknowledges camp as 'a tender feeling' and 'a love that has gone into certain objects' ([1964] 2009: 292). Empathetic temporal drag subtends Benjamin's dull heart ruled by loss and instead foregrounds attachment. Dinshaw asserts such asynchronous activities and readings to an amateur ideal, remembering that the etymology of the amateur finds its root in 'to love' (2012). Amateurism is intimately invested its materials, forming positions of affect and attachment, while amateur time stops and starts, lingering in un-synched interruptions (Dinshaw 2012).

For Barthes, the amateur engages with their passion without the spirit of competition and continuously renews their pleasure (*amator:* one who loves and loves again), identifying that the amateur is, or will perhaps be, 'the counter-bourgeois artist' ([1975] 1994: 52). Dinshaw views queer and amateur as mutually reinforcing terms. While the disparaging qualities associated with amateurism – 'belatedness or underdevelopment, inadequate separation from objects of love, improper attachment, inappropriate loving' (Dinshaw 2012: 30) mirror other positions presented earlier such as the cute [2.iii], sentimentalism [2.iv], and the immature sensibility and intense identification of Stokes's idea of modelling, along with the detected implication that the method of modelling might be considered amateurish [2.i]. Certainly modelling and its affiliated techniques of moulding and casting operate outside a laminar conception of carving sequentially removing layers of accreted material. The evocation of amateurism is not to suggest that the artists gathered here or their strategies are considered unprofessional, although of course every professional starts out as an amateur. Like the purveyor of camp taste, it could be said that the amateur 'relishes rather than judges, the little triumphs and awkward intensities of "character"' (Sontag [1964] 2009: 291). Amateur spirit is retained in my and the gathered artists' persistent invested attachment rather than disinterested detachment, operating with a 'contemporaneity that breaks an absolute divide between subject and object' and between past and present (Dinshaw 2012: 183, n.129).

For this reason, the project correlates itself with queer methodology such as temporal drag as opposed to melancholy whose attachment tends to be concerned with fixing or preserving an irreplaceable lost object, consolidating the authority of the fantasised original. From a nostalgic perspective, temporal drag may be likened to Svetlana Boym's distinction of 'reflective' nostalgia, as affective individual and cultural memory, as opposed to the conventional understanding of nostalgia associated with linearity and desiring to go back to a time that no longer exists. Boym refers to this common reductive conception of nostalgia as an intransigent and politically conservative 'restorative' nostalgia (Boym 2001). Reflective nostalgia is fragmentary, located in the ruins of the memory; its inconclusive narrative does not attempt to restore origins but, like camp, allows room for irony and humour in its imperfect remembrance (Boym 2001).

Linking also to the supplementary idea of allegory introduced via Owens earlier in this chapter [3.ii], temporal drag may additionally be aligned with a past-oriented model of allegorisation. In another, traditional literary-critical, version of the term, allegory involves a telling of an older story through a new one, suturing two times together (Freeman 2010). Indeed this is how Freeman frames the camp effect of temporal drag, whereby the lost or failed object is longingly brought to life through a transformative, allegorical reanimation. Along with Crimp and Owens [3.i, ii], in yet another take on postmodern perspective, Umberto Eco (1932-2016) in his 'Dreaming of the Middle Ages' (1973) essay coined the neologism 'neomedievalism' to describe how the contemporary could be understood as a re-enactment of the medieval. Our own new Middle Ages era could be viewed as a highly voracious, pluralistic period of permanent 'transition, of political, cultural, and technological transformation' (Eco 1987). Unlike Classical heritage, whose antiquities are contemplated through faithful restoration, the Middle Ages have 'never been reconstructed from scratch' but are patched up and cobbled together, mended into something in which we still live (Eco [1973] 1995: 67). As such, neomedievalism may be viewed as a culture of becoming, of constant readjustment, the Middle Ages preserved as an immense work of tinkering, constructing something old and new, familiar but strange (Lukes 2014), 'carried out on the flotsam of past culture' (Eco [1973] 1995: 82). Certainly these ideas of medievalism chime with temporal drag holding the past and present together and linking with Benjamin's allegory, whereby in the Middle Ages biblical and extra-biblical stories where frequently anachronistically told with a pick and mix of past and present elements to suit medieval desires and preoccupations (Stevenson 2015). These ideas are reflected in the eschatological narrative of medieval/Gothic described in Chapter 1 [1.iii].

In fact, the reversion to allegory by Benjamin and later Owens is in itself an example of temporal drag. Both acknowledge that to impute a contemporary motive to the older form of expression such as the allegory was to wander into condemned territory, for allegory had been regarded negatively for nearly two centuries as outmoded and exhausted, an aesthetic aberration unworthy of attention (Benjamin [1965] 2006, Owens 1980a). Moreover, the reengagement with the ideas of empathy and the Gothic in this project is also an instance of temporal drag. Despite having

originated in the visual arts, through empathy and the Gothic's promulgation over time into other disciplines and the prevailing orientation of late twentieth-century art criticism towards a more detached, impersonal linguistic model, both have become largely dissociated from the predominant visual discourse, whereby practice related to emotional experience and imaginative engagement have been denigrated as self-indulgent or naïve [1.ii]. This emotion attachment too correlates with a sense of amateurism and also embarrassment.

Freeman touches upon embarrassment, stating that to entertain certain ideas seems to inexorably drag back former embarrassing and burdensome political positions or attachments. Embarrassment was originally a military term meaning to block or obstruct, an impediment like the punned 'drag' in temporal drag (OED 2014). An embarrassing moment is often burnt to the memory, acting as a driving force to avoidance and acts as an unresolved threshold, felt more than understood. Embarrassment is a situation or thing that causes the experience of awkwardness (OED 2014). In Kotsko's essay on awkwardness he states that it seems 'continually on the move, ever present', sitting somewhere between the objective and subjective (2010: 5). The etymology of the word confirms this movement – the suffix 'ward' is the same suffix appended to forward or backward, while 'awk' derives from Middle English meaning turned in the wrong direction, or odd, strange (Kotsko 2010). In Freeman's *Time Binds* (2010), the 1970s in particular is the indigestible material for her elaboration of temporal drag, they 'glimmer forth as an embarrassment, as something that remains to be thought' (2010: xiv). Similarly, Kotsko identifies that by the 1970s awkwardness became the default cultural setting after the burgeoning socialist, civil rights, feminist, and gay-liberation movements of the 1960s had gained ground and threw normative social models off-kilter. The disturbance of social norms in awkwardness, like queerness and amateurism, has a tendency to become the site of utopian hope (Kotsko 2010). Again reverting to etymology, Kotsko finds utopia to be an awkward place, being simultaneously a perfect place and an imaginary no place at all. Kotsko argues that awkwardness shows us that utopia is 'no place' because there is no need to go anywhere, it is where we already are: 'rather than an ideal order that must be established, it is a strangely inverted kind of utopia that all of our social orders try and fail to *escape*' (2010: 87; original

emphasis). Opportunities to access awkwardness, 'embarrassing utopias' (Freeman 2010: xiii) is persistent, always present, always ready to erupt (Kotsko 2010).

As a brief aside, Freeman describes the 1970s as a 'revolting' decade (2010: xiv), invoking revolution and rebellion against established authority, turning backwards, but also a sense of revulsion, while Kotsko questions 'who is not vaguely creeped out by the 1970s?' (2015: 13) in his later account, *Creepiness* (2015), detailing the spectre of the creepy as a type of contemporary uncanny. Separately, Mark Fisher in *Ghosts of my Life* (2014) suggests that 1970s culture had a certain grain or 'grot' that was eventually smoothed away by 1980s gloss (2014: 135). 'Grot' is presumably derived from the colloquial term 'grotty', an altered abbreviation of 'grotesque', which arose during the 1960s as a general term of disapproval, meaning unpleasant or dirty (OED 2014). Recalling the earlier elaboration of the grotesque [2.iii], it has a mysterious interwoven duality that can be playful and terrible, subterranean or concealing. Fisher, along with Simon Reynolds in *Retromania* (2011), discusses the sense of cultural time slowing down and folding back on itself that began during the late 1970s and became endemic during this millennium, whereby 'the impression of linear development has given way to a strange simultaneity' (Fisher 2014: 9). Reynolds, mainly discussing popular music, describes how contemporary culture is obsessed with its immediate past and, with the advent of digital technology, there is a crisis of over-availability such that the past is constantly being filtered into the present where anachronism is taken for granted (2011). Fisher, like Freeman, detects a return of the 1970s and certainly this particular decade pervades many of the referents highlighted both in my own practice and that of the gathered artists.

Pursuing the concept of temporal drag allows these embarrassing attachments, anomalies, and troubling cross-disciplinary ideas to be held together in potentially productive ways to trouble temporal antecedents (Baraitser 2015). At the same time questioning the relation between the concepts of contemporary and outmoded. Dinshaw refers to the asynchronous recognition of the otherness of the past in the present as a situation of 'noncontemporaneous contemporaneity' (2012: 116). Michel Serres identifies that the word contemporary actually takes two contradictory meanings: of someone thinking in radical new ways in their own times and through this, being out of time with their own era, therefore becoming available for

‘contemporary’ thought (Baraitser 2015, Serres and Latour [1990] 1995). That is, ‘contemporary’ belongs to a definite time but also is a characteristic of the present period. ‘In order to say “contemporary”, one must already be thinking of a certain time and thinking of it in a certain way’ (Serres and Latour [1990] 1995: 45). For example, Serres considers a contemporary car as being a disparate ensemble of innovations from different periods that may be dated component by component, right down to the wheels, which date from Neolithic times. It is only contemporary by assemblage and finish (Serres and Latour [1990] 1995). In this, we may further recognise, like the past referents in the practice highlighted, that many of the theoretical positions presented in the project have their own underlying temporal drag. For example these hark backs include: Benjamin, as already noted, re-examining the allegory; Fried toward eighteenth-century art criticism; Stokes from his childhood and fifteenth-century manifestations of Italian art; Barthes writing on Eisenstein who in turn took his film subjects from the past history of Russia and the Revolution; and so on. Rather than conceiving time as linear, Serres proposes the analogy of crumpling a handkerchief:

> take a handkerchief and spread it out in order to iron it, you can see in it certain fixed distances and proximities. If you sketch a circle in one area, you can mark out nearby points and measure far-off distances. Then take the same handkerchief and crumple it, by putting it in your pocket. Two distant points suddenly are close, even superimposed. If, further, you tear it in certain places, two points that were close can become very distant. (Serres and Latour [1990] 1995: 60)

This, in effect, is what temporal drag does: produces new proximities, connection of thought, and highlights that things that appear close may be distant and *vice versa*. Queerness acts to bind this project together: it is inherent in the ideas of empathy and the Gothic, the material of source referents, methodology of temporal drag, additive technique of modelling, the appearance of the forms, and the correspondence with otherness. Furthermore, it acts to condense together a range of condemned positions presented throughout, such as the camp, cute, sentimentality, monsters, outsiders, and so on. Queer temporality here, with its intimate transaction of the past in relation to the present, constitutes a dawning latency, an interpretive resource for potential open-endedness, for different forms of knowledge.

3.iv Middle Ages

If the presiding queer spirit coheres the various positions identified in this study, it would appear that it finds its locus in the awkwardness of adolescence. As demonstrated in the elaboration of the referent material present in my own and the gathered works [3.i], most appear to be forecast from the artists' childhood obsessions that inform adolescent infatuations. The accusation of lapsing into childishness or juvenility 'reverberates alongside many dismissals of queerness as childish, disrupting straight comportment and temporality' (Muñoz 2009: 159). Kelley articulated that the act of regressing back, especially to the moment prior to becoming an adult, has an equivalent in the gesture of making art: 'an adolescent is a dysfunctional adult, and art is a dysfunctional reality' (Kelley 1991, quoted in Welchman 1999: 58). This 'regressive tendency' (Kleiman 1986: x) of art was the aspect Eisenstein puzzled over in his elucidation of 'plasmaticness' via Disney [2.iii]. Eisenstein found adolescence 'the period when sensuous thought predominates', whereby sensuous thought is immersive, pre-logical emotional, and transformative thought ([1940-6] 1986: 31). The temporal liminality of adolescence has further been pronounced as the time of art (O'Sullivan 2006a), with the artist sharing a similar badge of alienation, 'separated not by choice or divine providence but by a fact of life' (Singerman [1981] 2006: 99).

Widely viewed as the progenitor to the field of Western adolescent studies, and the first to coin the term in 1898 (Savage 2008), American psychologist Granville Stanley Hall's (1846 – 1924) 1904 work, *Adolescence: Its Psychology and its Relations to Physiology, Anthropology, Sociology, Sex, Crime, Religion and Education,* over two volumes, extensively surveys a range of possibilities pertaining to adolescent development between the ages of fourteen to twenty-four (1904). Best remembered for founding the 'storm and stress', sense of turbulent adolescence, Hall suggests that this 'awkward' 'age of transition' is marked by 'inner absorption and reverie' with puberty being 'the birthday of the imagination' (1904: 315, 311, 313).[38]

[38] 'Storm and stress' is based on the eighteenth-century German proto-Romantic *Sturm und Drang* movement. As a counter-Enlightenment movement, *Sturm und Drang* was characterised by juvenile rebelliousness, turmoil and deep emotion. Literature associated with the movement include Goethe's sentimental novel *The Sorrows of Young Werther* (1774) (Pascal 1952). Goethe's novel was developed from ideas presented in Rousseau's

In enumerating the psychic traits of adolescence Hall evocatively presents: 'a rapt state, now reminiscent, now anticipatory […] a world of dreams and ghosts', where, quoting Wordsworth and Coleridge, imaginatively 'we seem to lapse to some unknown past that *"hath elsewhere had its setting,"* of which *"the present seems a mere semblance,"* or peer far into the future' (1904: 312; added emphasis).[39] Hall notes that in such absorptive daydream states the adolescent is oblivious to their surroundings. It is little wonder that in Fried's adoption of absorption via Diderot [2.ii], that the examples he references in the paintings of Greuze and Chardin predominantly feature adolescents [see Figures 2.8 & 2.9]. This state of dreaming involves all the temporal asynchrony that Dinshaw details: inverting cause and effect, dragging back past elements, apprehending the future [3.iii].

The onset of adolescence may be considered a questioning or fragmentation of the previously unquestioned sense of self cohered in childhood through familial and societal ascription (Larson 1995). The adolescent is expected to begin to make a range of commitments toward impending adulthood, and this, along with the acquisition of abstract reasoning skills coupled with biological and physiological change, leads to a deconstruction and interrogation of the former child self, signalling an identity restructuring and transformation (Boyes and Chandler 1992, Larson 1995). Julia Kristeva (b. 1941) argues that in departing from childhood, the adolescent is persuaded that there is '*another ideal* [available to them], either a partner, husband or wife or a professional-political-ideological-religious ideal' (2007: 720; original emphasis). Like Muñoz's conception of queerness, adolescence too is ruled by a search for ideality [3.iii]. Similar to Eco's conceptualisation of the neo-medievalism [3.iii], this reconstruction is not made from scratch. Indeed, Hall describes adolescents as 'neo-atavistic'; they 'come from and hark back to a remoter past' (1904: xiii). In this sense, the adolescent and medieval, the latter broadly equated with the Gothic [1.iii], may be considered as plastic times. The regressive process of early adolescence requires the remodelling of earlier incomplete or

earlier *Emile* (1762) that argued, 'puberty had such emotional and mental effects that it represented "a second birth"' (Savage 2008: 13).

[39] Italicised quotes are from William Wordsworth's *Ode: Intimations of Immortality from Recollections of Early Childhood* (1807) and Samuel Taylor Coleridge's sonnet *Composed on a Journey Homeward* (1796), respectively. Correspondence between Coleridge and Wordsworth is earlier referenced in relation to the genesis of the stage melodrama [3.i].

borrowed ideals, together with the new (counter)identifications (Blos 1962). Such changing conditions are frequently accompanied by a desire to depart widely from parental ideals, which are now perceived more critically, in order to search for a more personally determined and emotionally separate sense of identity (Larson 1995, Wolf et al. 1972). These are the same desires Muñoz identifies in queerness, a resistance against conforming to cultural mandates of labour and sacrifice, a stalled time imagining a place that is not yet there.

'Adolescents repeatedly watch, listen, and learn' (Seltzer 1989: xxiii), they are both distracted but attentive, seeking out new suitable ideals to align to their fragmented conception of their selves. The lapse into 'a world of dreams and ghosts' is marked by unusual absorption into self-curated mass culture, devouring innumerable forms of print and electronic media: books, magazines, television, films, music, etc. (Larson 1995, Wolf et al. 1972).[40] Notably during this period, sound and vision is especially sensitised and 'the mode of thought is pictorial and by images' (Hall [1904] 1919: 313). This transformation sees a shift in behaviour, involving periods of solitary introspection; the adolescent withdraw themselves from their immediate surroundings inhabiting a personal realm of self-exploration, typically their bedroom, to cultivate a private self (Larson 1995). French artist, writer, designer, and filmmaker, the so-called 'avatar of adolescence' (Savage 2008: 237), Jean Cocteau (1889 – 1963) in his novel *Les Enfants Terribles* (1929) provides the stereotypical description of the adolescent's bedroom: 'Every available inch of wall space was stuck with drawing pins impaling sheets of newspaper, pages torn out of magazines, programmes, photographs of film stars, murderers, boxers' ([1929] 2011: 18).[41] As identified among Crimp's 'Pictures Generation' artists being the first generation to grow up watching television (Tumlir 2013), the later childhood of the artists gathered here in this project may be said to have been saturated with already-made pictures. Despite the quest for novelty, through their search for an authentic self, the majority of adolescents, much like the artists gathered here, seek out to images packaged by popular culture (Larson 1995). Again, apropos the gathered artists, while most of

[40] And since the late 1990s when the Internet become broadly available this trend has shifted to online sources of media.
[41] Sontag states that the personality of many of the works by Cocteau is camp ([1964] 2009).

these adolescent idealisations are contemporaneous figures of television, screen and music, historical figures are also used (Wolf et al. 1972).

Hall observes that the adolescent appetite for culture is aroused 'to have the feelings stirred' and that 'the desire of knowledge was a far less frequent motive' ([1904] 1919: 478). This correlates with more contemporaneous findings that adolescents' use of popular culture for intentional sensation seeking increases significantly upon entrance to adolescence (Arnett 2006). Much like Diderot's sentimental demand to be aesthetically touched and astonished [2.iv], the adolescent also seeks the provocation of feelings. Certainly, Eisenstein's concept of sensuous thought is pathos driven ([1940-6] 1986) [2.iii]. Adolescents are discovering their passions, with Muñoz viewing the relationship with popular culture as 'the stage where we rehearse our identities' (2009: 104). In a somewhat schizoid fashion with past and future orientations, the adolescent conceives of multiple 'possible selves', which are idealised personas they would very much like to become, along with the people they could become, as well as those undesired selves they are afraid of becoming (Markus and Nurius 1986). Like looking through a series of masks or dragging up in different guises, adolescents temporarily trial and inhabit other identities, which brings to mind, as noted earlier [3.i], the fact that faces sometimes reappear in these collected artistic practices e.g. *Sandwichman* and *Cameo* [Figures A.7 & A.14] both share the same, or similar features but sporting different headwear. This summoning of potential perspectives might be considered an inference to Vischer's association of ideas [1.ii, 3.ii] or a delayed denouement, allowing this world of dreams to unfold and run its course through an inventive array of what Barthes refers to as 'dilatory' narrative strategies: deliberate evasion, distraction, suspension, detour, digression, and so on (Barthes [1973] 2002: 75-6, Gordon 1999).

Conspicuously, listening to music reaches its peak during this period and is one of the clearest and most obvious manifestations of the demarcation of a solitary cultural and personal space (Larson 1995). Again, the choice of music is brimming with high-level sensation, lyrically evoking emotional imagery of adolescent concerns surrounding autonomy, identity, and sexuality (Larson 1995). The identification with particular styles of music has been shown to precipitate youth subcultures as a means of establishing solidarity and connection with peer groups (Hebdige 1979). Indeed,

Muñoz's theoretical writings on queerness drew upon his own adolescent experience of rejecting his inherited Cuban exile culture and instead imaginatively living in the 1980s LA punk scene experienced remotely in suburban South Florida though records, magazines and local punk clubs (2009). Punk rock for Muñoz had a utopian function, its scene:

> helped my proto-queer self, the queer child in me, imagine a stage, both temporal and physical, where I could be myself or, more nearly, imagine a self that was in process, a self that has always been in process of becoming. (2009: 100)

A similar emphasis in sensation and establishment of adolescent connection is evident in the music-based genesis of the Goth subculture during the late 1970s/early 1980s from the aftermath of the diminishing UK punk scene [1.iii]. As Muñoz notes, punk rock's aesthetic was 'the celebration of an aesthetics of amateurism' (2009:106) and the Goth scene may be seen as a continuation of that spirit of amateurism. Initially, the emerging Goth scene had been dubbed 'positive punk' by the *NME*, seeing it as a re-evaluation of the original punk without the original's sneering call for anarchy, offering instead a chance of 'personal revolution, of colourful perception and galvanising of the imagination that startles the slumbering mind and body from their sloth' (North 1983, n.p.). Proliferated by a range of bands including Joy Division, Bauhaus, Siouxsie and the Banshees, The Cure, Cocteau Twins, and Sisters of Mercy, Goth bands as they were eventually known, emphasised brooding, impressionistic sound atmospherics. Despite the initial 'positive' designation, their distinctive lyrics drifted toward lugubrious themes of alienation and grandiose glorification of suffering. Echoing Worringer's assertion that 'fermenting popular consciousness' of the Gothic spirit could not be permanently suppressed [1.iii], the forces of light and darkness characterising Goth music and subculture are found 'deep underneath, bubbling, steaming, fermenting' in everyday experience (North 1983, n.p.).

Befitting their namesake, such Goth bands exhibit a reverence for reference, displaying influences from Gothic novels of the nineteenth-century as well as twentieth-century Gothic film and television, especially those of B-grade quality (Hannaham 1997). While other youth subcultures often tend toward straightforward

angst-ridden exuberance or rebellion, Goth is decidedly more bookish, further evoking writers such as the archetypal adolescent Arthur Rimbaud (1854 – 1891), Paul Verlaine (1844 – 1896), Charles Baudelaire (1821 – 1867), Fyodor Dostoevsky (1821 – 1881), and Albert Camus (1913 – 1960) (Roberts et al. 2014) and, as indicated in the band names listed above, Weimar Republic art schools, and the aforementioned Jean Cocteau. Rimbaud, Verlaine, and Baudelaire are considered typical examples of the *poète maudit* [cursed or condemned poet] listed in Kelley's *Urban Gothic* [1.iii]. The experience of listening to a quintessential Goth track has been described as 'totally immerc[ing] yourself in music, the consuming power of the song. […] The lyrics are of a vampire nature and intoxicate you' (Hannaham 1987: 114). For the Goth subculture, the visual is as important as the sonic with a distinctive sartorial style of prominently dyed black hair and clothes with pale faces and heavily makeup eyes, which in extreme cases verged on clown-like appearance. Pulled together from a confusion of other styles, more extravagant, campy cultivations of the Goth clothing are modelled from somewhat arbitrary versions of historical dress, calquing elements from medievalism, Victoriana, nineteenth-century dandyism, pre-Raphaelite romanticism, silent cinema vamps, and so on (Roberts et al. 2014). The Goth look has become an instantly recognisable marker for adolescent angst and outsider status thereon in. Designed to draw attention the description of the highly affected Goth attire brings to mind Barthes's third meaning in disguise [3.ii]. Somewhat paradoxically, adolescent subcultures such as Goth, in their reach toward popular culture, may be understood as 'collective expressions and celebrations of individualism' (Hebdige 1979: 79). However, as noted in Chapter 1 [1.iii], unlike other subcultures such as punk, mods, and skinheads, Goths are less aggressive and have a 'softer, more accepting, "feminine" cast' (Hannaham 1997: 114), being frequently viewed as 'mostly gentle, sensitive souls' (Roberts et al. 2014: 133). Certainly Goths lack a machismo mentality and is visual diversity and themes appear to appeal to a non-gender specific camaraderie. Since the establishment of this subculture, Goths have been subjected to a considerable amount of violence, including the unprovoked, tragic murder of Sarah Lancaster and the beating of her partner Robert Maltby in Lancashire, 2007. In response to this high-profile case and similar reported incidents, the Greater Manchester Police now consider attacks on members of subcultures as hate crimes, the same manner in which offences

motivated by prejudice on the basis of race, religion, disability, sexual orientation, or transgender identity are registered (BBC 2013).

Subculture exalts otherness, and 'adolescents are... among others…' (Kristeva 1990: 23). The etymology of 'subculture' is loaded with subversive mystery, suggesting subterranean secrecy (Hebdige 1979). This secrecy would appear to service the exclusion of parental understanding and the impending rule of adulthood and there has always been a generational concern over the youth of the day. Largely moralistic, as indicated in the subtitle to his opus*,* Hall finds the tainted effect of the more troubling elements of unsuccessfully transformed adolescence, including among others, 'hoodlums [loafing youth], rowdies [unruly], hoboes [travelling tramp], vagrants, vagabonds, dudes [dandy or a fop]' (1904: 319, [OED 2014]). In yet another list of the damned, Hall's roll call shares the same outlaw qualities of previous roll calls [2.iv, 3.i], with several of these ne'er-do-wells again possessing a wandering character. An element Hall presages in the modern concern towards adolescence is the harmful effects of the media (Arnett 2006). In 1904, for Hall, the culprit was print media, where the imagination is 'inflamed by flash literature and "penny-dreadfuls"' (1904 [1919]: 398-99). Penny dreadfuls were cheap, florid and highly illustrated booklets sold on the streets, popular with the Victorian public, often telling Gothic tales and were significant, in their graphic printed style, toward the visualisation of the Gothic genre (Warwick 2014). From the very inception of a recognisable Gothic literature genre in the late eighteenth-century such tales were greeted with critical suspicion as puerile and immature fantasies that potentially perverted the minds of impressionable readers (Townsend 2014). Gothic expression has been described as 'a perfect haven for adolescence […] [it is] regressive, even juvenile' (Williams 2007: 15).

Gothicism, for Worringer, 'with its morbid differentiation, with its extremes and with its unrest' was 'the age of puberty of European man' ([1908] 1953: 115). Relating the mood of Gothic form to the expansive feelings of youth, as quoted in Chapter 1, Worringer states: 'Here it is only necessary to think of the exaggerated pathos of the period of puberty when, under the pressure of critical inner adjustments, ecstatic spiritual longings manifest themselves in such uncontrolled fashion' ([1911] 1957: 80). In this exalted mid-way position 'the inner and outer world are still

unreconciled' (Worringer [1911] 1957: 81). Pathologically, adolescence, *vis-à-vis* the Gothic where 'everything becomes weird' (Worringer [1911] 1957: 81), represents a fantasised world of inverted boundaries; the body provides 'a terrain where what is inside finds itself outside' (Punter 1988: 6). For instance, interior biological changes are reflected, like acne, menstrual blood, change in body shape or the exhibition of inner awkwardness or frustrated rage, while what we desire should be visible outside, such as dreams, attractiveness, and anticipations remain resolutely inside and hidden (Punter 1988).[42] The threatened sense of exposure and awkward self-consciousness means that the adolescent is especially liable to the experience of embarrassment, and this period is often accompanied by embarrassing symptoms such as blushing, blanching, sweating, fumbling, stuttering, quavering speech, hesitating movement, and malapropisms (Modigliani 1969, Salvato 2016). Embarrassment's pulsations are perceived as quintessentially adolescent in nature, whereby embarrassment's force rises from its imbrications with the experience of novelty and unfamiliarity, issues of privacy, and chronic awareness of others' evaluations (Salvato 2016).

Charlie Fox, in his collection of essays, *This Young Monster* (2017a), equates this inside/outside dichotomy as an acute means to consider what a monster represents: something from the mind manifesting itself three-dimensionally.[43] Fox believes that 'the title "monster" should be reclaimed in a spirit of punk triumph to become a great honour' and in attempting to realign the idea of monstrosity he locates it in outsider figures such as director Rainer Werner Fassbinder [3.i], performance artist Leigh Bowery, nineteenth-century *poète maudit* Rimbaud, among others, along with the artwork of Cindy Sherman [3.i] and Larry Clarke (2017a: 21). Fox names adolescence, in a term appropriated from Nabokov, 'monsterhood', stating that

[42] As elaborated earlier, the anxiety of boundaries, particularly during adolescence, lies at the very heart of Adrian Stokes's schism between modelling and carving sensibilities [2.i].
[43] During the late stages of writing up this thesis, Charlie Fox's twin curated exhibitions 'My Head is a Haunted House' and 'Dracula's Wedding' opened at Sadie Coles HQ and RODEO galleries London, 5 June – 31 August and 5 June – 14 August 2019, respectively. Continuing themes explored in *This Young Monster,* the exhibitions similarly draw from Fox's obsessions cultivated during his adolescence living in suburbia. The Sadie Coles HQ press release couches their more extensive exhibition as a response to horror; I would counter this to claim that both shows imbue a Gothic spirit as indicated in their titles. While horror can be Gothic, pure horror – in particular slasher films – are concerned with senseless chaos and violent murder in comparison to the emotionally and intellectually disquieting Gothic mood.

‘everyone experiences monsterhood in their teens, the body mutates, new chemicals flow through your veins, parents turn loathsome, good behaviour goes to hell’ (Fox 2017a: 29). Certainly, like Owens’s allegory that encodes two contents in one [3.i], the adolescent is monstrous occupying the threshold between childhood and adulthood. Unsurprisingly, this likely explains why those ‘dealing with psychic detritus that comes with adolescence’ favour monsters and the Gothic (Fox 2017a: 204). Mary Shelley's *Frankenstein* forms an obvious connection to adolescence with the monster providing a ‘metaphor for the relationships between youth and the people and forces that shape them’ (Savage, quoted in Colón 1997: n.p.). Fox proposes that if vampires occupy a role in the erotic life of adolescents as cultivated loners, then *Frankenstein’s* monster is their nightmarish queer counterpart (2017b).[44] As a sensitive misfit spurned by his father, misunderstood by the broader society, and unable to reproduce, Shelley’s monster is an ‘experiment in empathy for the supposedly unlovable, continuing the queer tradition of sympathy for the Monster’ (Fox 2017b: n.p.). Shelley’s *Frankenstein* confirms a further connection in that the monster, like the cute, also facilitates the construction of familial relations (Halberstam 1995).

The adolescent, like Worringer’s medieval man, without a ready solution to its restless confusion disburdens itself into the ‘temporary freedom’ (Punter 1998: 13) and ‘intensified play of fantasy’ of the Gothic psyche to transform a ‘heightened and distorted actuality’ (Worringer [1911] 1957: 81). The adolescent lapse into Gothic literature, film, and music to connect with their inner-experience is a direct experience of the transitory moment, immersed in the visual and emotive qualities of the particular artwork in which they are engaged. Such repeated encounters fall into Freeman’s ‘timeless’ time, whereby focusing on the emotional-value, any historical narrative surrounding the artwork is sloughed off in this experience, further aligning with the idea of presentness [2.ii]. Kristeva asserts, however, that the adolescent is not a researcher but a believer – enthralled by the absolute, the adolescent has absolute faith that an idealised other exists and as such may be characterised as potentially fundamentalist (Kristeva [2005] 2007). Again, as indicated in the subtitle

[44] This follows on the previously presented queer interpretations of *Frankenstein’s* monster by Creed [2.iv] and Freeman [3.iii].

to Hall's study of adolescence, this is also a period where there is a tendency for faith and the ideals of religion to be either enthusiastically adopted or emphatically rejected. Hall exhaustively lists historical accounts of adolescent conversion among some forty-six canonised saints, including the epiphany of St Francis of Assisi [3.i]. This propensity for belief, over-enthusiasm and fanaticism further bears with intimate investment attachment of amateurism discussed earlier [3.iii].

Although empathy is malleable across a lifetime, research has demonstrated that empathy-related abilities that emerge during the early years of life develop in more complex forms in childhood and particularly adolescence (Allemand et al. 2015). As a developmental period of heightened vulnerability, empathy would appear to be particularly essential during this time in order to adjust and measure the associated number of physical and physiological changes combined with new individual social and contextual transitions (Allemand et al. 2015). Empathetic capacity is seen to correlate to the experience of embarrassability, whereby the more empathetic someone is, the more sensitive they will be of others' negative evaluation (Modigliani 1969). Further, it is suggested that empathetic investments made during this formative time have long-term consequences for the individual beyond their adolescent years (Allemand et al. 2015). This would appear informative not only for moral reasoning and social behaviour but also the development of aesthetic attitudes and taste. The adolescent's decent into self-absorption has been defined as 'narcissistic isolation' (Blos 1962: 92). Interestingly, Kristeva in *Tales of Love* (1983) relates empathy, referring to the original nineteenth century writings on *Einfühlung*, with narcissism through the tale of the mythical Greek adolescent Narcissus ([1983] 1987). As told in Ovid's *Metamorphoses*, the handsome youth Narcissus, having spurned the '"normal" sexual relations' (Muñoz 2009: 133) of his many admirers, one of these deluded lovers, the wood nymph Echo, prays 'So may he himself love, and so may he fail to command what he loves!' (Ovid [c.A.D.8] 2000: 402-436). Having heard this plea, Nemesis, goddess of revenge, accordingly caused Narcissus to become enamoured with his own reflection while over a pool of water:

> While he desires to quench his thirst, a different thirst is created. While he drinks he is seized by the vision of his reflected form. He loves a bodiless dream. He thinks that a body, that is only a shadow. He is

> astonished by himself, and hangs there motionless, with a fixed expression, like a statue (Ovid [c.A.D.8] 2000: 402-436).

Endlessly absorbed in the image, the frustrated Narcissus desired to escape his own body and eventually perished in love, later transforming into a flower.[45] The term narcissism is generally used negatively to denote pernicious vanity, inordinate self-centeredness, or autoeroticism. Contrarily, in relating it to empathy, Kristeva viewed narcissism positively, not as a self-obsessive rejection of others but as an inclination toward the other (Nowak 2011). Returning to the original myth, Kristeva reminds us that Narcissus believes he is looking at a beauteous shade, he wants otherness, something from the outside world, not himself:

> He Loves, he loves Himself — active and passive, subject and object. *The object of Narcissus is psychic space; it is representation itself, fantasy*. But he does not know it, and he dies. If he knew it he would be an intellectual, a creator of speculative fiction, an artist, writer, psychologist, psychoanalyst ([1983] 1987: 116; original emphasis).

In this sense, through the identification of the subject with the object of love, narcissistic inner life, along with empathetic introspection, leads to a relationship with others and enlarges inner life (Kristeva [1983] 1987, Nowak 2011). However, as Kristeva seems to suggest, unlike Narcissus who could have gone on to fulfil any number of creative professions, the subject needs to be aware of narcissistic self-love and what their object of desire is; that one needs to know oneself, not to refuse one's own image. In Kristeva's formulation, empathy is conscious and self-directed, involving a critical, reflective choice of its object (Nowak 2011). It has further been proposed that the 'narcissism of humanity can be seen in our tendency to anthropomorphise' (Laird and Porter 2018: 18), with anthropomorphism forming another underlying foundation to empathy [1.ii, 2.i]. Aligning with the idea that empathy occurs outside of regulated time [2.ii], Muñoz views narcissism as participating in 'the modality of contemplation that is an interruption in the mandates of labour, toil, and sacrifice' (2009: 137). Ovid's Narcissus for Muñoz exerts the

[45] The Narcissus is a genus of plants that include common species such as the daffodil. They are predominantly perennial plants flowering in the spring, with their bulbs lying hidden and dormant out of season.

queer aesthetic of refusal to repressive social order. Similarly, for Eisenstein '*Metamorphoses* is a direct protest against the standardly immutable', and he finds that 'in leafing through Ovid, several of his pages seem to be copied from Disney's cartoons' ([1940-6] 1986: 43, 40). Through Kristeva's claim that narcissistic experience is a 'necessary foundation for art', the regressive isolation of adolescence opening up 'the space of thought to the labyrinthian and muddy canals of an undecidable sailing, of game-playing with fleeting meanings and appearances, with images' ([1983] 1987: 133, 136) is a necessary path to artistic discovery.

In adolescence, where 'sensations are more objectified and their pleasure and their pain effects are more keenly felt' and 'there is a new sense esthetic or enjoyment of the sensation itself for its own sake' (Hall [1904] 1919: 2). Readily aligning with the earlier discussion surrounding sentimentalism [2.iv], Hall names adolescence as 'the age of sentiment' (1904: xv). Among the lack of critical attention afforded to sentimentality, I. A. Richards' *Practical Criticism* (1930) retraced its stock, vague responses from an aesthetic perspective, announcing the adolescent as 'sentimentalists *in excelsis*' (1930: 258). Identifying three distinct senses associated with the subject, sentimentality, for Richards, was an issue of appropriateness: the response may be either quantitatively 'too great for the occasion', or qualitatively unrefined and 'crude' (1930: 257-8). Alternatively, this improperness may be born from a fixed set of thoughts and emotions, formed through past experience, connected with a central object of interest that becomes dislocated or abstracted:

> A response is sentimental when, either through the over-persistence of tendencies or through the interaction of sentiments, it is inappropriate to the situation that calls it forth. It becomes inappropriate, as a rule, either by confining itself to one aspect only of the many that the situation can present, or by substituting for it a factitious, illusory situation that may, in extreme cases, have hardly anything in common with it. (Richards 1930: 261)

In this third sense of sentimentality, Richards exemplifies how the horrors of war can be shifted to reminisce about camaraderie, unhappy childhood school days being recalled fondly, or retaining affection/awe for an object or person that has subsequently become exhausted or demystified, for instance. Adolescents are the greatest sentimentalists, more so than the singularity of young infants or the over-

experienced adult, because they are too susceptible to over-indulgence, the floodgates of their emotions too easily raised (Richards 1930). This suggests that sentimental response largely takes hold in adolescence, but that it is linked with genuine emotion and is not calculated or spurious. Richards believes one of the defects of sentimentality is the result of inhibition, such that in the examples he provides of a man remembering his childhood as a lost paradise or the veteran equating war with camaraderie, is probably because he is afraid to consider its other negative aspects (Richards 1930). This, however, does not fully equate with the adolescent experience as this represents a chaotic period of both fear and expansiveness, with everything in the mind happening at once, suggesting a lack of inhibition. The actual inhibition of adolescence is the distortion or suppression of reality. Perhaps the association of sentimentality with adolescence is due to the over-experienced adults' lack of proximity to this time and desire to distance themselves from the embarrassments of youth. As stated earlier, adolescents repeatedly watch and listen, replaying images and sounds that are important, or they especially empathise with, over and over such that they become ingrained. Sentimentality then is a persisting system of dispositions or tendencies to feel a certain way (Richards 1930).

Writing specifically on adolescence, Kristeva understands this period 'less as an age category than an open psychic structure' (1990: 8), after all, she believes in all of us there is 'a perpetual adolescent' ([2005] 2007: 725). In Kristeva's open system, adolescence has a permeability in which 'frontiers between differences of sex or identity, reality and fantasy, act and discourse, etc., are easily traversed' which are echoed in the fluidity mass media uses (1990: 9). The adolescent has the right to the imaginary, while the 'adult will have the right to this only as a reader or spectator of novels, films, paintings […] or as an artist' (Kristeva 1990:11). Therefore, through the work of a perpetual subject-adolescent, 'we owe […] part of that pleasure called "aesthetic"' (Kristeva 1990:11). The persistent adolescent impulse in art is neither a childish regression nor 'commercialised persona of capitalist desire that defines youth-obsessed media'; instead it is a state of being which 'mythic space is best created: fluid and fluctuating, awkward and antagonistic, creative and experimental' (Momin [2004] 2007: 53). Dinshaw suggests that 'adolescence is a permanent

condition, not a passing stage of life' (2012: 5).[46] Hall proposes that one of the markers for 'gifted people' is that 'the plasticity and spontaneity of adolescence persists into maturity' (1904: 547). The artists gathered here maintain this open realm of possibility, preserving continuity between childhood obsessions and adolescent sensitivities into their adult work. They recognise themselves in the otherness of adolescence and affirm themselves and the work as such. Tabish Khair questions, in the Gothic tradition, whether the Other can be 'anything but the obverse of the Self or its juvenile/deviant version' and if so, is the Other bound to the juvenile, anything but a threat to be reduced (2009: 169). Rather than attempting to flee or repress the Other, these artists, as in Kristeva's theory of empathetic narcissism, are inclined toward it via the adolescent values attached to the private realm with its history of secrecy, threat and escape. As Eco asserts, looking at the Middle Ages is concomitant to examining our own in-between middle ages of adolescence; to understand our present adult neuroses we must reconsider the primal ruins ([1973] 1995).

In addition to the aesthetic of the artist's practices gathered here, an adolescent spirit also pervades the conceptualisation of several of the theoretical positions and literary references throughout this study. As noted earlier, Muñoz's theories of queer hope are derived from his adolescent experiences. Stokes's deference toward carving was formulated during an adolescent trip to Italy, while his troubled relationship to modelling seems likely to have been forecast by his own struggles with his sexuality during this period [2.i]. Benjamin's oeuvre was forecast by childhood memories [3.i & 3.ii] and during adolescence his passion was the idea of youth itself being actively engaged with the German Youth Movement that ideologically informed his mature

[46] Dinshaw in this quote is specifically referring the singer Morrissey of The Smiths [see 3.iii, n.37]. The title of her book *How Soon is Now?* is lifted from a Smiths' song of the same name about shyness, longing and questioning the present. In the earlier footnote I suggested that the image of Tymon in *Black Sheep* may be a fitting image to accompany this single. *How Soon is Now?* was originally released as a B-side in 1984 and then belatedly released as a single in its own right the UK in 1985. The eventual cover image featured teenage actor Seán Barrett (b.1940), seen with his head bowed and praying, in a still from the film *Dunkirk* (1958). The sleeve was banned in the US as it was intimated that the actor was holding his crotch in the photograph, like Laura Ford's *Headthinker II* [3.i, n.26]. The song was covered and released as a single in 2002 by Russian teen, pop duo, t.A.T.u., who are perhaps best remembered for deliberately courting a lesbian image in order to gain publicity.

work (McCole 1993).[47] In adolescence, Eisenstein developed an 'irresistible need to draw' which he continued until his death, with his early drawings being graphic and abbreviated caricatures that delighted in animal-human comparisons, which anticipate his subsequent film work with their comparisons and juxtaposed imagery but also his concept of plasmaticness [2.iii] (Goodwin 1993: 17). Paget/Lee turning to her memories 'from childhood and adolescence' identified that this was the period of time she first formulated her ideas of emotional aesthetics, noting that in her aspiration to become an art writer she 'began to take on the mental habits of such a career around fourteen or fifteen' (Lee [1903] 2018: 24, 32). Shelley wrote *Frankenstein* at the age of twenty and was nominally an adolescent in Hall's schema. The genesis and writing of Vischer and Worringer's doctoral theses, which form their respective first publications on empathy, also fall within Hall's time frame. As Worringer admits in the foreword to Herbert Read's English translation of *Form in Gothic*, he is best known for his doctoral work *Abstraction and Empathy* and its Gothic follow-up, whereby, stated in the third person, the 'youthful exuberance of his early works [have] overshadowed the continued efforts of his maturity. […] an opportunity is offered to a new generation [in the English translated edition] to be young again, together with him, the author' (Worringer [1956] 1967: xv). In his fragmentary, almost-memoir *Roland Barthes by Roland Barthes* (1975) the theorist states that 'only the images of my youth fascinate me' which he notes 'was an awkward one'. Written through memories and flashbacks, it is 'not the irreversible' that Bathes discovers in childhood but 'the irreducible: everything that is still in me' ([1975] 1994: n.p.). Establishing a 'secret system of fantasies which persist from age to age' Bathes details long periods reading while convalescing during his youth, an early obsession with Andre Gide, an adolescent desire to be a writer, and so on ([1975] 1994: 99). Bathes equated adolescence as a time of 'panic boredom', which continued throughout his life. Boredom for Bathes was his intellectual restlessness aligning with his idea of amateurism [3.iii]. For Fassbinder, during his adolescence blighted by parental discord and political unrest, cinema offered a substitute world, a

[47] The middle-class German Youth Movement, popular between the turn of the century and the outbreak of World War I, was an extremely varied phenomenon with numerous groups and factions but whose common ideas were centred around youth autonomy and cultural regeneration. At the age of thirteen, Benjamin began to attend the experimental, private Free School Community, which encouraged pupil self-government, established by maverick pedagogical reformer Gustav Wyneken. (McCole 1993)

'space of socialization, affect, identifications' (Elsaesser 1996:93). Crimp in 1967, a decade before 'Pictures', arrived in New York during his early twenties to investigate the preceding 1960s New York queer culture particularly the underground 'camp' filmmaker Jack Smith and early films of Warhol. His experiences of mingling with the Warhol crowd at the infamous Max's Kansas City, befriending artists, and participating in the burgeoning post-Stonewall gay culture informed his emphasis on 'queering the art discourse […] unmasking the fear of the feminine, the fear of the effeminate, in high modernist discourse' (Danbolt 2008: n.p.). Crimp's stuttered restructuring and repositioning of his 'Pictures' essays itself may be considered complementary to the gestatory adolescent condition.

In the same way that the method of temporal drag informs the practice of the gathered artists it also allies with the development of theoretical positions. Indeed, Freeman's temporal drag, identified as an artistic strategy to the practices gathered here, being grounded in queer identity theory, is foreshadowed by the retrospective coming-out narrative of adolescence (Gordon 1999). Perhaps unsurprisingly, not only may several of these theoretical positions be considered to have an adolescent grounding, many of the theorists cited can be identified as sexually ambiguous or queer. Kathryn Bond Stockton in *The Queer Child* (2009) maintains that all children are queer, in accordance with the expanded linguistic definition of queer: strange, unconventional, arousing suspicion, 'gay'. In a society that acknowledges that children require training and parental guidance in order to fulfil normative destinies there is a conception that children are always already queer, or 'not-yet-straight' (Bond Stockton 2009: 51). This relation to the child could be compared to the aesthetic of cuteness [2.iii], simultaneously reinforcing infantilism and precocity, whereby the child is rewarded for being cute but also taught to recognise and enjoy cuteness, mimicking parental delight (Harris 1992). Bond Stockton seeks to delay the vertical metaphor of 'growing up' by maintaining that growth is also a matter of extension and volume, proposing instead the idea of 'growing sideways' such that the width of a person's experience, ideas and desires may pertain to any age, bringing adults and children into lateral contact. Bond Stockton suggests that aesthetic representations, film and novels, in their inventive forms, provide simulators for questions public cultures seem incapable of encountering. The 'queer' child that cannot relate to their presumptive destinies, make, as demonstrated among

these artists and theorists referenced, substituted sideway relations, finding themselves during adolescence in the cultural forms Bond Stockton examines.

I have sought to understand the formation of the gathered works, their genesis, or more generally their origins and starting points via their referents. Benjamin, in relation to origin, asserts that, although concerned with history, it has nothing to do with genesis. Origin does not describe the beginning by which something came into existence, but rather describes:

> that which emerges from the process of becoming and disappearance. *Origin is an eddy in the stream of becoming, and in its current it swallows the material involved in the process of genesis.* That which is original is never revealed in the naked and manifest existence of the factual; its rhythm is apparent only to a dual insight. On the one hand it needs to be recognized as a process of restoration and reestablishment, but, on the other hand, and precisely because of this, as something imperfect and incomplete. (Benjamin [1963] 2006: 46; emphasis added)

The origins of these gathered works does not remove itself completely from what is actually seen, but is related to both their pre-history but also their subsequent post-development (Benjamin [1963] 2006), it is suspended somewhere in the middle. In recourse to Benjamin's classification of semblance at the opening of this chapter, Massumi understands that the semblance is 'the leading edge, in the present, of future variation, and at the same time a doppler from various pasts' (2011: 49) or as Coleridge, cited by Hall, writes:

> Oft o'er my brain does that strange fancy roll
> Which makes the present (while the flash doth last)
> Seem a mere semblance of some unknown past,
> Mixed with such feelings, as perplex the soul (Coleridge 1796)

The German term for 'sculptor', *bildhaur*, is etymologically based upon *bild*, which means 'picture', but traces back to the verb 'to form' (Cullinan 2015). In this sense, with their piled-up meanings and images, both the artists and beholder may be considered sculptors or picture formers/makers in the physical and mental modelling of these works. Paraphrasing Crimp, the obsessional manipulation of referent images reinforces the resultant sculptures' otherness but their meanings are never fully

revealed and works remain objects of discovery – this otherness is more than simply the different subjectivity of the artist but also the viewer's relation to otherness in the world ([1978] 2008, Earnest 2016). This otherness as demonstrated is queerly temporal: not only does this involve the process of temporal drag, and the time spent in making, but the works are about time, the time of absorption (both in their depiction and contemplation), the time of memory, the time of adolescence, and the temporality persistently bound in both empathy and the Gothic.

Chapter 4: The Encounter

4.i Between the Lines

This final chapter shifts attention to consider the process involved in the encounter with the gathered artworks. That is, the experience of presentness through the sculptures' affects, the mental modelling of picturing. Attention to disguise, drag, the mask, costume, concealment, and camouflage are called upon repeatedly throughout the positions presented thus far, the works are never nakedly revealed, and their experience is internalised, involving an imaginative engagement. This is a recursion to the same persistent question posed by Kelley introduced in Chapter 1 regarding what lies beneath the surface of the clothed sense of the 'Gothic', a term, as I have argued, may readily be applied to the sculptures gathered in the project, extending the question to what lies beneath the experience of gothicness and empathy. In the preceding chapter, Benjamin suggested that the origin of the works, which I have applied to the works' concealed semblance, is in the process of becoming, while the queer, regressive tendency of the works is also a state of being not-yet or becoming. In this chapter, I relate this sense of becoming to Deleuzoguattarian philosophies, arrived at via Worringer and his concept of the Gothic line, orienting this threshold of middle space to Massumi's concept of mutual inclusion in response to the reoccurring binary positions presented throughout the thesis. Becoming and its attendant affects are then used to reconsider empathy's mode of engagement, realigning the original aesthetic formulation of *Einfühlung,* which in turn enacts a Gothic feeling of fragmented trauma.

Benjamin's writing on semblance, beyond being veiled, explains that:

> No work of art may appear completely alive without becoming mere semblance, and ceasing to be a work of art. The *life quivering* in it must appear petrified and as if spellbound in a single moment. The life quivering within it is beauty, the harmony that flows through chaos and—that only appears to tremble. What arrests this semblance, what holds life spellbound and disrupts the harmony, is the expressionless. ([1919-20] 1996: 224; emphasis added)

The 'expressionless' Benjamin refers to, is the beholders' experience that engages with the semblance and its sense of quivering life. Benjamin goes onto state it is the

expressionless that 'completes the work by shattering it into fragments, reducing it to the *smallest* totality of semblance' ([1919-20] 1996: 225; original emphasis). Longo, commenting on his *Men in Cities* series [3.i], proposed: 'If you took the clothes off the people in my drawings and you wanted to see what was underneath them, you wouldn't see flesh, *you'd see lines. Notations of movements, abstract tensions*' (Price 1986: 88; emphasis added). If one were to excoriate the outer surface or shatter these gathered sculptures, they would actually reveal lines underneath – a framework of reinforcement and armature scaffolding. As exposed in Althamer's *Self Portrait as the Billy Goat* [Figure 3.21], this hidden framework would be especially evident in my own practice, along with Ford's jesmonite bodies and Rondinone's fibreglass clowns, where the hollow forms are internally laminated by a mesh of polyester fibre strands laid over one another multi-axially to strengthen and confer the works' forms. Like Benjamin, Longo is speaking about the encounter with the work; these are internal, virtual lines. Longo likens the action of these lines to all-over abstract, drip paintings of Pollock (Price 1986) and as noted in Chapter 1, Greenberg describes Pollock's paintings as having a Gothic quality [1.iii].

Recapitulating the introduction to Worringer's aesthetic theories [1.ii, 1.iii], artistic will, activated by the dominant psycho-existential needs of a culture, is composed by the confrontation of twinned, antithetical urges: abstraction and empathy ([1908] 2014). Finding contradictory union in Gothic sculpture, Worringer developed the avatar of the 'Gothic or Northern line', a phenomenon where both the urges of abstraction and empathy exist ceaselessly in an impure co-mixture ([1911] 1957). Describing the linear language of the plaited ribbon Gothic ornamentation, as illustrated on the original Reinard Piper book cover of *Abstraction and Empathy* [Figure 4.2], Worringer cites Karl Lamprecht's *Initial-Ornamentik*:

> Here they run parallel, then entwined, now latticed, now knotted […] Fantastically confused patterns are thus evolved, whose puzzle *asks to be unravelled*, whose convolutions seem alternatively to seek and avoid each other, whose component parts, *endowed as it were with sensibility*, captivate sight and sense (Lamprecht 1882, quoted in Worringer [1911] 1967: 40; emphasis added).

Lamprecht's borrowed description characterising the Gothic line has a sense of fluency and movement, it is certainly not fixed or resistant, bearing with both with

the method and concept of modelling. It would seem that Lamprecht is detailing a relief decoration, which when used as a vehicle to examine empathy and the Gothic in Chapter 1 highlights the sense of involved complication bound within these densely modelled ideas, with their twisting structures that turn back on themselves, creating obscured recesses. Interestingly, the book cover of Freeman's *Time Binds* (2010) [Figure 4.3], featuring a detail of a Laura Sharp Wilson's painting *No Signs for Utah* (2008), echoes the Reinard Piper cover but moreover encapsulates Lamprecht's description of latticed and knotted lines. No reference is made to Sharp Wilson's painting, nor Worringer, in Freeman's text and presumably this detail was chosen to illustrate the interlaced connectivity of history, along with the gaps in-between, in Freeman's idea of temporal drag. These book covers coupled with Lamprecht's description prompt the interpretation of the Gothic line as queer, drawing on the eighteenth-century origin of the term to denote something '*oblique, bent, twisted, crooked*', illustrating the spatial metaphor bound within queerness, 'twisting and bending straight principles of common sense' (Cleto 1999: 12-13; original emphasis). Worringer goes on to describe the movement of the Gothic line, not dissimilar to a Pollock painting, as peripheral, covering the entire surface ([1911] 1959). Fried defines Pollock's use of the multidirectional lines, as delimiting nothing, being 'both nonrepresentational – what is usually termed "abstract" – and figurative at the same time', possessing 'pulses of something like pure, disembodied energy that seems to move without resistance through them' ([1965] 1998: 225, 223). Similarly, Worringer states that the Gothic line is essentially abstract and yet gives rise to the impression of vitality, calling upon the sense of self-enjoyment he aligns with empathy and organic naturalism associated with representational forms. Moreover, the intertwining Gothic line is 'labyrinthine. It seems to have neither no beginning nor end and above all no centre: there is a total absence of any […] guidance for the organically arresting feeling' (Worringer [1911] 1959: 56).

'Line' is highly coalesced term with numerous applications and meanings and in its earliest usage is derived from 'linen' or linen thread, with linen frequently used in the Middle Ages to 'line' the inner side of a garment, with other early derivations relating to a cord or string (OED 2014). Fittingly, as described in the preceding chapter [3.iii], Worringer arrived at his conception of the Gothic line through studying sculpted draperies, whereby 'drapery is already slowly *becoming* merely a

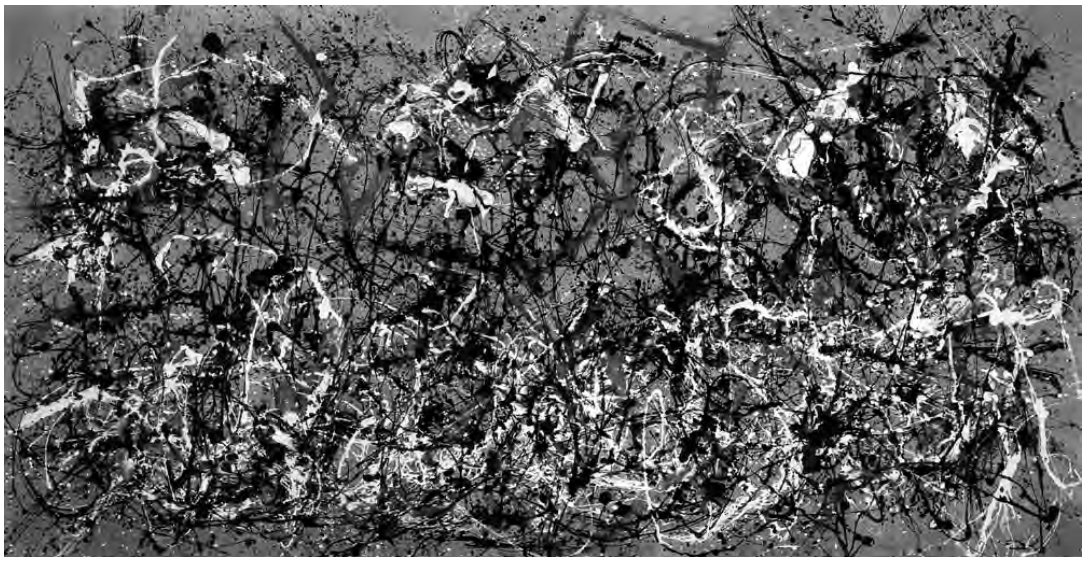
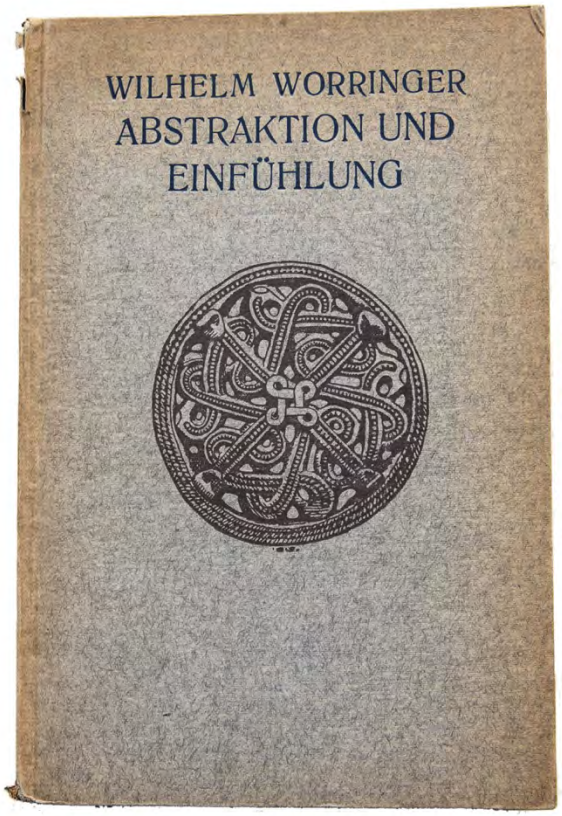
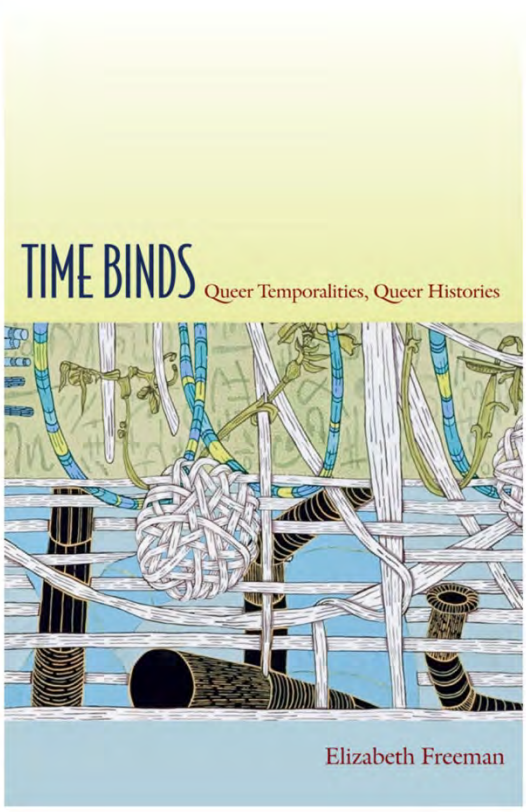


Figure 4.1: Robert Longo (2014) *After Pollock (Autumn Rhythm: Number 30, 1951).* Charcoal on mounted paper; 231.8 x 457.2 cm.





left-right

Figure 4.2: Wilhelm Worringer: *Abstraktion und Einfühlung (Abstraction and Empathy)*; 7th edition (1919); Munich: Reinard Piper. Cover artist: unknown.

Figure 4.3: Elizabeth Freeman: *Time Binds: Queer Temporalities, Queer Histories*; 1st edition (2010); Durham and London: Duke University Press. Cover artist: Laura Sharp Wilson (2008) *No Signs for Utah* [detail]. Gouche on paper; 61 x 56 cm.

substratum for these linear phantasies' ([1908] 2014: 116; emphasis added). As previously deduced, Worringer's restless Gothic line and the confused pathos it engenders, goes beyond characterising the decorative style of material forms – it is a lived experience of adjustment between human inner life and the outside world. It represents 'otherworldliness' or 'getting beyond' oneself, whether this 'consists in exaltation of ecstasy or in clinging to an alien ideal' ([1911] 1959: 115). The 'convulsive tension' ([1911] 1957: 114) Worringer assigns Gothic expression may be considered same 'abstract tension' Longo refers to, Eisenstein's 'plasmaticness', and Benjamin's 'quivering life', each located in experience between the midst of inner and outer positions.

Following the etymological basis of 'line', in a general sense a line usually it denotes a limit or boundary: a line of demarcation or a traced mark, an outline, but also a branch as in a line of descent, or line of work (OED 2014).[1] Repeatedly throughout this thesis, discussions have been located in implied binary structures, resisting sharply defined either-or positions – subject/object, self/other, past/future, surface/depth, childhood/adulthood, human/animal, masculine/feminine, high/low culture, disguise/authenticity, two-dimensional/three-dimensional. Vacillating somewhere in-between, the artworks and associated conceptualisation occupy what Worringer names an 'artful chaos of interrelated ideas' ([1911] 1957: 79, 82). I relate these areas of 'artful chaos' with Deleuze and Guattari's concept of 'zones of indiscernibility', whereby the overlap of differences bound within a single entity or situation is governed by the concept Massumi names 'mutual inclusion', in which contrary positions can co-occur without coalescing (Massumi 2014).[2] Massumi states that a simple synonym for differential mutual inclusion is 'life' (2014). As Worringer says of his dialectically foiled empathy and abstraction, they do not meld into a 'harmonious interpenetration of two opposite tendencies'; instead this is an 'uncanny amalgamation'. In mutual inclusion, like Worringer's Gothic line, 'the crisscrossing

[1] The OED (2014) lists thirty different variations of the word with numerous idioms and compound terms: to lines crossed, line of defence, lifeline, line of beauty, by the line, hold the line, between the lines, to bring into line, to lay on the line, step out of line, end of the line, line manage, hard line, dead line, bee-line, hot-line, waistline, skyline, strap-line, streamline, baseline, hairline, by-line, underline etc.

[2] Deleuze and Guattari's term 'zone of indiscernibility' is also variously referred to as a zone of: 'undecidability' (Deleuze [1981] 2003: 21), 'neighbourhood' (Deleuze and Guattari [1991] 1994: 19), or 'indetermination' (Deleuze and Guattari [1991] 1994: 173).

of differences of every kind' becomes 'so entwined as to be degrees of each other' (Massumi 2014: 34, 33). As such, these antitheses, considered as tendencies, as per Worringer's quote above, exist on a spectrum or continuum of continual variation; 'imbricated with one another all along the line' (Massumi 2014: 3-4). The all-encompassing nature of mutual inclusion to inscribe manifold binaries while respecting difference is inherently queer. A 'line' is ordinarily considered something that has no breadth, but as the illustrations of the book covers conceptually visualise, these virtual lines through their involvement become denser and wider [Figures 4.2 and 4.3]. The interlaced tendencies or antitheses 'resonate or interfere with each other', to either drag and prolong, boost and capture each other, or enter into a mutually beneficial symbiosis (Massumi 2014: 46). Mutual inclusion's expansive quality correlates with Bond Stockton's idea 'growing sideways' [3.iv], where she likens the queer child as a 'braided' entanglement of horizontal strands of connection in exquisite combinations (2009). These illustrations reveal that such lines are not straight progressions of tidy succession, but that they also create porous spaces punctuated with zones of messy intimacy and indiscernibility, suggestive of the spaces created in the imagination but remaining out of sight.

The degrees of mutual inclusion are expressed as orientations distributed as a gradient across their involvement of difference. Like Longo's description of balancing and combining historical and contemporary influences in the creation of his 'amalgamation of elsewheres' in the *Men in the Cities* series, the expression of these tendencies might be considered similar to a bandwidth: 'It was literally like tuning in [to] a station on the radio, you know when you finally physically feel it come in' (Price 1986: 97). This is the same reason why, as Ruskin identified, there is no one aphoristic Gothic form, instead it is expressed in degrees of 'gothicness', including characteristics of irregularity, restless changefulness and variety (Ruskin [1853] 2008), or Lipps stating that empathy is varied (Stueber 2010). Massumi views semblance as a '*form of inclusion* of what exceeds the artefact's actuality' (2011: 58; original emphasis). Accordingly, Benjamin too acknowledges that there are different degrees of semblance, the scale determined by 'the extent to which a thing has more or less character of semblance', whereby the semblance is greater the more alive it seems, or as Massumi would have it, the more mutually included it is ([1919-20] 1996: 224). In gothicness, empathy and semblance, their variation of expression is

dependent upon the transition of diametric components in mutual inclusion and their coherence is one of continued variation. Adopting Deleuzoguattarian parlance, I relate this variation as a multiplicity, where disparate elements are enveloped together by magnitudes occupying the entire continuum, with each change marking a change in nature of the whole ([1980] 1987). Multiplicity means difference. The zone of indiscernibility is thus not a zone of indifference, mutual inclusion 'interpenetrates without losing distinction' and is governed by the 'logic of *differentiation*: the continuing proliferation of emergent differences' (Massumi, 2014: 49, 50; original emphasis). For the Gothic, as well as empathy, being primarily involved in the encounter with the other, there needs to be an ineradicable difference present in order that the other be the other, indicating that the relationship is one of exchange in which to distinguish difference, rather than being a blur between two relations (Khair 2009).

Massumi's concept of mutual inclusion detailed in his book, *What Animals Teach Us About Politics* (2014), as the title suggests, argues that the difference between humans and animals exist on the same continuum. This idea connects with the eighteenth-century erosion of species boundaries discussed earlier in relation to sentimentality [2.iv]. Initially framing his argument of mutual inclusion around animal play, Massumi suggests that the zone of mutual inclusion is a ludic space where instinct turns to improvisation, which is transformative and in turn may be considered creative (2014). Indeed for Benjamin art is an 'interfolded' structure, where 'semblance and play form an aesthetic polarity' ([1936] 2002: 137).[3] Instinct for Massumi, is a lived intuition and a mode of thinking that is directly based on experiential qualities rather than what is represented; it has the capacity to surpass the given (2014). Instinct/intuition is a non-cognitive process grounded in the present through corporeal inheritance from the past, whereby play is a variety or carrier of instinct and a form of lived abstraction, a 'playing-out' of difference in the zone of indiscernibility (Massumi 2014).[4] Massumi places play and instinct, through their elasticity on an aesthetic spectrum, being qualitative excess lived purely for its own

[3] This coincides with Baldwin's positioning of the aesthetic experience of semblance with play in his conception of empathy [2.iv].
[4] Massumi's ideas of instinct and play follow the writings of philosopher Henri Bergson and anthropologist Gregory Bateson, respectively.

sake, the yield of which is a surplus of liveliness (2014). Massumi equates such surplus value as 'self-enjoyment', the same term Lipps had applied to the aesthetic sense of empathy [1.ii]. Furthermore, Massumi correlates instinct with what he refers to as 'animal sympathy', which may be 'translated into its faded human analogue: *empathy*. The epitome of this translation is found in melodrama', which plucks on the strings of feeling (2014: 81; original emphasis). Regardless of the terminology, instinctive empathy/animal sympathy is '*the mode of existence of the included middle*' (Massumi 2014: 35; original emphasis). Indeed, from empathy's earliest object-orientated conceptualisation, Vischer sought to capture the middle road between the divided philosophical terrains of aesthetic formalism, analytically describing artworks objectively, and idealist aesthetics, which restricted itself to the thematic content of the work of art (Mulgrave and Ikonomou 1993). Vischer, focusing on the extra-textual, subjective content, bridges this gap with a psychic projection (Koss 2006). In its contradictory constitution where differences can coexist, the reception of mutual inclusion is, as detailed in Lamprecht's description of Gothic ornamentation, appetitive, asking to be unravelled, and provides a stimulus for thought, catalysing new interpretations. In each encounter, depending on the beholder, there is a new remix of variations (Massumi 2014). The paradox of mutual inclusion bears correlation to the fundamental problem Eisenstein sought to solve in creativity and the process of its perception, on which his study of the effect of animalism and caricature in Disney's films was grounded. At the centre of this conundrum, which Eisenstein called 'attractability' was the correlation between the oppositely orientated 'rationally-logical' and sensuous (Kleiman 1986). Instead of naming this mutual inclusion, Eisenstein calls the dialectic of art a 'curious "dual-unity"', whereby the process proceeds by 'an impetuous progressive rise along the lines of the highest conceptual steps of consciousness and a similar penetration by means of the structure of the form into the layers of profoundest sensuous thinking', the polar separation of which creates '*remarkable tension*' (Eisenstein 1935, quoted in Kleiman 1986: ix; added emphasis).

The rationale of mutual inclusion applies both to the composition and consideration of these collected works. In bringing two opposites together, the zone of indiscernibility that ignores the segregation of categories, in effect creates a third zone; 'there is one, and the other, and the *included middle* of their mutual influence'

(Massumi 2014: 6). This third zone recalls Barthes's concept of a third or supplementary sense that exceeds the reception of an image that he detected in the work of Eisenstein [3.ii]. Characterised as erratic and uncertain, Barthes, in an attempt to delimit the third meaning, introduces several contrasting couplets, concluding that it is: 'counter-logical and yet "true"', 'the limit separating expression from disguise', 'outside (articulated) language while nevertheless within interlocution', permanently in a state of depletion and maintaining 'perpetual erethism', 'suspended between the image and its description, between definition and approximation' showing both 'its fissure and its suture', the latter of which couplings are both, in effect, lines (Barthes [1970] 1977: 57-63).[5] While Barthes etymologically unfolded 'obtuse' back to meaning blunt [3.ii], he also noted that an obtuse angle was greater than a right angle, thus the third obtuse meaning, 'seems to open the field of meaning totally' (Barthes [1970] 1977: 55). As Massumi's mutual inclusion and Eisenstein's dual-unity suggest, Barthes also notes that the third meaning compels an interrogative reading, stating that it can be 'seen as an *accent*, the very form of an emergence, of a fold (a crease even) marking the heavy layer of informations and significations' (Barthes [1970] 1977: 62; original emphasis).

Stokes's later writing also institutes an enveloping mutual inclusion, drawing both his carving and modelling aesthetics together [2.i]. Stokes too observes a 'tension in any perceived obliquity' and in this correlation between the inner and outer world the viewer receives a 'persuasive invitation to participate more closely' (1965a: 14-15). Apropos Worringer's Gothic line, 'the perceiver participates in what might be called a quandary of units of the visual field, which do not, or do not easily, achieve restful status' (Stokes 1965a: 15). As discussed earlier [2.i], such an invitation to art is not only '*compelling*' but is specifically an invitation to identify empathetically, whereby 'under the spell of this enveloping pull, the object's otherness, and its representation of otherness, are more poignantly grasped' (Stokes 1965a: 17; original emphasis).

[5] Erethism is defined as excitement of an organ or tissue in an unusual degree, or transferred morbid over-activity of the mental powers or passions (OED 2014). Erethism is also associated with 'mad hatter disease' historically linked with felt hat makers of the nineteenth-century who were occupationally exposed to poisoning by mercury vapour. The symptoms of erethism include: irritability, excitability, excessive shyness, and insomnia (WHO 1991).

Concentrating as he did on artworks' formal aspects, for Stokes such elements, like Worringer, mirrored inner conditions and existential wills; they had a 'certain kind of transparency' (Wollheim 1965). While such transparency would seem more clarified in Stokes's preference of the carved form, he specifically names the empathetic enveloping element as the plastic or modelled aspect (Stokes 1965a). Worringer states that the imaginative life of man is based on a 'primitive law': 'it lives by antithesis' such that the longing to fathom and unknot his mutually involved and restless Gothic line, is loosened into 'flights of fancy' ([1911] 1957: 15).[6] Likewise, Stokes details the envelopment or mutual inclusion as an 'unfolding process' that does not achieve settlement 'without the help of other, […] contrary, references: hence the immanent vitality, […] hence the ambiguity' and the fact we find ourselves 'carried away' (1965a: 18-19).

Worringer's idea of going beyond oneself, taking a flight or Stokes's being carried away, allies with Deleuze and Guattari's concepts of the 'line of flight' or 'nomad line/thought' (Deleuze and Guattari [1980] 1987). Indeed, Worringer's 'Gothic line', as noted in Chapter 1, is appropriated by Deleuze and Guattari to conceptualise such a line of flight and is invoked throughout their philosophies where it is used to devise interrelated theories including: smooth space, the rhizome, multiplicities, deterritorialization, a body without organs, becoming animal, and metallurgy.[7] By association, Worringer further acts as a point of coincidence in Massumi's writing, which extensively references Deleuzoguattarian concepts, in particular here with Massumi's concept of animal play and Deleuze and Guattari's 'becoming animal'.

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[6] Worringer's texts are exclusively gendered with masculine pronouns, which I have elided in subsequent references to his writings in this chapter. Occupying a Deleuzoguattarian zone of indiscernibility may be read as a zone of gender ambiguity. I return to the point of gender in the following subchapter [4.ii].

[7] Worringer and his Gothic line are referenced in both Deleuze and Guattari's joint writing of *A Thousand Plateaus* (1980) and *What is Philosophy?* (1991), and Deleuze's solo-authored *Francis Bacon: Logic of Sensation* (1981) and *Cinema 1* (1983).
As an aside, in *Cinema 1*, the Gothic line is discussed in relation to Gothic and Expressionist films such as Wegener's *The Golem* (1920), Lang's *Metropolis* (1927), Whale's *Frankenstein* (1931), Halpérin's *White Zombie* (1932), Murnau's *Nosferatu* (1922) and, the Murnau and Flaherty's co-directed *Tabu* (1931). Flaherty is the only film director named by Adrian Stokes besides Disney, where he specifically discusses the film *Tabu* in his book *To-night the Ballet* (1934) – curiously Stokes neglects to acknowledge Murnau's contribution (Hulks 2011).

Deleuze and Guattari saw beyond Worringer's conception of the primitive abstract line as simply a constituent of the 'Gothic line', instead they believed 'the abstract line is fundamentally "Gothic", or rather, nomadic' ([1980] 1987: 498). Further, 'the nomad line is abstract in an entirely different sense, precisely because it has a multiple orientation and passes between points, figures, and contours' (Deleuze and Guattari [1980] 1987: 498). In this sense the Gothic line is abstract because it does not demarcate boundaries. Reflecting Fried's comments on Pollock cited earlier, Deleuze names Pollock as having rediscovered the secret of the Gothic line, 'restoring an entire world of equal probabilities' (Deleuze [1981] 2003: 108). The evocation of the nomad brings to mind the journeying Goth tribes from whom the Gothic sensibility gains its name [1.iii], which Deleuze and Guattari cite, but also aligns with the homeless nature of the sculptural characters that appear to belong outside mainstream society, along with the transitory nature of the picaresque [2.iv]. Such nomad thought represents unrestricted mental conductivity that responds to difference, immersed in the changing states of things, which opens creative lines of flight. (Deleuze and Guattari [1980] 1987).

The recourse toward Deleuzoguattarian philosophy in the following subchapters aligns with the queer sensibility presented in Chapter 3. Although the work of Deleuze and Guattari (together and individually) are under-represented in Anglo-American Queer theory it has been proposed that their writings could be seen to prefigure many of the concepts within the field, whereby queering, that is, becoming, along with the differing of difference is continually raised (Conley 2009).[8] Queering

[8] Chrysanthi Nigianni and Merl Srorr's edited volume, *Deleuze and Queer Theory* (2007), from where I quote the Conley chapter, seeks to argue the becoming-Deleuzoguattarian of Queer Theory following the dominance of the work by Judith Butler and the focus on performativity in Anglo-American discourse. It is noted that Butler's more recent work *Undoing Gender* (2004) deploys the term 'becoming' in a manner resonate of Deleuze and Guattari, and Butler admits that she has been influenced by Deleuze but is reluctant to fully embrace a Deleuzian perspective as there was no recognition of negativity within the work (Cohen and Ramlow 2005). Guy Hocquenghem's 1972 study, *Homosexual Desire*, described by Douglas Crimp as being one of the first examples of what is now referred to as Queer Theory, explicitly draws upon Deleuze and Guattari's *Anti-Oedipus* (1972). Translated into English in 1978, but falling out of print until 1993, Hocquenghem sought to distinguish sexual identity from his idea of homosexual desire, which he aligns as belonging to a disruptive molecular [see 4.ii] level of production. Hocquenghem too is relatively unacknowledged in Anglo-American theory and it is suggested this is 'largely due to a missed encounter between idioms differentiated by historical location, theoretical assumptions, and political ideologies' (Penney 2004: 67). Otherwise, in terms of 'queer

can be read in their ongoing philosophy against the normalisation of psychoanalysis and existing societal power structures (Conley 2009). Certainly, an example such as Deleuze and Guattari's conceptualisation of the entangled, subterranean rhizome root system that fosters connections between fields bears closely both with both Worringer's irreducible Gothic line but also with the sideways growing, non-linear genealogy of queerness. Deleuzoguattarian theories develop ideas of affirming desire, transversal thinking, and future becomings.

credentials', Guattari was long involved in the defence of gay rights, and in 1973 was taken to court on a charge of obscenity after the journal he edited, *Recherches*, had published an issue dedicated to homosexuality entitled *Trios Milliards de Pervers: Grande Encyclopédie des Homosexualités* (Three Billion Perverts: An Encyclopedia of Homosexualities) (Guattari 1996).

4.ii Becoming Affection

For Deleuze and Guattari, becoming is the unfolding of difference or multiplicity (May 2003), whereby the zone of indiscernibility is viewed as the threshold of becoming. As noted earlier, this unfolding may be thought of as Lamprecht's invocation to unravelling of the Gothic line [4.i]. Becoming represents a process of eternal return, concerned with continually becoming-different rather than a return of the same (May 2003); the process is mutational (Guattari 1996). As elucidated within the zone of indiscernibility, what passes between the overlap of difference, where its components remain distinct, is not transferable between the two, but shared as a point of coincidence, and the mutually included object or situation 'constantly traverses its components, rising and falling with them' (Deleuze and Guattari [1991] 1994: 20). As a relatively straightforward example, in Althamer's *Self Portrait as the Billy Goat* [Figure 3.21], the figure is neither fully an animal nor a human, instead between these limits 'something passes from one to the other, something that is undecidable between them' (Deleuze and Guattari [1991] 1994: 19-20). The man in Althamer's work becomes animal, but not without the animal becoming man; their point of coincidence is both man and animal becoming (Deleuze [1981] 2003). Similar schisms occur across the gathered works, like *Sandwichman* [Figure A.7] operating between a historical and fictional image, or *little blue* [Figure A.1] caught amid cute powerlessness and power and in process of becoming blue, for instance. This prevailing sense of becoming is perhaps most readily detected in the works' imminent emergence, as in arising from an absorbed state or from obscurity to be recognised, otherwise it is a sense of emanation as in the blank masklike objects, or more literally, coming forth from a containment (e.g. *little blue, Arthur* [Figures A.1 & A.2]), or peering from beneath a concealment (e.g. *Sheepish Lion* [Figure A.3]).

Our reception of the gathered works mirrors their own un-reconciled conditions. The experience and intelligibility of the paradox of a mutual inclusion involves participating with its going-ons, mentally playing out the inbound potentialities. Becoming then is not just the contradictory inclusive activity bound in the artworks but also the accompanying experience, which is 'the process of self-creation' (Massumi 2011: 2). The zone of indiscernibility with its relay of uncertainty suggests

something in train – the becoming of thought, accounting for Massumi's idea that the process is a transformative activity. Indeed, as Deleuze and Guattari specify,

> Becoming is involution, involution is creative. To regress is to move in the direction of something less differentiated. But to involve is to form a block that runs its own line "between" the terms in play and beneath assignable relations ([1980] 1987: 238–9)

Not unlike Benjamin's mental shattering of a work into fragments, Deleuze and Guattari's becoming allies with the 'molecular' multiplicities that undermine and are extracted from larger scale or 'molar' entities such as individuals and things ([1980] 1987). In scientific nomenclature, a molecule is the smallest discrete unit of a total compound. It is noted that in the earlier discussion of Eisenstein's protean 'plasmaticness', it too involves an element of 'coming into being' [2.iii]. Furthermore, becoming produces nothing but itself so it does not represent evolution in terms of familial descent but instead it is concerned with alliance (Deleuze and Guattari [1980] 1987), or as Massumi expresses, a mutual symbiosis [4.i]. Such mutual alliance may be considered equivalent to Fried's idea of the exhibition of preoccupied absorption in the works, which prompts an intensely empathetic response, whereby the viewer beholding the work is remodelled to a similar mindful state [3.ii]. Deleuze and Guattari refer to this inbound domain in which these conceptual groupings undulate as the 'plane of immanence' ([1991] 1994: 36). In fact, for Deleuze and Guattari, 'the self is only a threshold, a door, a becoming between two multiplicities' ([1980] 1987: 249). The absorbed encounter between artwork and beholder is akin to running our own Gothic line, as both a point of connection and departure to weave another tangential abstraction with the work. Or to put it another way, 'the plane of composition of art and the plane of immanence […] can slip into each other to the degree that parts of one may be occupied by entities of the other' and the viewer can institute a new plane of immanence drawing up new thoughts, narrative or pictorial elements (Deleuze and Guattari [1991] 1994: 66).

The Gothic sensibility represents an incomplete, intensified process of being 'on the way' (Bayer-Berenbaum 1982: 71). As Worringer states, in the Gothic world of expression, 'the opposites are not considered irreconcilable, but only as *not yet*

reconciled' (Worringer 1957: 81; emphasis added). That is, a resolution between the opposites has not yet become, instead it is becoming. Becoming is a temporal affair, and during the indefinite time of becoming:

> the floating line that knows only speeds and continually divides that which transpires into an already-there that is at the same time *not-yet*-here, a simultaneous too-late and too-early, a something that is both going to happen and has just happened ([1980] 1987: 262; emphasis added)

This is the same queer 'not yet' Muñoz derives from Bloch's idea of hope and aesthetic theory that dwells in the anticipatory illumination of art whereby the encounter and final content are characterised by enduring indeterminacy helping us to see the not-yet-conscious [3.iii] (Muñoz 2009). Throughout their separate and joint writings Deleuze and Guattari detail a continuum of different types of becoming: becoming-intense, becoming-animal, becoming-child, becoming-imperceptible, and so on. I am not going to detail these different becomings here, except to highlight Deleuze and Guattari's contention that all these becomings must begin with becoming-woman ([1980] 1987). Being concerned with difference, becoming-woman does not mean imitating or transforming oneself into a woman, as even women themselves must start with becoming-woman ([1980] 1987). Becoming-woman instead for Deleuze and Guattari represents a configuration of spatio-temporal determinations associated with the feminine gender stereotype (Burchill 2010). Throughout this thesis there has been a reoccurring reference to the feminine in relation to empathy [1.ii] and the Gothic [1.iii] along with their associations, including Stokes's gendered conception of modelling [2.i], sentimentality [2.iv], the fragmented masculine identity of monsters [2.iv], melodrama [3.i], ecstasy [3.iii], and Goth subculture [3.iv]. Like many of these previous references, Deleuze and Guattari are relating becoming to 'intuitable' female subjectivity originally tied to women's reproductive abilities as being cyclically repetitive and eternal in contrast to the homogenous succession of moments associated with the common perception of productive time (Burchill 2010: 83).[9] Massumi explains, for Deleuze and Guattari

[9] Deleuze and Guattari's concept of 'becoming woman' has provoked criticism among several feminist scholars wary of the dissipation of feminist political force that it portends (Sotirin 2011). It has been argued that their dissolution sexual identity from a male perspective, bypassing gender, undermines the feminist redefinition of the embodied female subject. See Lucy Irigaray in conversation with Gillian Howie on this contention (Irigaray

the feminine cliché offers a better departure point than masculinity for becoming, whereby becoming-woman involves carrying the 'indeterminacy, movement and paradox of the feminine stereotype past the point at which it is recuperable by the socius as it presently functions, over the limit beyond which lack of definition becomes the positive power to select a trajectory' (Massumi 1992: 87). Such conception of feminine time aligns with the asynchronicity of queer time presented in the preceding chapter [3.iii]. Thus, in the context of this thesis, the basis of becoming may be considered as becoming-queer.

The qualitative experience of 'endlessly reach[ing] that point that immediately precedes their natural differentiation' is called an affect (Deleuze and Guattari [1991] 1994: 173).[10] Affects are moments of intensity that arise from the passage of in-betweenness across the threshold of becoming. Muñoz suggests that Bloch's 'anticipatory illumination' of art is its cultural surplus, which too may be understood as an affect (Muñoz 2009). Although found in representational practices such as the works gathered here, affects, in Deleuze and Guattari's conceptualisation, are non-representative, denoting that they occur on an a-signifying register, and as such are not involved with knowledge or meaning (O'Sullivan 2001). Like Fried's description of Pollock, the works gathered here are figurative and non-representational or abstract at the same time [4.i]. Any signification of affect in the encounter is one of potential, 'a *capacity* to affect and to be affected', where affect is the name given to 'visceral forces beneath, alongside, or generally *other than* conscious knowing' (Seigworth and Gregg 2010: 1-2; original emphasis). Guattari describes affects as non-discursive, however, their potency is no less complex for being such, instead Guattari argues that affects engender complexity (1996). In Deleuzoguattarian terms, affects arise from the molecular beneath the molar (O'Sullivan 2001). And in their philosophy of difference, Deleuze and Guattari's concept of multiplicity replaces substance so all things are considered multiplicitous, transient entities, such

and Howie 2007). Sotirin (2011) and Burchill (2010) among others [for instance: Stark, H. (2016) *Feminist Theory After Deleuze*, London: Bloomsbury] argue the productive aspects of 'becoming woman' offering an alternative reengagement with feminist sensibilities.

[10] As I am detailing multiplicity, it is noted that Deleuze and Guattari's conception of affect is one among many differing theoretical orientations. Seigworth and Gregg's *The Affect Theory Reader* (2010), for instance, tentatively lays out at least eight main orientations toward affect that undulate and overlap in their approaches.

that the difference between any two things (e.g. self and self, self and other, human and non-human) becomes a transcendental principle (Marshall and Hooker 2016). Whereby 'matter-of-factness dampens [the] intensity' of affect, by which matter-of-factness is a clearly defined, signified, objective or narrative content (Massumi 2002: 25). This is because affect emerges from the muddy, mutually included relations and not a dialectical reconciliation of cleanly oppositional elements (Seigworth and Gregg 2010). Art itself may be considered as being made up of affects bundled and frozen in time and space (O'Sullivan 2001), or as Deleuze and Guattari say, art is a compound of affects, '*a bloc of sensations*', waiting to be reactivated by a viewer ([1991] 1994: 164; original emphasis). According to Deleuze and Guattari, the artwork bloc must 'stand up on its own' as a 'monument', which does not refer to either the stature or scale of the work but means that it should not be reliant upon reference or explanation, being a compound of preserved created sensations, 'molecules' that exists in itself ([1991] 1994: 164).

As elaborated throughout this project, the gathered artworks are ambiguous, their significance or contextualisation uncertain, and therefore can be considered to be emphasising affective intensity. Although the artworks can be mapped to past referents [3.i], they exist independent of these, for instance prior knowledge that Althamer's *Self Portrait* was based upon the *Koziołek Matołka* cartoon character is not necessary to apprehend the work. Instead, the referents are intentionally extrapolated and frustrated to provoke and allow Vischer's empathetic multiplicity of associations to pile-up. Affects are immanent to matter and certainly immanent to experience (O'Sullivan 2001); in fact, affect and experience could be said to be mutually included (Massumi 2002). To reiterate, the mutually inclusive Gothic line in this context is virtual, and accordingly so are their affects, with the virtual being considered as a continuum of tendencies that operates as a domain of potential and possibility. In Massumi's foreword to his translation of Deleuze and Guattari's *A Thousand Plateaus*, he notes that in the French original, the becoming 'line of flight' is *'ligne de fuite'*, whereby *'fuite'* 'covers not only the act of fleeing or eluding but also flowing, leaking, and disappearing' (Massumi 1987: xvi). In his own writing Massumi similarly refers to the threshold of becoming, from which affects emerge, as the 'seeping edge', which is the borderline where the virtual seeps into the actual (Massumi 2002: 43). The actual is what is presented; it is the artwork's veiled

semblance presently fixed in existence at the time of encounter. The actual is a launch pad for the virtual, but paradoxically the virtual is never actual, but always in some way 'in-act', or involved which is the etymological basis of the term actual (Massumi 2011).

The experience of becoming in the viewer, attending to the affects at the seeping edge of the artwork in the virtual plane of immanence, implies duration and may be understood as the temporal dimension of the object in which the 'past and future brush shoulders' (Massumi 2002: 31). Affect is both the seeping leakage as well as the passage in time (Seigworth and Gregg 2010). The past and future are seen to be co-implicating, mutually included in each other in the present (Massumi 2011), unfolding in its own timeless time. As previously mentioned in relation to the sense of a pause in action of the absorptive state, this temporal implication bears with Hildebrand's detailing the mental phenomenon of empathetic seeing [1.ii, 2.ii, 3.iii]. Following on from the citation in Chapter 1, Hildebrand's expanded quote reads:

> we add at once a past and a future to the momentary presentation, i.e. we grasp it as continuous. Ideas of such a past and such a future are aroused in our minds, and *included*, as it were, in the appearance. This means, of course, only that certain *associated ideas* belonging to the factors presented by the appearance are immediately aroused. ([1893] 1907: 101; emphasis added)

Therefore the pause in action associated with the contemplation of absorption is really full of the observer's inbound, in-act virtual activity. In this sense, the experience is 'immediately virtual as it is actual' and both positions operate in the present (Massumi 2002: 30). While such virtual associations may be suggested in an object's appearance, as in Vischer's example of the beer stein reminding him of a past reveller [1.ii, 2.iii], or the set of considerations connected with the exhibition of preoccupied absorption, they do not actually appear in the work's appearance. Considering one of the gathered works in this project, Friedrich Kunath's *The past is a foreign country* [Figure 3.28] for example, triggers a web of referential associations: in addition to *Citizen Kane*, Superman's home city, and Sylvia Plath [3.i] it may also engage more intimate reminiscences such as seeing snow for the first time, a certain childhood holiday, a grandparent's cabinet of trinkets, a fancy dress party, and so on. Marcel Proust's (1871 – 1922) madeleine resonating the

world of childhood is a classic case in point of the experience of the virtual arousing associations not belonging to the appearance that Hildebrand's quote suggests (Massumi 2011). The evocation of the past such as childhood sensation in Proust's madeleine cakes is an instance of 'the becoming-child of the present' (Deleuze and Guattari [1991] 1994: 168). The Deleuzoguattarian monument is not something commemorating the past, it is 'a bloc of *present* sensations that owe their preservation only to themselves' ([1991] 1994: 166; added emphasis). Memorialisation has the tendency to tidy disorderly histories, the monument here is about unleashing new forms of discontinuous memories and contradictions (Halberstam 2011). There are affective lines between each of these suggested and un-suggested associations creating a web of connection, or more correctly, associative elements and subjectivity emerge from these non-discursive, affective encounters (Bertelsen and Murphie 2010).

For Guattari, 'affect is a process of existential appropriation through the continual creation of heterogeneous durations of being' and 'affect sticks to subjectivity' (1996: 158-9). Affect has a 'transitivist character'; it sticks just as well to the subjectivity of 'utterer as it does to the one who is its addressee', or in this case, the sculptural object and the beholder (Guattari 1996: 158). Guattari goes onto say that the fact of conceiving a thing affected with any emotion we ourselves are to be affected with a like emotion (1996). As Sara Ahmed says, affect is what sticks the connection between ideas, values, and objects (2010).[11] The idea of stickiness brings to mind the messy technique of modelling [2.i], of wet clay, for instance, picking up impressions when building forms, or liquid jesmonite holding its constitutive elements/molecules in suspension to occupy, bond and coat. Although Guattari does not explicitly state this, in Bertelsen and Murphie's reading, they assert that affect 'sticks in empathy' (2010: 155). Marshall and Hooker (2016) challenge the fact that empathy is commonly conceived of as a possession or capacity brought to a situation, and something that one either has or does not. Adopting Deleuzoguattarian process-based theories, Marshall and Hooker propose that instead of considering stable identities that change because of empathy, empathy is a thing that transiently

[11] Another take on 'stickiness' is found in Mieke Bal's idea of 'sticky images', which are images that hold the viewer, enforcing a slowing down and intensification of the experience of temporal variation (Bal 2000).

produces these identities. In this framework, empathy may be trilaterally defined as excessive, unique and a real entity (Marshall and Hooker 2016). First, affect, in its seeping surplus, is excessive and in attending or sticking to affect, empathy meets this excess by bringing new divergent associations to the interaction. Secondly, empathy emerges anew from each singular encounter, it is dependent on the specific context and therefore is not an essential class of thing, or a stable, abiding phenomenon. And thirdly, following a Deleuzoguattarian framework, empathy may be given the same status as real material entities, the viewer and object, which are all considered temporary configurations in an infinite reservoir of the virtual (Marshall and Hooker 2016). Empathy is rarely named directly, or if so mentioned tangentially, nor discussed in a sustained manner, in affect theory, but in Marshall and Hooker's conceptualisation the process of becoming and affect do have the same transcendental, transformative tenor of early subjective accounts of empathy / *Einfühlung* made by Vischer, Lipps, et al. For example, Vischer's scanning, separating out and reconnecting elements [1.ii], can be viewed as participating at the affective molecular level. Empathy, or to say more accurately *empathies*, are interpenetrative, and like affect and becoming, creative and productive, they change things. 'A multiplicity of empathies is possible in a given situation, as there is a multiplicity of ways that a body can affect and be affected' (Marshall and Hooker 2016: np).

As noted in Chapter 3 [3.ii], the third meaning for Barthes and Vischer's third, higher level seeing carries an emotion-value. Similarly, the terms affect and empathy are most often used as a synonym for emotion, an expressed or observed response. However, this is not quite the case, '[e]motions are felt only as they are experienced in the present' (Bennett 2005: 22). As Guattari says, affects are a 'pre-personal category, installed "before" the circumscription of identities, and manifested by unlocatable transferences, unlocatable with regard to their origin as well as with regard to their destination' (1996: 158). An emotion is a state where the intensity of the affect is processed and qualified; it has become fixed and rendered intelligible gaining a past tense orientation. In other words, 'one thinks rather than simply *feels* the emotion' (Bennett 2005: 22; original emphasis). Certainly, when considering intense states of being, such as blind rage, ecstasy, or glee, one is purely immersed in the moment of feeling and it is only retrospectively the associated emotions are

owned and named. The immediate experience of engagement with affect is a suspended state of vibratory static, full of temporal resonation and narrative feedback (Massumi 1995), it is the life quivering in the semblance that Benjamin highlights or, as Vischer states, the perceived 'stammering' of empathy with an object before it is translated into a corresponding meaning [1.ii]. Even though these collected sculptures are stationary and thus 'static', because they are simultaneously caught in perpetual process of becoming they gather and generate a charge of 'static' akin to an electrical current disturbance or the crackling static of Longo's tuning bandwidth. Deleuze and Guattari suggest that the attending vibrating sensation of art, a 'coupling sensation – opening or splitting, hollowing out' is displayed 'almost in their pure state in sculpture'. Sculpture's mediums:

> vibrate according to the order of strong and weak beats, projections and hollows, its powerful clinches that intertwine them, its development of large spaces between [...] where we no longer know whether it is the light or the air that sculpts or is sculpted (Deleuze and Guattari [1991] 1994: 168)

Interestingly, the only artist Deleuze and Guattari directly name in relation to sculpture in the section dedicated to art in *What is Philosophy?* (1991) is Rodin. For Deleuze and Guattari, life creates zones of indiscernibility 'where living beings whirl around and only art can reach and penetrate them in its enterprise of co-creation' ([1991] 1994: 173). In the sculpture of Rodin, material passes into sensation, and 'art itself lives in these zones of indetermination' (Deleuze and Guattari [1991] 1994: 173). Further, for Rodin, in his own analysis of the Gothic [1.iii], he states that life is made up of 'strength and grace most variously mingled, and the Gothic gives us this' ([1905] 1918: 116), and as Fried concludes 'Art and Objecthood': 'Presentness is grace' ([1967] 1998: 168). In this vibrating resonance, as Massumi states, 'passage precedes position' and emotion is the subjective position of the experience (2002: 44). The qualification of thoughts and emotions represents disentanglement from the instantaneous experience and a waning of affect, recognising what has already passed and re-establishing the boundary delineating the self from the other. Knowing is the end of becoming (Massumi 2011).

Referenced by Massumi in his conceptualisation of semblance, process philosopher Alfred North Whitehead (1861-1947) states that the process of self-creation, that is becoming, 'is the transformation of the potential into the actual, and the fact of such transformations includes the immediacy of self-enjoyment' ([1938] 1968: 151). Again, like Massumi's surplus value in aesthetic play [4.i], this point coincides with Lipps' account of empathy, whereby aesthetic experiences are understood as 'objectified self-enjoyment' (Lipps 1906; quoted in Stueber 2010: 7). Individual perceptual encounters with artworks that cause a personal internal resonance that permeate as a felt quality of the object, become '"my" objects, this piece of myself' (Lipps 1906; quoted in Koss 2006: 143-4). Whitehead defines objectivity in terms of activity that has been left over in the world, in this case a sculpture, and the object provides the datum of which the subject, or viewer, finds themselves in the midst (Massumi 2011). Subjectivity is not pre-existing but is the self-occurring form of the process of contemplation (Massumi 2011). In other words, the relation or contemplation:

> of one actual entity by another actual entity is the complete transaction, analysable into the objectification of the former entity as one of the data for the latter, and into the fully clothed feeling whereby datum is absorbed into the subjective satisfaction – 'clothed' with various elements of its 'subjective form' (Whitehead 1978: 52)

Self-enjoyment, when applied to an aesthetic experience, might be related to artistic appreciation, or the enjoyment/satisfaction of creativity born from this unrest (Massumi 2011). It is this very point of 'self-enjoyment' in empathy that Worringer used as the antithesis of abstraction, believing that such a formula left the viewer helpless in the face of works beyond the narrow framework of direct, sensual naturalism of Classical art and that instead primitive civilisations sought to subdue the unrest of perception of the outside world through abstraction ([1908) 1953). Lipps had too detailed a negative, discordant empathy whereby one felt inhibited and internally uneasy but clearly this did not express the profound sense of discomfort Worringer wished to place at the heart of the aesthetic experience in *Abstraction and Empathy* (Koss 2006). Before Worringer acknowledged the mutual inclusion of abstraction and empathy in Gothic expression this earlier work details another underlying point of mutual coincidence: '[t]hese two poles are only gradations of a

common need, which is revealed to us as the deepest and ultimate essence of all aesthetic experience: this is the need for self-alienation' ([1908] 1953: 23). In this sense, empathy may well be satisfying but is a simultaneously dislocating experience. In the formulation of empathy presented here as a molecularisation, the aesthetic engagement with the artwork involves not only a shattering of the semblance but also a shattering of the self in response.

4.iii Trauma of Significance

The irreconcilable tension and conflicting subject/object differences experienced in the shattered, porous borders of such affective encounters might be registered as traumatic. The word 'trauma' etymologically derived from the Greek meaning 'wound' (OED 2014), most often summons the idea of a mental disturbance rather than a physical injury and 'refers to the self-altering, even *self-shattering* experience of violence' (Gilmore 2001: 6; emphasis added). It shares the sense of unsettlement Worringer identifies with empathy, and likewise mental trauma is relational and hidden experience. Art theorist Jill Bennett asserts that the 'instantaneous, affective response, triggered by an image […] may mimic the sudden impact of trauma, or the quality of a post-traumatic memory characterised by the involuntary repetition of an experience that the mind fails to process in the normal way' (2005: 11). Similar to affect, trauma is classically defined as outside the scope of language (Bennett 2005). In relation to art, trauma is problematically neither inside nor outside but 'always lived and negotiated at an intersection' (Bennett 2005: 11).

Certainly, throughout this project there are several presented positions that may be framed in terms of trauma: Stokes's tormented idea of modelling; the turbulence of adolescence; the sense of bungled misfortune associated with the cute; homelessness; the pathos of sentimentality; decentred masculinity; temporal drag's dredging the past and wrinkling time in a manner that is felt more than understood; and so on. Through its ravaging of the past, fragmentation, distortions, crisis of identity, inner struggle, and forcing together of conflicting forms, the Gothic itself is grounded in trauma. Indeed, it has been proposed that the analogy of trauma to the Gothic provides a way of understanding the contemporary Gothic and its continued popularity as a means of working though personal and social traumas (Bruhm 2002).[12] Compared with the eighteenth-century Gothic, arguably concerned with the anxiety of the fragmented subject and a loss of certainty, the contemporary cultural Gothic stages the reverse, 'the desire *for* trauma, the desire to be haunted' (Warwick 2007: 12; original emphasis). In other words, the contemporary experience is not an anxiety of trauma, 'but of wholeness, the sense that subjectivity is […] not complete

[12] Recall, in Chapter 2 [2.iv, n.39] that British Gothic literature of the eighteenth century has been seen as a means of addressing the carnage of the French Revolution.

unless it has been in some way damaged' (Warwick 2007: 12; original emphasis). Warwick designates this experience as '*feeling gothicky*' (2007). This gothicky feeling is evident in the near ubiquitous designation of the contemporary Gothic, which gained particular traction during the 1990s, where everything from confessional television talk shows, the media's coverage of the OJ Simpson trial, discussion surrounding AIDS, repressed memory syndrome, serial killers, anxiety and sadomasochistic culture have been couched as Gothic, creating a culture of trauma (Edmundson 1997). This is the same traumatic sensibility that Hal Foster also detected in contemporary art, proposing that it becomes a returned marker of reality in the aesthetic encounter, as opposed to the illusion of reality as an effect of representation (Foster 1996).

I do not suggest that the gathered artworks are explicitly representing or inspired by trauma but that they may be experientially described as traumatic through their encounter. As evident in the works discussed throughout this project, the associated trauma is a recessive affect around the object, a crisis in the ordinary, as opposed to exceptional, emphatic aesthetic resolutions such as the sublime.[13] Notably, however, several referents are drawn from traumatic imagery, like de Jong's *Power Generator* based on documentation of the tragedy of the 1973 Dutch Grand Prix [Figure 3.7], or even *little blue's* irrecoverable staining accident; nevertheless these are not the artists' direct experience of trauma but re-imaginations. To borrow a botanical term, these works may be considered a 'trauma tropism', a reactive abnormal growth, or curvature of a plant that results from a prior inflicted wound (Deutscher 2007). Such tropism is another example of queer sideways growth or the formation of a new direction in the line of flight following the detection of trauma. Max Deutscher draws a completely different etymology between trauma and the German *'traum'* or '*träumerei'*, which translate as dream and reverie/daydream respectively. The process and experience of the work might be considered akin to a break-off from the world and an enactment of dreaming like Hall's adolescent [3.iv] and the importance of daydreaming is bound in Bloch's utopia [3.iii]. This idea aligns with Vischer's borrowing of components from dream interpretation theory into the everyday

[13] This is the same point Sianne Ngai makes concerning the minor, ambivalent affects, such as the aesthetic category of the cute, that texture everyday cultural life [2.iii].

experience of empathy [1.ii], along with the fact that Gothic drama frequently originates in dreams, like Walpole's *Castle of Otranto* or Shelly's *Frankenstein*. As in dreams, the underlying message is not always apparent, the traumatic encountered relation, as Bennett says, could be understood as 'transactive' rather than communicative, the work may touch us but not necessarily communicate the meaning of personal experience (2005: 7). The works present a trauma of significance, 'bound up with an uncertainty (an anxiety) concerning the meaning of objects or attitudes' (Barthes [1970] 1977: 39). This was the same anxiety Stokes experienced with modelling [2.i].

Defined culturally rather than clinically, trauma 'becomes a central category for looking at intersections of emotional and social processes along with the intersections of memory and history' and serves as 'a vehicle for sorting through the relation between these categories rather than resolving them in definition' (Cvetkovich 2003: 4, 18).[14] As discussed, emotions are only felt in the present and as remembered experience they become representations [4.ii]. Thus, memory may also be constituted as experience transformed into representation. However, traumatic or extreme affective experiences resist and disturb such processing; the experience is not simply referenced but activated (Bennett 2005). The idea of a 'traumatic memory' is then a convenient figure of speech, an oxymoron encapsulating present experience of past memory (Bennett 2005). Bennett, referencing French poet and Holocaust survivor Charlotte Delbo (1913-1985), posits that the communication of memory to a viewer operates by two distinct registers: common and sense memory. Common memory is representational and in the realm of language, it is memory processed and presented in an intelligible narrative framework that may be written, transmitted, and understood (Bennett 2005). On the other hand, sense memory is more profound and aligns with trauma, registering the lived imprint of the affective event and as such is always present (Bennett 2005). Although not continuously felt, sense memory may be relived, it returns to haunt the person (Bennett 2005). This can be equated with Vernon Lee's 'spurious ghosts', the haunting born from our own minds [1.iii]. Delbo associates sense memory with the visceral, lived, and always-

[14] Cvetkovich goes onto say that when trauma 'becomes too exclusively psychologised […] its capacity to problematize conceptual schemes […] is lost' (2003: 18).

present experience of Nazi concentration camps for Holocaust survivors, a distinct sense that may not be readily digested, contained and conveyed in the writing of history (Bennett 2005). Traced with trauma, these artworks induce the uneasy, juxtaposed relation between common memory and sense memory, another mutual inclusion. The sculptural characters offer too little context to ground a direct narrative reading, instead prompting the supplementary association of other ideas, images, and common memories from higher and popular culture, as well as more intimate reminiscences. Simultaneously, there is too much content present to counteract an affective bodily response as well, creating a tension between seeing and feeling, like the virtual and actual these positions rise and fall within each other.

Bennett follows a Deleuzian framework to theorise sense memory and its representation through the concept of his 'encountered sign'. Derived from Deleuze's *Proust & Signs* ([1964] 2000), a sign is like a hieroglyph that induces indirect decipherment, unfolding, or explication. Via Proust, Deleuze identifies four types of signs: worldly (associated with empty and formal, social rituals, like friendly conversation – it stands in for action and thought), amorous (unknown, enveloped worlds of actions and thoughts that seems to emanate from the beloved's eyes), sensuous, and artistic ([1964] 2000). With sensuous signs, when experienced, the quality is not the property of the object that possesses it but an altogether different, concealed object – for instance the flavour and texture of Proust's madeleine [referenced 4.ii] feels like the colour and temperature qualities of a village spent during childhood (Deleuze [1964] 2000, Bogue 2001). Such evoked sensuous experiences reveal more than just an association of ideas; they fleetingly disclose the essence or eternity of the different object or place. In this sense, sensuous signs remain material signs – they are sensate experiences but both impressions, the present one and the past, involve something material (Deleuze [1964] 2000). The fourth world of art is the ultimate world of signs. Art converges upon and integrates all the other three signs, most notably sensuous signs, colouring them with aesthetic meaning (Deleuze [1964] 2000). Artistic signs are dematerialised and their essences rendered self-sustaining (Deleuze [1964] 2000, Bogue 2001). The essence revealed in the work of art is 'a difference, the absolute and ultimate Difference' (Deleuze [1964] 2000: 41). Difference here is not just the difference between two things or objects but as a different perspective expressed in the artwork, the artwork allows the

viewer to access and experience other worlds that would otherwise have been closed (O'Sullivan 2006b). Deleuze quotes Proust directly:

> Only by art can we emerge from ourselves, can we know what another sees of this universe that is not the same as ours […] instead of seeing a single world, our own, we see it multiply, and as many original artists as there are, so many worlds will we have at our disposal (Proust 1921, quoted in Deleuze [1964] 2000: 43)

The affect of 'signs' encountered in art is engaging at every level: emotionally, psychologically, and sensorially: 'it links the affective actions of the image with a thinking process without asserting the primacy of either the affective experience (sense memory) or representation (common memory)' (Bennett 2005: 37; original parenthesis). The secret of the sign is not in either the designated object nor the 'subject that explains essence, rather it is essence that *implicates, envelopes, wraps itself up in the subject*' (Deleuze [1964] 2000: 43; emphasis added). This aligns with Stokes's idea of an inviting, enveloping factor in art [3.i] and also Whitehead's clothed feeling in subjective form.[15] What distinguishes artistic signs from the others is their virtual immateriality, which despite the fact it is not assigned to the object it is simultaneously conveyed through material: '*kneaded* in this luminous substance, plunged into the refracting medium' (Deleuze [1964] 2000: 47; emphasis added). A medium refracts essence by 'spiritualising' substances, which is an unstable opposition – a 'struggle and exchange of the primordial elements' or sensations that constitute essence itself (Deleuze [1964] 2000: 48). Returning to his writing on Bacon, Deleuze says that '[s]ensation is what is painted' ([1981] 2003: 35) and quoting from one of Bacon's interviews, the artist cites that his painted screams 'captures or detects an invisible force' (Bacon, quoted in Deleuze [1981] 2003: 60).

[15] The coincidence of Stokes in a Deleuzian argument may appear unlikely, particularly as Melanie Klein, from whose psychology Stokes creatively developed his theories [3.1], is generally denigrated in Deleuze and Guattari's writings. Several scholars have argued that Deleuze and Guattari's account of the schizophrenic subject and in particular the concepts of a 'body without organs' and 'deterritorialization', which are both associated with drawing a line of flight, are originally derived from Klein's pre-oedipal theory of ambivalent good and bad partial objects. However, it is suggested Deleuze and Guattari believed Klein had not taken her theories far enough and they refined and extended these. Antonin Artuad's designation of a 'body without organs', frequently inaccurately acknowledged as the source of these theories, was introduced only as a means to illustrate the argument (Buchanan 2014).

In effect, the artist paints, sculpts, and composes sensations (Deleuze and Guattari [1991] 1994). In the example of Bacon, whose screams are derived from Eisenstein's *Battleship Potemkin*, '[w]hat is painted on the canvas is the body, not insofar as it is represented as an object, but insofar as it is experienced as sustaining this *sensation*' (Deleuze [1981] 2003: 35; original emphasis). In the instance of recognisably figurative artwork, where resemblance haunts the surface, the sensation refers only to its material: it is the affect 'of the material itself, the smile of oil, the gesture of fired clay, the thrust of metal, the crouch of Romanesque stone, and the ascent of Gothic stone' (Deleuze and Guattari [1991] 1994: 166). The works gathered here might be understood as the staging of a body undergoing sensation, undoubtedly drawn from past experience, however, it is not representing primary trauma or the cause of the feeling – but enacting an effective response and a negotiation of the present in the viewer, a lived process of sense memory (Bennett 2005).

Deleuze asserts that more important than thought is what leads us to thought and there always needs to be violence in the sign that 'force us to look, encounters that force us to interpret, expressions that force us to think' (Deleuze [1964] 2000: 95). Unlike the devotional images of the medieval *Andachtsbild* [2.iv] that matter-of-factly display their wounds, these gathered practices provide a less obvious prompt or signal in the picture to trigger this traumatic sensation. This may be understood in relation to the idea of the 'punctum' introduced in Barthes's *Camera Lucida* (1980), 'a kind of subtle *beyond*' ([1980] 2000: 59; original emphasis). The punctum is the traumatic point of force, which rises from a picture and 'shoots out of it like an arrow' to 'pierce' and poignantly bruise the viewer, it is the essence of a wound (Barthes [1980] 2000: 26-7, 49). Devised by Barthes in relation to the 'field of the photographed thing', he writes the punctum is 'what I add' but is '*what is nonetheless already there*' ([1980] 2000: 47, 55; original emphasis). In other words, punctum creates an immaterial, intercalated envelopment *à la* Stokes, Lipps, and Deleuze. Understood as both a personal effect and an aspect of the work, I am treating punctum as being locatable in 'things' other than photography, a trans-medium phenomenon that may be applied to sculpture like the supplementary

meaning previously discussed [3.ii].[16] Certainly, Barthes names photography an '*uncertain* art' of an absent referent, classed as fragmented objects, that is, dualities of difference, which cannot be separated without destroying the object, thus aligning with the conceptualisation of the works gathered in this project ([1980] 2000: 18, 6; original emphasis). Bound in Barthes's argument surrounding punctum is that the photographic referent must be a 'necessarily real thing' placed before the lens; it requires a superimposition of reality and of the past, which he believes is not the same in other systems of representation ([1980] 2000: 76; original emphasis). Overtaking the argument that the punctum is only found in a referent that has actually been, what I find common in the artists' referents being considered, along with Barthes's photographic stipulation, is that they all have been lifted out of a continuum, an on-going temporal narrative. Indeed, as quoted in relation to the third meaning, Barthes states there is nothing that separates a painted picture by Greuze and still from an Eisenstein film. Further, punctum is 'the lacerating emphasis of the *noeme* (*"that-has-been"*)' and 'also a cast of the dice', or in other words a not-yet aspect, which 'fantastically' generates an 'adventure' (Barthes [1980] 2000: 96, 27, 57, 23). Such an adventure is 'derived from the co-presence of two discontinuous elements' included in a 'kind of duality' (Barthes [1980] 2000: 23). This coexistence of heterogeneity echoes the multiplicity of asynchronous queer time in dreaming [3.ii]. Guattari classifies punctum as arising from the 'genre of singularizing ritornellization', whereby 'ritornellization' is his term for 'discordance in the ways of keeping time' (1996: 164). Examples such as the overspill of referential associations from Proust's madeleine or those listed from Kunath's *The past is a foreign country* [4.ii] constitute ritornellization. *Ritonellos* catalyse affects and can 'find substance in rhythmic and plastic forms, in prosodic segments, in facial traits, in the emblems of recognition, in leitmotifs, signatures, proper names or their invocational equivalents' (Guattari 1996: 162).[17]

[16] Recent examples of punctum being ascribed to forms other than photography include: Jenkins, E.S. (2013), 'Another Punctum: Animation, Affect, and Ideology', *Critical Inquiry*, vol. 39:3, pp. 575-591, and Kokoli, A.M. (2013), 'The Voice as Uncanny Index in Susan Hiller's *The Last Silent Movie*' *Art Journal*, vol. 72:2, pp. 6-15, which relate to cartoon animation and sound recordings respectively.

[17] The Italian term *Ritonellos* translates as 'little return', in musical terms it is a reoccurring instrumental refrain or a recurrent theme or subject (OED 2014).

The confusion of the location of the punctum is a traumatic confusion of inside and outside (Foster 1996), which is the same confusion of gothic lines and mutual inclusion. Further, the punctum would seem only to be retained in still 'pictures', like these sculptures that possess 'a strange stasis, the stasis of an *arrest*' or a certain persistent 'latency' (Barthes [1980] 2000: 91, 51; original emphasis). It would seem that Barthes's writing around the third, supplementary meaning [3.ii] formulated in 1970 anticipates the later punctum in 1980 and it appears that he is referring to the very same indecisive and elusively described supplementary experience. Punctum, as it is being considered here, is located in vision and like the third meaning, is to be found in the incongruous, often vulnerable and discontinuous details of a work: a gesture, a bandaged finger, an oversized collar, a necklace, a scar, crooked teeth, dirty fingernails, a blanket etc. ([1980] 2000). A picture may contain a single odd detail or may be speckled with punctuated details, several threshold points – multiple punctums and accordingly the presence of punctum may be seen to operate on a continuum of variation. Again, bearing very close association with his obtuse meaning, punctum may either attract or distress generating an internal agitation that resists reduction or language – instead it generously has 'a power of expansion' ([1980] 2000: 45). As Barthes writes, 'what I can name cannot really prick me. The incapacity to name is a good symptom of disturbance' ([1980] 2000: 51). Punctum animates the viewer who in turn animates the picture – the viewer becomes like 'a primitive, a child', dismissing all knowledge, all culture (Barthes [1980] 2000: 51), and is a reciprocal relation of mutual animation (Gallop [1985] 2009). This evocation is both bound in Deleuze's spiritualisation of sensation and also Eisenstein's primordial 'plasmaticness' [2.iii]. The punctum provokes a 'lacerating value buried in [one]self', described elsewhere as a 'vague zone of [one]self; it is acute yet muffled, it cries out in silence' (Barthes [1980] 2000: 16, 53), and apropos the third meaning, both ideas have equally blunted and acute orientations.

This pierced internal zone or value can be aligned with Bennett's affective sense memory, disturbing the other representational or coded common memory that Barthes calls 'studium' ([1980] 2000), which further bears with Deleuze's worldly sign. Jane Gallop's interpretation of Barthes's *Camera Lucida* emphasises the studium as a kind of enclosure, it is the theme or subject of the picture, a representation through which nothing emerges ([1985] 2009). The punctum breaks

open the coherence of studium ‘allowing seepage’ (Gallop [1985] 2009: 48). Barthes designates what passes through the broken studium as ‘life’, the same synonym Massumi assigns mutual inclusion [4.i] with its overlap of indiscernibility acting as a threshold of queer becoming from which affects seep [4.ii]. Indeed, Barthes describes the sensation of punctum as becoming, launching toward ‘the absolute excellence of a being, body and soul together’ in the same way Bennett accounts for the affect of Deleuze’s signs encountered in art as an engaged interplay at every level ([1980] 2000: 59). Punctum in Barthes’s favourite photographs produces an ecstasy, which Eisenstein detailed in his primitive ‘plasmaticness’ as the result of pathos [2.iii], a dislocating process of going outside of oneself, which carries the connotation of both pleasure and pain. Again this is the same ‘exaltation of ecstasy’ Worringer notes as a component of negotiating the Gothic line [4.i]. In relation to Eisenstein and the idea of mutual animation, Eric S. Jenkins reads punctum in Eisenstein’s following description of Disney:

> We *know* that they are...drawings and not living beings.
> We *know* that they are...projections of drawings on a screen.
> We *know* that they are...‘miracles’ and tricks of technology, that such beings don’t really exist.
> But at the same time:
> We *sense* them as alive.
> We *sense* them as moving, as active.
> We *sense* them as existing and even thinking!
> ([1940-6] 1986: 55; original emphasis)

Studium is what ‘we know’, while punctum breaks this knowledge and is felt more than seen, it is what ‘we sense’ (Jenkins 2013). Eisenstein goes onto relate this particular perception to anthropomorphism or, as he refers it, ‘animization’ ([1940 – 6] 1986: 55). This animation of inanimate forms into life is a common theme to all kinds of Gothic literatures (Halberstam 2011).

Unquestionably I and the other artists gathered in this project have been pierced by a punctum located in the original referent material. As explicated [3.i], I was captured by the pensive countenance, the sensed resignation particularly around the eyes and mouth, of the sandwich-man on the left of the original Georg Pahl photograph to create my *Sandwichman* [Figure 3.11, Figure A.7], or de Jong was drawn to a sense of hopelessness from Cornelius Mooij’s photographs to create *Power Generator*.

Not all the gathered sculptures initiate from photographs but other punctured still sources too: comic strips, illustrations, paintings, and a still frame of film. Such details are then heightened and distorted through the modelling and casting of the sculptures. As alluded to very briefly in detailing the facture of the works [2.i, n.8], Hal Foster identifies that trauma may further be attended by details generated in the works' making via misalignments, cast flashing and so on. These additional irregularities are borne through mishap and intentionally retained and shown by the artist. On this point, Barthes is somewhat uncertain about the intentionality of punctum, stating that what interests him is not 'or at least is not strictly, intentional, and *probably* must not be so' ([1980] 2000: 47: emphasis added). Gallop also picks up on Barthes's troubled point of intentionality, which she reads as a type of jealousy in his subjective stance ([1985] 2009). In the opening pages of *Camera Lucida,* Barthes states he will not talk about the view of the photographer because he is not a photographer, he is only interested in *his* own relation to the picture and no one else, while paradoxically, the punctum is something he adds but is already there ([1985] 2009). If punctum were to be understood as purely unintentional this would suggest that the works are entirely dependent on what the viewer brings to the equation, returning us to Fried's theatrical Minimalist/Literalist art position, which I have argued is not accurate [2.ii]. Curiously this position is out of kilter with Barthes's generally anti-theatrical stance in other writings (Fried 2005). Notably too, the photographic examples examined in *Camera Lucida* are largely posed with the referent figures aware of and making eye contact with the beholder, further breaking the fiction of absorption that has been established as a common feature of the works examined in this project [3.ii]. I am deviating from punctum in the strictly Barthesian sense, and it is more accurate to refer to these points of attention with the works as 'the idea of punctum' (Stemmrich 2003, quoted in Fried 2005: 546, n.6).

In this idea of punctum, the artist plays a role in providing this emphasis; otherwise all they would likely be presenting is studium, a half-hearted document. Again, the artists have detected, located, and exploited intentionally the overspill in their referents, using it to invite, engage, and affect the viewer, creating a tension in the resultant works between studium and the idea of punctum, both elements of the picture are shown. The fact the experience of punctum is unexpected and feels like an accident to the beholder does not necessarily tally that the artist did not intend it.

Interestingly, Barthes initially arrives upon his concept of punctum through sentimental attachment, a feature underlying Diderot's absorption as exploited by Greuze [2.iv]. Desperately searching through old photographs to recover the essence of his recently deceased mother, Barthes sought to be affected; he desired fragmentation much like Warwick's contemporary Gothic impulse. In doing so, he eventually rediscovers his mother in a 'blunted' childhood image, not through recognising the distinctness of her features, but in the detail of an awkward gesture that shocks him to remember a forgotten characteristic of this mother – her life-long assertion of gentleness (Barthes [1980] 2000). Barthes experienced a sense memory, something always there but that needed to be prompted. This escape may be linked back to Massumi's idea of a glimmering surplus value in the sentimental; it is not a passive replaying of sameness but has the potential to activate surprise [2.iv]. Barthes's designation of punctum as a 'thinking eye' ([1980] 2000: 45) exemplifies Vischer's distinction of higher-level empathetic scanning as opposed to simply seeing a picture (Vischer [1873] 1993) [4.vi] while also allying to Benjamin's conflation of empathy and forgetfulness [4.vii]. Like emotion detailed earlier, punctum can only be 'revealed after the fact' (Barthes [1980] 2000: 53). The idea of punctum and trauma is an instantaneous commotion of thought and feeling, a virtual affective afterlife bound in actuality (Massumi 2011).

The recourse in this chapter toward Deleuzoguattarian and associated theories is intended to account for how the gathered artworks operate and as a means to conceptualise the viewers' reciprocal response in the encounter. In the same way that Bennett explains, Deleuzoguattarian philosophy shifts the emphasis away from the object and its reference or resemblance to the production and process of experience (Bennett 2005). While the works gathered here do not fit into what might be categorised as 'traumatic realism', they do operate with what Massumi has called a 'shock to thought', the shattering break of an affective response that does not necessarily reveal the truth but forces us to stimulate new thinking with an experience of the present (Bennett 2015). Through this formulation, empathy may be characterised as distinctive process of combined affective and intellectual operations in tense oscillation (Bennett 2015). The prickling, static fizz of empathy and gothicness encountered in the gathered works is not just affinity with, and desire for otherness and difference, they are the virtual drama of grasping and enjoying the

multiplicity of difference within oneself (Bertlesen and Murphie 2010). Barthes's punctum gestures towards an openness to alterity, and in his formulation that 'I animate it animates me' indicates a receptivity to otherness within the self. Although the details in many of the gathered works may appear silly or minor, they are highly affective, densely felt and sticky, or as Benjamin would say that have great character of semblance – they have stuck to me as a viewer, in as much as I have stuck to them, forcing me to grapple with them, inducing sideways thoughts and experiences. The sensation of following the undulating Gothic line, the enveloping invitation of a mutual inclusion, engaging in temporality, the traumatic confusion of becoming thought and feeling, remembering forgotten senses, all attend to the quivering life Benjamin detected beneath and artwork's semblance. As Massumi writes, '[a]rt is the experience of living life *in* – experiencing the virtuality of it more fully' (2011: 45; original emphasis). Semblance then is a mutual inclusion between the beholder and the object (Massumi 2011).

Conclusion

Empathy and the Gothic as concepts are more often than not criticised as being unacceptably problematic, but as problems recursively returning, unbound to a single time or place, they remain problems not yet concluded or outmoded. Despite being difficult to pin down precisely, they are popularly considered diametrically opposite. Commonly, empathy is viewed pro-socially as an interpersonal skill bound with potentiality, whilst The Gothic is negatively associated as morbid, self-absorptive, and juvenile. As expanded in this thesis, empathy and the Gothic are seen to be complex and imaginative phenomena that inhabit the middle ground in relational negotiations with the other, interrupting order, and wandering across disciplines. Both ideas are non-conformist, failing categorisation. Following Muñoz's argument of queer potentiality as being 'not quite here' (2009: 21) and representing a narrative of failure, I determine that empathy and the Gothic, along with my attending research of these ideas in relation to contemporary sculpture, belong to what Halberstam terms 'the queer art of failure' (2011). The tendency of queerness to mutually include all manner of manifold binarisms, 'does not preclude disagreement; on the contrary it fosters it' (Cleto 1999: 13). In their twisting undecidability, the queer failure of empathy and the Gothic may be considered obstructions, designating disputed and incomplete knowledge.

The unruliness of empathy and the Gothic would seem in part due to their undisciplined origins. The development of the idea of empathy at the turn of the twentieth-century coincided with the differentiation of academic disciplines. As described in Chapter 1, its initial transfer from aesthetics to psychology precipitated multiple paths between languages, scholarly disciplines, and times, such that it is difficult to find a stable consensus. Similarly, through the debated uncertainty surrounding the origin of the Goths, the Gothic with its multiple, frequently retrospectively attributed, digressions, and definitions, has an origin that is no origin (Punter 1998). Halberstam argues that the Gothic marks 'a peculiarly modern preoccupation with boundaries and their collapse' (1995: 23). I believe that the same preoccupation with boundary crisis and breakdown marks empathy. Empathy and the Gothic engender and are engendered in the gathered sculptures, and together occasion an inability to 'tell', that is, an inability to either categorise or narrate a

conclusive meaning (Halberstam 1995). Halberstam writes ‘disciplines qualify and disqualify […] they statically reproduce themselves’ (2011:10). Mutual inclusion and the adjoining process of becoming, inherent in empathy and the Gothic, is one of generating difference, and through the contemplation of the gathered sculptural works, staging an interplay between the static and elastic, produce something unfamiliar [4].

In the Introduction, I align my emergent methodology of utilising overlooked and decidedly queer thinkers and theorists with Freeman’s temporal drag. Detailing the unregulated territories of queer failure, Halberstam extols attending to subjugated knowledge hidden in the undergrowth among disciplinary forms of knowledge (2011). While, as discussed, many of these theorists explored in this research have been sidelined in empathy and Gothic studies, what also becomes apparent is that they emerge from ‘alternative cultural and academic realms, the areas beside academia rather than within it, the intellectual worlds conjured by loners, failures, dropouts, and refuseniks’ (Halberstam 2011:7). According to the few biographical accounts of Vischer, he had an ‘eccentric, stubborn, and sometimes combative personality, one which […] did not always conform to the conventions and pretensions of academic circles’ (Mulgrave and Ikonomou 1993: 21). By virtue of his famous father [1.ii], Vischer was primed for great accomplishments but they were never fully realised and despite making the earliest comprehensive contribution to empathy, his only other writing on the subject thereafter was a brief essay of 1874 (Mulgrave and Ikonomou 1993). Lee, in comparison, was self-taught, independently led by her passions and observations; she was by definition an amateur [3.iii]. Eventually becoming a professor, Worringer, however, appeared to primarily view himself as an artist-scholar (Donahue 1995). Worringer’s admixture of social theory and aesthetics, directly engaged with past cultures and their artefacts, also addressed central artistic issues of his own time, thereby falling outside the realms of the traditional art historian. His unconventional theories were never wholly accepted by the academy and instead artists, social theorists, novelists, and psychologists largely read his ideas, interpolating them into a world broader than the institution, multiplying their interpretation (Donahue 1995). Beyond empathy and Gothic studies proper, Benjamin infamously failed to gain a career in academia [3.ii, n.32]. The solitary figure of Stokes, unconcerned with reputation, stated that he owed little to

his formal education (Wollheim 1972) and, like Lee, was influenced less by intellectual precedent than by his own intense reflections. In borrowing Klein's psychoanalytical theory, Stokes was only prepared to generalise creatively and assert these theories into his writing once the connections suggested reached agreement against his own experiences (Wollheim 1972). Eisenstein's entire theoretical oeuvre attempted to overcome the limitations of linear thinking; he observed few boundaries, whether between 'cinema and the other arts, between science, art, technology, and human psychology; between ancient and present times, and least of all between different countries and cultures' (Kleiman 2016: 15). In Chapter 3, not coincidentally, each of these theorists are distinguished by their adolescent spirit [3.iii]. Throughout the thesis these outlying thinkers are placed side-by-side with others readily acknowledged with academia, some of whom, like Barthes and Crimp, are also noted for their adolescent leanings. Figures such as Deleuze and Guattari, while being notoriously resistant to linear legibility, in their adaption of Worringer's Gothic line expose a buried thinker beneath their success. Juxtaposing precarious sources of knowledge with more readily accepted theories re-mobilises the former to become constituent of empathy and the Gothic, creating sideways connections and bringing my novel readings of amalgamated synchronies into the present.

Initially unravelling empathy and the Gothic to return the ideas to their aesthetic conceptions, Chapter 1 in terms of the research questions posed, establishes early in the thesis a relationship between empathy and the Gothic, primarily via Worringer. Empathy and the Gothic are then used as a conceptual sieve through which the remaining considerations of the research are passed to highlight the ways in which the ideas ally one another. In doing so, empathy and the Gothic's undisciplined constitution reveal several close lying, similarly critically resistant obstructions or embarrassments that attach themselves, most persistently camp, sentimentality, and adolescence, but also associations with the shunned affective aesthetics of melodrama and cuteness. As Fabio Cleto writes in the introduction to his extensive reader on the subject of camp, its slipperiness also frustrates through its unknown origins, establishing an '*aesthetic of (critical) failure*' (1999: 3; original emphasis). This is the same inconclusive distinction Seigworth and Gregg's reader highlights in relation to affect [4.ii, n.10]. Similarly, the un-invested indeterminacy of sentimentality is synonymous with aesthetic failure [2.iv, 3.iii, 4.iii]. To deny these

hidden affiliations detected in the gathered works would be to betray the schema of mutuality established in the thesis. As Deleuze and Guattari note, the perception of a 'secret' forms part of its conceptualisation and often supersedes the content of the secret itself; together both overfill its form so that secrets seep to become secretion, spreading and insinuating their influence ([1980] 1987). Once acknowledged, these affiliations are difficult to dismiss, and through attending to these sideways relations the research swells in volume, becoming an embarrassment of riches.

Nick Salvato likens encountering embarrassing obstructions to hitting a wall, a stone wall, I imagine. My regard of such obstructions is not an attempt to surmount, but to '*cling*' to them and feel the texture up against the wall, such that perhaps both the subject of embarrassment and the obstructive walls may themselves change or move as a result of the clinging (Salvato 2016: 4; original emphasis). Not straightening or curbing these embarrassing obstructions fails to solve them but instead accepts them as being an integral condition of overlapping boundaries, enabling the continuous flow of subjects producing an equally shared space (Salvato 2016). Category upsetting, an embarrassment represents a 'failure in self-presentation' (Modigliani 1968: 315), whereby too much or too little is given in an interaction. Sidestepping obstructions I believe contributes to the relaxed dismissal of empathy and the Gothic, their excess dissuades a deeper reading, reinforcing reference to surface only. But following the relief analogy in Chapter 1 and analysis of modelling in Chapter 2, the surface is conferred by the structure underneath, it is the collective embarrassments sticking together that support empathy and the Gothic, without them the surface reading would surely collapse. Halberstam amends the idiom 'misery loves company' to 'failure loves company' (2011: 121).[1] The gathering of artworks, figuring unfortunates and solitary outsiders, along with the repeated roll calls of the damned listed throughout the thesis, likewise stick together to create a shared space and provide companionship in woe.

[1] 'Misery loves company' is originally attributed to the Medieval Italian theologian Dominici de Gravina, who in his *Chronicon de rebus in Apulia gestis* (1333 – 1350), wrote '*Solamen miseris socios habuisse doloris*', which translates to 'It is a comfort to the unfortunate to have had companions in woe'.

The awkward adolescent as the 'crucible of embarrassed feeling' (Salvato 2016: 41) is reflected in the investment of the gathered works' referents that have survived adolescence and persisted into adulthood. Derived from popular culture, these immature referents further counter classic sources of academic knowledge. Echoed in Muñoz, Freeman, Eisenstein, Benjamin, and Halberstam's celebration of everyday culture, Lauren Berlant states that in writing and thinking through the waste of popular communication, 'these materials frequently use the silliest, most banal and erratic logic imaginable to describe important things, like intimate relationships' (1997: 12).[2] Operating 'against the logics of succession, progress, development, and tradition proper to hetero-familial development' (Halberstam 2011: 75), the queer time of adolescence is embarrassing in that it involves a violation of social order. The sculptures gathered here overlap boundaries between humans, animals, and inanimate objects, presenting a diversity of species, other-species identifying, and species-crossed characters. The works eschew realism and draw reference to in-between states of discomfort, bewilderment, disenchantment, and ultimately a failure to belong. Halberstam asserts adolescent or childish popular culture consistently depicts patently queer ways of life, replete with alternative embodiment, eccentric desires, and fantasies of otherness, featuring 'heroes' who are frequently some way different (2011). And as seen in the referents of the works gathered there, they are drawn from the half-forgotten, poorly remembered, and confabulated elements of popular culture that have avoided nostalgic memorialisation, thereby retaining their Proustian 'time-snatching' madeleine-like function (Fisher 2013: 77). Further, many are lifted from the 1970s, a 'revolting' decade, disowned as an embarrassment of failed promise [3.ii] and trauma.[3] As such, Halberstam argues that the contingencies of queer relations make an implicit argument for forgetfulness (2011).

When directed at a dominant narrative rather than at subaltern knowledge, forgetting becomes a tactic of resistance to create alternative futurity (Halberstam 2011). This is opposite to the tactic of forgetting to tidy the past used in dominant modes of

[2] Berlant's collected volume, *The Queen of America Goes to Washington City: Essays on Sex and Citizenship* (1997), draws upon material such as television sitcoms, the cartoon character Lisa Simpson, popular magazines, and the film *Forrest Gump*.

[3] In popular media, the 1970s is repeatedly referred to as the 'decade time forgot' or the 'decade style forgot'. Mark Fisher's *Ghosts of My Life* (2013) highlighted how in the twenty-first century the 1970s were increasingly seen as dark period marked with trauma.

historicising that Benjamin recognised as empathising with the victor to benefit the rulers in his idea of *acedia* ([1940] 1999) [1.ii & 3.iii]. The tarrying of temporal drag utilised in this research, continually empathising with embarrassment and the overlooked to call upon the 'counterhistory of history itself' (Freeman 2010: 21), enables a means of forgetting preeminent legibility, taking a detour and avoiding mastery (Halberstam 2011). Working with failure as a practice casts the research into Gothic shadows, and as Halberstam states, 'darkness becomes a crucial part of a queer aesthetic' (2011: 96). Working in darkness, however, defers and fails to illuminate ascendancy or antecedence to the concepts of empathy and the Gothic. I cannot conclude if an empathetic sculptural aesthetic renders a Gothic reading or vice versa. Empathy and the Gothic emerge from, and are situated in, the same place – the meeting of recognised difference. As demonstrated, both ideas persist as tendencies in continual variation, thus there are many empathies and Gothics purposing multiple interpretations.

Like an amateur I have failed to master and tame these concepts into a tidy picture, instead I have produced the opposite. As Halberstam says, failure rather than creating a dead-end presents an opportunity to read struggles and debates back into neglected problems that seemed settled and resolved (2011). In my novel textual readings elaborated through the gathered sculptures, I have reanimated the heterogeneity of empathy and the Gothic and re-established their object-oriented positions. In doing so, contributing new perspectives on the art of Althamer, de Jong, Ford, Kunath, Rondinone, and Wilkes. By treating empathy and the Gothic as a mingled subject and practice of research, I have emphasised their combined relational existence in culture and in themselves as a site of valuable critical reflection. Empathy and the Gothic may be considered monstrous in occupying thresholds and encoding difference, but like Frankenstein's 'half-finished creature' (Shelley [1818] 2003: 175) I contest via my complication of the ideas that they continue as concerns in contemporary art. I am not suggesting that the artworks or the theories under consideration, for the most part, are failed in the conventional sense. Failure here is seen not as deficit or defeat, but a queer 'rejection of normative protocols of canonisation and value'; it is a practice of interruption and an enactment of difference (Muñoz 2009: 153). I recognise and pursue proscribed negativity to open up referentiality in the unlikely, overlooked, forgotten, and embarrassing to affirm

their value and possibility as a means of upsetting history and queering aesthetic categories.

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Appendix

Figure A.1: Murray Anderson (2012) *little blue*. Pigmented jesmonite, slate filler, ink, galvanised bucket, fountain pen; 52 x 34 x 30cm.

Figure A.2: Murray Anderson (2013) *Arthur*. Pigmented jesmonite, aluminium, glass beads, coin; 15 x 19cm.

Figure A.3: Murray Anderson (2014) *Sheepish Lion*. Pigmented jesmonite, sheepskins; 45 x 60 x 100cm. Photo: Block 336.

Figure A.4: 'Heavy Sentience' (2014) installation, Block 336, London [photograph includes work by CJ Mahony and Lisa Wilkins].

Figure A.5: Murray Anderson (2014) *Helmet (House)*. Jesmonite, oxidised metallic paint, concrete; 35 x 42 x 42cm [installed at 'Artworks Open 2015', Barbican Arts Trust Group Project Space, London].

Figure A.6: Murray Anderson (2014) *Stupefied Helmet*. Jesmonite, iron and aluminium filler; 30 x 24 x 31cm [installed at 'Heavy Sentience', Block 336, London].

Figure A.7: Murray Anderson (2015) *Sandwichman*. Jesmonite, Styrofoam, expandable foam, air dough, steel, armature wire, fibreboard, paint, vinyl, paper, marker pen, pencil; 200 x 65cm.

Figure A.8 Murray Anderson (2015) *Man of the Crowd* [holding *littlest hobo*]. Pigmented jesmonite, expandable foam, steel, wire form, fabric, dog's collar and lead, marker pen, pencil, wax; ~160 x 50cm.

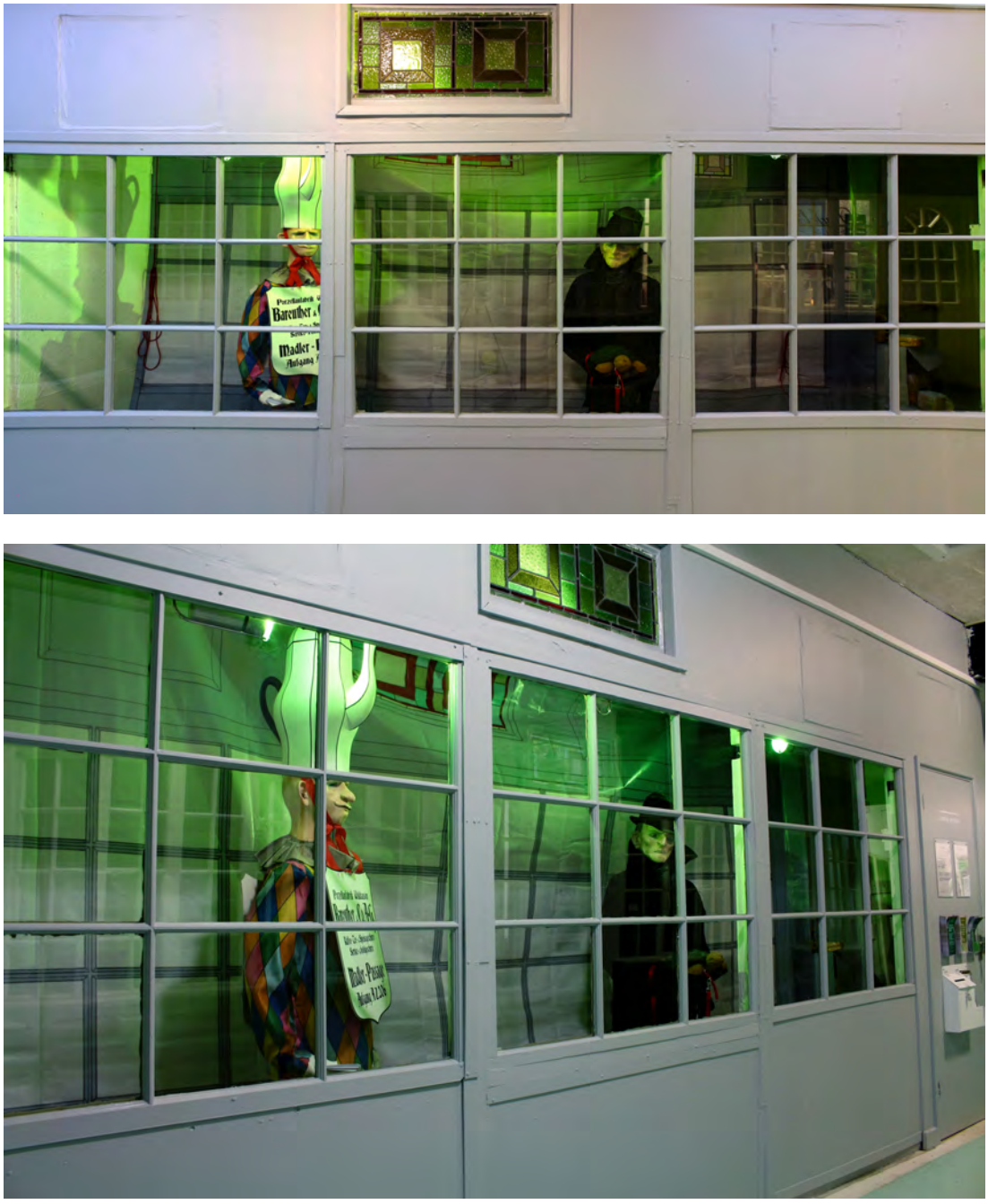

Figure A.9 'Passage' (2015) installation, Curious Projects, The Labyrinth, Eastbourne.

Figure A.10 Murray Anderson (2015) *NOT YET.* Autoclaved aerated concrete; each letter 60 x 35 x 12cm. *Black Sheep*. Digital print; 180cm [installed at 'Paradox City', Centrum Kultury Zamek, Poznań, Poland].

Figure A.11: Murray Anderson (2015) *Red Knight*. Jesmonite, metal bolt and hinge, 'hammerite'paint, enamel; 40 x 23 x 33cm.

Figure A.12: 'If it bends it's funny (If it breaks it's not funny)' (2015) installation, Bosse & Baum, London [photograph includes work by Suzy Babington, Berta De La Rosa, and Daniel Silva].

Figure A.13 Murray Anderson (2016) *Pointy Toes*. Cast aluminium; 12 x 58 x 12cm (x2) [installed at 'build your secret slowly', Barbican Arts Trust Project Space, London].

Figure A.14: Murray Anderson (2016) *Cameo*. Pigmented jesmonite, resin, aluminum filler; 36 x 26 x 2.5cm

Figure A.15: Murray Anderson (2016) *Brother Mother* [detail above]. Pigmented jesmonite, fibreglass, steel, fabric, rope, ivy, twine, ink; ~120 x 70 x 110cm [installed at 'build your secret slowly', Barbican Arts Trust Group Project Space, London].

Figure A.16: Murray Anderson (2016) *Mirror|Mirror*. Pigmented jesmonite, watercolour, pencil; 46 x 35 x 2.5 cm (x4).

Figure A.17: Murray Anderson (2016) *Minty*. Pigmented jesmonite, foam mask, elastic; 32 x 23 x 23cm.

Figure A.18 ‘build your secret slowly’ (2016) installation [two views], Barbican Arts Trust Group Project Space, London.