



# Artists' Writings 1850 – Present

14.30 - 18.00, Thursday 4 June 2009

10.00 - 17.30, Friday 5 June 2009

10.00 - 17.00, Saturday 6 June 2009

Kenneth Clark Lecture Theatre, The Courtauld Institute of Art  
Somerset House, Strand, London WC2R 0RN

## ABSTRACTS

**Nicholas Chare (University of Reading)**

*Matters of Fact: David Sylvester's Interviews with Francis Bacon*

The author Graham Greene ranked the published interviews conducted by David Sylvester with Francis Bacon alongside the journals of Eugène Delacroix and the letters of Paul Gauguin as providing important insights into the artistic temperament. The interviews inform many well-known interpretations of Bacon's paintings including, for example, those of Gilles Deleuze (*Francis Bacon: The Logic of Sensation*, 2003, trans. D. W. Smith), Michel Leiris (*Francis Bacon ou la brutalité du fait*, 1995), and Wieland Schmied (*Francis Bacon: Commitment and Conflict*, 2006). The artist's words are accorded great status. Bacon's responses to Sylvester's probing and promptings are frequently accepted at face value, as matters of fact. This paper will challenge the probity of such an uncritical reception. It will analyse how an all too easy listening to the interviews encourages limiting explanations for Bacon's works. Bacon's way of framing his artistic practice is still given credence in the present. This way of understanding Bacon's art, one governed by the 'master's voice,' has stifled alternative approaches. It has caused aspects of the paintings to exist in relative silence because the context for interpretation offered by the interviews does not permit for their appreciation. This paper will attend to what is left unsaid in the interviews revealing how they act to suppress different readings of Bacon's work. In this context it will also address the impact of Bacon's notes to himself which were discovered in his studio and now form an important supplement to the interviews working to reinforce particular understandings.

*Nicholas Chare is currently a Leverhulme Research Fellow at the Department of History of Art and Architecture, University of Reading. He is also a member of The Courtauld Institute of Art's Writing Art History seminar group. His recent publications include articles in Angelaki, Cultural Critique, parallax, Southern Review: Communication, Politics and Culture, and The Years Work in Critical and Cultural Theory.*

**Christina Rosenberger (Center for the Technical Study of Modern Art, Harvard Art Museum)**

*The Last Word? The Role of Artists' Writings in the Conservation of Modern and Contemporary Art*

Artists' writings have been mined for insight into artists' sources, their inspiration, and their methods. The post-war period in American art saw a boom in artists' writings, due to the established literary culture of New York in the 1950s and, later, to a shift towards language in the emerging conceptual art movements of the 1960s. At the same time, artists began to use more experimental materials: latex, aluminum tape, plywood and automotive paint, among others.

Half a century later, these works of art are deteriorating rapidly, and conservators are turning to artists' writings — articles, criticism, lecture notes, letters to the editor, manifestos, poems, interviews, and notebooks — to find clues about the artist's intention. Such research is fraught with peril, as artists' writings are often reprinted out of their original context in exhibition catalogues and gallery brochures, private writings are made public decades later, as with Ad Reinhardt, and, as is the case with Agnes Martin, their writings are often notes compiled by friends and colleagues. How reliable, then, are an artist's writings for a conservator?

Often an artist's writing is all that remains. Presenting case studies of Louise Bourgeois, Eva Hesse and Barnett Newman, this paper will address the challenges artists' writings present to conservators. When an artist's words contradict a conservation treatment, how is that decision made, and by whom? How does one account for changes in an artist's feeling towards a specific work of art over time, if there are multiple documents on record? What value do other forms of documentary evidence of artists' creative processes, such as studio photographs, films, colleague's recollections, or artists' materials, have for conservators and art historians? How can we begin conversations with living artists? And, as conservator Carol Mancusi-Ungaro has asked, do we ultimately value the artist's voice or history's claim?

*Christina Rosenberger is the Research Coordinator for the Center for the Technical Study of Modern Art at the Harvard Art Museum. The Center investigates the materials and issues associated with the making and conservation of modern art and serves as a resource for conservators, scholars, and students by collecting, preserving and presenting relevant research and materials. Ms. Rosenberger is currently pursuing her doctorate at the Institute of Fine Arts, New York University, where she is a Craig Hugh Smyth Fellow. Ms. Rosenberger received her MA from Columbia University in 2004 and her BA from Harvard College in 2002.*

**Anna Lovatt (University of Nottingham)**

*Sol Le Witt's Automated Art*

16. If words are used, and they proceed from ideas about art, then they are art and not literature.
  32. These sentences comment on art, but are not art.
- Sol LeWitt, 'Sentences on Conceptual Art,' 1969

Sol LeWitt's text 'Sentences on Conceptual Art' is one of the most cited artists' writings of the 1960s: a decade when the stagnation of Modernist criticism prompted an increasing number of practitioners to theorise their work. Since then, art historians have deployed LeWitt's 'Sentences' to interpret his artistic practice, seeking access to the

artist's intentions in these terse pronouncements. Others have highlighted the contradictory nature of LeWitt's writings, not least when they address the relationship between art and language (see above). But for LeWitt, the 'Sentences' were neither a key to understanding his work, nor a deliberate foil to that endeavour. Instead, he described them cryptically as: 'an operational diagram to automate art.'

This paper takes seriously LeWitt's playful suggestion that his 'Sentences' are a kind of diagram which, rather than simply explaining his practice, might enable it to function mechanically. Although LeWitt's interest in the machine has been previously noted, Lovatt will trace his vocabulary to an article on 'Mallarmé and Serialist Thought' which LeWitt read during the mid 1960s. Mallarmé's description of his Book as a 'mechanism' set in motion by an 'operator' proved highly influential for LeWitt, who adopted similar language in his writings on Conceptual Art. By exploring this encounter Lovatt will highlight their shared, mechanical vocabulary; and a common urge to displace the author by constructing a permutational system. Another text by LeWitt took the form of an instruction manual, published alongside Barthes' 'The Death of the Author' in a 1967 issue of *Aspen* magazine dedicated to Mallarmé. Issues of authorship, appropriation and homage were paramount during this prolific moment in the recent history of artists' writings.

*Dr Anna Lovatt is a Lecturer in Art History at the University of Nottingham. Her research focuses on drawing in the context of post-Minimal and Conceptual Art, particularly the New York based practices of Ruth Vollmer, Mel Bochner, Eva Hesse, Sol LeWitt and Dorothea Rockburne. After completing her PhD at The Courtauld Institute of Art in 2005, she held a Henry Moore Foundation Postdoctoral Fellowship from 2005-06. She has published in October, the Oxford Art Journal, Papers of Surrealism and The Burlington Magazine.*

### **John House (The Courtauld Institute of Art)**

#### *Working with Artists' Letters*

Artists' letters are often cited as if giving privileged access to artists' intentions or even their personal feelings. The talk will argue that, rather, they need to be viewed strategically, in the light of the specific relationship between artist and correspondent, and the purposes that particular letters served. Indeed, seemingly private communications might serve a significant public function, in constructing the artist's public image and in seeking to direct the reception and interpretation of particular works of art. The letters of a number of nineteenth-century artists will be discussed, including those of Courbet, Millet, Gauguin and Van Gogh.

*John House is Walter H Annenberg Professor at The Courtauld Institute of Art, and was Samuel H Kress Professor in the Center for Advanced Study, National Gallery of Art, Washington DC in 2008-9. He is the author of Monet: Nature into Art (1986) and Impressionism: Paint and Politics (2004), and is currently working on a book on French Realism. He has been involved in the organisation of many international exhibitions, including Post-Impressionism (1979-80), Renoir (1985-6), Landscapes of France (1995-6) and most recently Impressionists by the Sea (London, Washington, Hartford, 2007-8).*

**Peter Maber (University of Cambridge)**

*Painted Letters: The Later Writings of Roger Hilton*

This paper will focus on the later writings of Roger Hilton. Maber will concentrate principally upon his Night Letters, illustrated letters he wrote from his sickbed, which continually reveal his passion for, as well as frustration with, art and life; the letters are contemporaneous with his powerful late gouaches, works renowned for their lush imagery and life-affirming sense of abandon.

Hilton's isolationism, as well as his limited intended readership (usually just his wife), allow for a remarkably frank account of his opinions and the sources of his creativity; yet this forthrightness also in part owes something to Hilton's notoriously rebarbative personality. The letters reveal him to be just as inclined towards obfuscation, braggadocio, and prejudice as towards self-knowledge and honesty. They reveal too the debilitating effects of his alcoholism; but they can also be considered as forms of art in their literary qualities of criticism, allusion, punning, and vivid imagery.

Hilton himself wrote that artists should remain silent on their work; yet in this late writing he reveals how insightful and productive autobiographical and autocritical writing can be, variously crystallising the creative process, galvanizing the senses, bringing together raw material, and unburdening self-doubt (writing in effect becoming a form of therapy for Hilton); as well as going beyond mere exposition and explanation in achieving a unique marriage of word with image.

Hilton's friend Patrick Heron once noted that writing of his own work 'takes twenty times as long to write down as the elements of the painting actually took to execute'. Hilton radically truncates that process of writing, attempting to unify the act of writing with the act of spontaneous painting in creating an automatic prose that is more in line with the tenets of André Breton; but whilst Maber shall situate him within the Surrealist tradition, Hilton nonetheless remains very much his own man.

*Peter Maber teaches English and American Literature at the University of Cambridge. He has a particular interest in the relations between twentieth-century art and literature, with special attention to the St Ives and Black Mountain Schools. He has curated exhibitions and catalogued works of Modern British art for galleries. Recent research has appeared in Arizona Quarterly and Word & Image.*

**Duncan White (Central St Martins, and Dave Smith, artist)**

*Facsimileology: Artists' Writing and Mechanical Reproduction in an Age Obsolete*

Facsimileology, a fax correspondence between Dave Smith and Duncan White, is the art of writing, drawing and facsimile. Uncovering 'the correspondence of non-correspondence', the project investigates artists' writing in an age of cultural and mechanical mediation. In a world dominated by the electronic movement of information, the fax machine is growing increasingly obsolete. At times, however, the material replication of paper documents renders it indispensable. For Smith and White, the fax is a kind of automatic writing/drawing machine occupying the frayed edge of 'technological progress'.

This talk will attempt to challenge the notion of a written account that exists in 'correspondence' with the art it describes. In Facsimileology artistic practice exists within the extraneous noise of reproduction and mediation – produced as it is received, the fax exists in the condition of its reception.

By making an otherwise private correspondence public, the talk will consider ways of locating art production in the written account of its history. In the fax correspondence, writing has become a means of drawing upon the 'readily available' and the 'commonly reproduced'. As such, we have focused on a powerful tradition of draftsmanship from the late Renaissance period (specifically Michelangelo's *The Crucifixion with the Virgin and St. John*) through to the late 20th-century work of R. B. Kitaj 'one of the few real masters of the art of straight figure drawing'. In its relation to the mechanical mediation of textual practices and the way in which drawing is written into the surfaces and margins of Western art traditions, it is possible to define a science of 'facsimileology'.

Smith and White hope that this will be an engaging and provocative talk. Embracing anarchic principles of un-control and mis-communication, facsimileology challenges conventional approaches to writing, drawing and the sovereign role of the artist.

*Dave Smith is a visual artist who runs the Jeffrey Charles/Henry Peacock Gallery. Duncan White is a writer and Research Fellow at Central St Martins School of Art and Design. They have been collaborating since June 2005.*

### **Peter Cooke (University of Manchester)**

*Gustave Moreau, Painter-Writer*

Despite Moreau's claim that he was 'not at all a writer', and despite his affirmation that 'one loves, one knows art, but one doesn't talk about it', he wrote enough notes to fill the two volumes of his *Écrits sur l'art* (Fontfroide, 2002). Although he repeatedly claimed that his paintings needed no explanations, he wrote a number of commentaries on them. The aim of this paper is to explore the functions of writing for Moreau and the relationship between his writings and his pictorial œuvre.

Moreau's notes range from the theoretical to the intimate, from the purely practical to the literary, and all of these aspects will be considered in this paper. As an innovative, even eccentric, history painter, mocked by Realist critics and under fire from academic traditionalists, Moreau felt the need to defend and clarify, in private, his personal aesthetic principles through theoretical writings. In response to hostile and uncomprehending critics, he also engaged in private counter-criticism. At the request of collectors, Moreau sometimes reluctantly wrote commentaries on his works. Moreover, in the last year of his life, when he was engaged in creating the Musée Gustave Moreau, he wrote for posterity twenty-nine commentaries on his paintings, commentaries in which the text-image relationship is by no means straightforward. Attached to the visual images in some respects, in others they are quasi-autonomous works of literature. For Moreau, writing also played a part in the process of pictorial creation: he used writing as a means of taking possession of a literary subject and of creating a transition between the source text and the independent image. The paper will also examine how Moreau used writing to engage with the Salon public, from the choice of title to the inclusion of Latin inscriptions in *Jason* (1865).

*Peter Cooke is a Senior Lecturer in French Studies at the University of Manchester. He has published widely on nineteenth-century French painting and literature, and is a Gustave Moreau specialist. His publications include the annotated edition *Écrits sur l'art par Gustave Moreau, 2 vols* (Fontfroide: Fata Morgana, 2002), the study *Gustave Moreau et les arts jumeaux. Peinture et littérature au dix-neuvième siècle* (Bern: Peter Lang, 2003), and, most recently, 'Gustave Moreau and the Reinvention of History Painting', *Art Bulletin*, vol. 90, no. 3 (September 2008). He is currently working on a major book provisionally entitled *Gustave Moreau, History Painter and Symbolist*, and is*

organising a conference on the subject of Narrative Painting in France (University of Manchester, 5-7 January 2010. see <http://www.llc.manchester.ac.uk/crivcof/activities>).

### **James Faure Walker (artist, Camberwell College of Arts)**

*The Origins of Artscribe*

Artists have often been prompted to write because they are frustrated by what others have written. The major critics James Faure Walker interviewed in New York in 1974 began as artists, and took to writing for this reason. At that time painters in London came together to protest at the lack of coverage, and the amateurism of newspaper criticism. They felt patronised by dilettantes, who hopped from one cause to another. During the turmoil over the 'bricks at the Tate' episode, supposedly avant-garde critics took up anti-modernism, using their privileged position to campaign for a 'people's art'.

The magazine *Artscribe* started from modest beginnings in 1976, growing to become Britain's leading magazine of contemporary art by the early eighties. It was produced, edited and written by artists, though in no way was it a compendium of 'artists' writings'. Its function was that of a critical journal, a journal embracing a broad range of views and activities, clear and accessible in tone. The critical establishment of the time had failed to reflect what was going on, and this magazine took over that role. It may have helped establish the principle that artists can be as articulate as anyone else. It survived until 1992, by which time other magazines, such as *Frieze*, took on its role. As its editor from 1976 to 1983 James Faure Walker describes how it came about, how it worked, and the difficulties of being – in his own case for a limited period – both an artist and a critic. Today, again, he finds it necessary to write because, in his view, certain subjects – the connection between painting and computer graphics, for example – are so little understood.

*James Faure Walker (born London 1948) studied at St. Martins and the Royal College of Art. He is a painter who has exhibited widely in Europe and the USA. He co-founded Artscribe magazine in 1976, editing it until 1983. His writings have appeared in Studio International, Modern Painters, Mute, Computer Generated Imaging, Wired, Garageland, catalogues for the Tate, Barbican, Computerkunst, Siggraph, and publications on drawing. Since 1988 he has been integrating computer graphics with painting. His Painting the Digital River: How an Artist Learned to Love the Computer (Prentice Hall, USA, 2006) gained a New England Book Show Award. In 1998 he won the 'Golden Plotter' prize at Computerkunst, Germany. In 2002 he received a Senior Research Fellowship by the AHRB. Twelve of his works are in the Victoria and Albert Museum's collection. He is Reader in Painting with the Computer, Camberwell College of Arts, University of the Arts.*

### **Bridget Alsdorf (Princeton University)**

*Vallotton's Murderous Life: Autobiography and the Ethics of Perspective*

In 1907 Swiss artist Félix Vallotton (1865-1925) wrote his first of three novels, *La Vie meurtrière* (The Murderous Life). Narrated by the protagonist, Jacques Verdier – a young provincial who moves to Paris to immerse himself in the art world and become a writer – the novel turns on a series of tragic events for which Verdier is unintentionally responsible. Catastrophe follows Verdier like a looming contagion; and the circumstances of his life as well as details of his self-descriptions reveal him as a thinly disguised version of Vallotton himself.

Verdier's life is one of longing – after artistic and literary greatness, intimate friendship with those he admires, and an impossibly pure romantic love, all thwarted by his tendency to trigger terrible accidents in people's lives. In Verdier, Vallotton creates a fictionalised self-portrait of an artist caught between professional success and disastrous personal failure. Because his "murderous" effect on others appears purely accidental, questions of guilt and responsibility are left painfully ambiguous.

This paper will investigate Vallotton's little-known novel in conjunction with his images of violence and urban crowds. In these works – primarily woodcuts widely circulated in major periodicals of the time – the act of witnessing, of seeing, whether from a distance or close-to, is presented to the viewer as a moral dilemma. *La Vie meurtrière* also includes illustrations by the artist, print-like drawings that punctuate the narrative with bold images of death and psychological intensity. Together, these works ask: What is the relationship between vision and responsibility, between one's perspective on an event and its psychological consequences? By exploring these questions in a literary medium, *La Vie meurtrière* offers a critical subtext to Vallotton's visual practice, constructing an ethics of perspective that offers an oblique yet penetrating look into the precarious social contract of modern life.

*Bridget Alsdorf is Assistant Professor of 19th-Century European Art at Princeton University. She completed her PhD in 2008 at the University of California, Berkeley, with a fellowship from the Center for Advanced Study in the Visual Arts, Washington, DC. She has most recently published an article on Nicolas Poussin and Benjaminian allegory; articles on Cézanne and Delacroix are forthcoming. Alsdorf's first book, The Art of Association: Fantin-Latour and the Modern Group Portrait (forthcoming), examines the resurgence of group portraiture in nineteenth-century France with particular focus on problems of isolation and collectivity in the work of Henri Fantin-Latour. The work on Félix Vallotton she will present at The Courtauld relates to a new project, Theaters of the Crowd, examining the representation of mass and mise-en-scène in French art of the late nineteenth century.*

### **Lisa Tickner (The Courtauld Institute of Art)**

*Artists' Fiction: George du Maurier's Trilby and Wyndham Lewis's Tarr*

Lisa Tickner proposes to discuss two artist-novels by artists, George Du Maurier's *Trilby* (1894) and Wyndham Lewis's *Tarr* (1918). Du Maurier acknowledged in private his debt to Henri Murger's *Scènes de la vie de bohème* (1851), and *Tarr*, with its 'bourgeois-bohemians', is pitched against Murger and the whole tradition of bohemian literature. *Trilby* was one of the first best-sellers, due in part to its sensational plot but largely to changes in the publishing industry, the rise of an aspirant middle-class readership and publicity surrounding Whistler's law suit. (Whistler, caricatured in *Trilby*, took action against *Harper's Monthly Magazine* where it first appeared.) *Tarr* was Lewis's attempt at a 'vorticist' novel. It was also published first as a serial, in *The Egoist*, where it followed James Joyce's *Portrait of the Artist as a Young Man* and reached a select and self-consciously 'modern' audience.

So much for the differences. Both writers draw on their experiences as students in Paris (fifty years apart); both reveal a visceral dislike for 1890s aestheticism; and both develop assumptions about the relations between art, sex, women, social aspiration and national identity (in fictional form). It can be argued that the similarities and differences together are meaningful rather than contingent, that is, that they tell us something about pressures on a traditional genre – the *kunstlerroman* – in a period of substantial social, political and cultural change.

*Lisa Tickner is Visiting Professor at The Courtauld Institute of Art and Emeritus Professor of Art History at Middlesex University. She has published widely on topics from nineteenth- and twentieth-century art history, theory and visual culture, and her books include The Spectacle of Women: Imagery of the Suffrage Campaign, 1907-14 (1988) and Modern Life & Modern Subjects: British Art in the Early Twentieth Century (2000). At The Courtauld, she runs an MA on Modernism in Britain, 1890-1970.*

### **Sylvia Karastathi (University of Cambridge)**

*Artists' Papers in Contemporary Fiction: The Cases of Gwen John and Dora Carrington*

This paper will address the slightly unorthodox ways in which artists contribute to modern literature, not through their own creative writing, but through the creative 'appropriation' of their words by contemporary novelists – in what has come to be recognised as the genre of 'art-fiction'. Karastathi will firstly present a number of recent examples where artists' writings have been used as primary sources by contemporary novelists, and will ask questions such as: how do the novels stand in relation to that material, and what is at stake in the act of appropriation?

She will then turn to British novelists Margaret Forster and Pat Barker who have used the papers of two British women artists from the beginning of the 20th Century - Gwen John and Dora Carrington respectively - as creative springboards for their fictions *Keeping the World Away* (2006) and *Life Class* (2007). Both Slade students, a generation apart, John and Carrington share the same prolific correspondence and diaries that reveal an artist's trouble and fascination with writing. The letters and notebooks of Gwen John, with her ungrammatical French, colouring instructions and rules to herself have inspired Forster on writing about the spaces that enable women's creativity. Carrington's recently published early correspondence with the Nash brothers is rewritten in Barker's fiction, in which she examines the ethics of visual response to the experience of violence. These two cases generate questions about the relationship between the source/archival material and its fictional reshaping. How is the fictional subject of the 'woman artist' constructed from the subjects encountered in the personal archives, and how does a novelist use such rich insights into an artist's interiority? The 'files' of John and Carrington have been opened by feminist scholars of art history who wanted to understand better the contribution of women in the art scene of the early 20th century. In those files they have discovered a rich source of illuminated writings which speak about art with an urgency that can inspire new types of fictional 'art-writing' in women's literature.

*Sylvia Karastathi is a doctoral candidate in the English Faculty of the University of Cambridge. She is currently completing her thesis on art-writing in the work of contemporary British women novelists. She has taught Literature and Visual Culture in Cambridge and English as a foreign language in Greece. She has previously published on the still-life objects in the cinema of Peter Greenaway.*

### **Grace Brockington (University of Bristol)**

*Walter Crane and the Universal Language of Art*

Walter Crane (1845-1915) transformed the art of children's illustration with his finely-wrought fusions of visual and verbal wit. An artist-craftsman who campaigned for socialist government at home and international cooperation abroad, for the revival of the decorative arts, and for the free development of the infant mind, he infused his books with a sense of educational and political purpose. Crane believed that children learn

through their eyes, and that a well-designed book can shape an individual, intellectually and morally. His books combined words and images in ways which emphasise the pictorial quality of linguistic signs, intensifying the visual experience of reading.

The idea of art as our first encounter with written language was important for Crane's cosmopolitan identity, as well as for his campaign to promote the decorative arts. This paper examines his illustrative practice in the context of his theories of international cooperation, education, and craft revival. Like William Morris, pioneer of the Arts and Crafts Movement, Crane drew an analogy between childhood development and the use of picture writing in early societies. However, he went further, predicting an evolutionary return, through the craft revival, to visual literacy. Not all art, he argued, fulfils the condition of language. Only the decorative arts have that symbolic quality, and are capable of encoding conceptual thought. Moreover, he claimed that the decorative arts constitute a universal language, expressing and facilitating a further evolutionary process toward international federation. Evolution, he argued, was spiralling round again to the pre-national days of the symbolic word-picture - the sort of pristine, visual eloquence demonstrated by his children's books.

*Grace Brockington is a Lecturer in the History of Art at the University of Bristol. Her work is interdisciplinary, drawing on both Art History and English Literature, and she has published several articles on art, literature and theatre in the early twentieth century. In 2006, she co-curated the exhibition Literary Circles: Artist, Author, Word and Image in Britain 1800–1920 (Fitzwilliam Museum, Cambridge). Publications forthcoming include Above the Battlefield: Modernism and the Peace Movement 1900–1918 (Yale University Press, due 2010), and an edited collection, Internationalism and the Arts in Britain and Europe at the Fin de Siècle (Peter Lang, due 2009).*

### **Julia K. Dabbs (University of Minnesota, Morris)**

*Empowering the Nineteenth-Century American Woman Artist: May Alcott Nieriker's Studying Art Abroad & How to Do It Cheaply (1879)*

American women who sought professional careers as artists in the nineteenth century faced significant challenges to their success, including limited opportunities for education and training due to gender discrimination, and social barriers to their being regarded as serious artists rather than mere dilettantes. The painter May Alcott Nieriker (1840-1879) sought to break through these obstacles with her publication, *Studying Art Abroad & How to Do It Cheaply* (1879). Unlike typical travel diaries of the day, Alcott Nieriker's work is a pragmatic guide designed to help single, middle-class women negotiate the daunting environs of London, Paris, and Rome as they sought further artistic instruction and inspiration. To Julia K. Dabbs' knowledge it is the first such guidebook of its kind, and thus is of considerable interest for art history, social history, and feminist studies.

Wendy Slatkin has indicated that Alcott Nieriker's *Studying Art Abroad* is a "valuable document of the growing feminist awareness among women artists," (*Voices of Women Artists*, p. 126), yet to date it has not received in-depth scholarly consideration. In this paper Julia K. Dabbs intends to demonstrate the seminal importance of Alcott Nieriker's work in empowering young women to leave the safe confines of their American homes and pursue professional advancement in Europe. The originality of her work will be shown through comparison with the British artist Anna Howitt's earlier travel memoir, *An Art Student in Munich* (1853). Additionally, Dabbs will argue that through the guise of travel literature, considered a more "acceptable" form of non-fiction writing for women authors, Alcott Nieriker was able to interweave feminist commentary and art criticism which otherwise might not have reached a public audience.

*Julia Dabbs is an Associate Professor of Art History at the University of Minnesota, Morris, where she has taught for the past eight years. Her research has focused on the translation and analysis of art historical documents of the early modern period of Europe (i.e., 1500-1800). This interest began with a dissertation on the art and theory of the seventeenth-century French sculptor Michel Anguier, about whom she has published in the Journal of the Warburg and Courtauld Institutes (2002). Since then her attention has turned to life stories of European and American women artists, leading to articles published in Aurora (2005) and Eighteenth-Century Women (2008). Professor Dabbs has a forthcoming book entitled Life Stories of Women Artists, 1550-1800: an Anthology (Ashgate), which will include translations and analyses of key biographical documents for 46 early modern women artists.*

### **Ann Compton (University of Glasgow)**

*"How to Do It": Re-reading the Sculpture Manual in the Context of Early British Modernism*

In the decades between the creation of Jacob Epstein's sculptures for the British Medical Association building in 1907-8 and the launch of Unit 1 in 1934, an increasingly intense critical debate pitched sculptors who observed the twin rubric of 'direct carving' and 'truth to materials' against those utilising a plastic, modelled approach to the medium. During the same period, artists published at least twelve books on various aspects of sculpture technique. However, although early twentieth-century British sculpture has been the subject of many recent studies, handbooks on sculpture have received little attention as a source for investigation. This paper revisits the sculpture manual, to propose that this utilitarian area of artists' writings constitutes a valuable part of the critical discourse and has the potential to contribute to alternative narratives of early modernism.

The authors of sculpture manuals typically address themselves to fellow professionals, amateurs and, occasionally, the teaching of children. Most were published in cheap editions bringing them within reach of a broad audience. Adding to recent investigations of consumption practices, this paper explores the potential of these books of instruction to enlarge our understanding of sculpture and its audiences. A comparison between these manuals and 'how-to' books on related crafts, such as wood carving and modelling pottery figures, reveals close connections between sculpture and handicraft. The relationship between this expanded approach to the sculptural and contemporary critical debate is also considered. A brief perusal of manuals reveals that, in addition to practical instruction, most texts contain illuminating observations on art history, the professional status of the sculptor, and illustrated discussions of the authors' and contemporaries' work. It is argued that this commentary and the instructional sections of the manuals offer a significant contribution to contemporary discourse, by either hinting at, or openly expounding on, more general issues relating to art education and its wider social and critical role within art practice.

*Ann Compton is the originator and Project Director of a major three-year research programme funded by the Arts and Humanities Research Council entitled 'Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951'. This project is based in the History of Art Department at the University of Glasgow and is run in partnership with the Victoria & Albert Museum and Henry Moore Institute. Prior to moving into writing and research, Compton worked for many years as a curator. Her research interests centre on 19th- and 20th-century British art with a special focus on sculpture, public art and art infrastructures.*

## **Nina Parish (University of Bath)**

*From Mallarmé to Sadin via Broodthaers: What has Become of the 'Livre d'Artiste'?*

From the early twentieth century onwards, with its limited print runs, luxurious editions and considerable editorial participation, the traditional French *livre d'artiste* offered an ideal space for interaction between text and image within book form. In these books, the images were not necessarily commissioned and composed to facilitate the reading experience in terms of illustration, but instead to form an interdisciplinary dialogue with the written text. Many famous books originated from this application of book form with some of the great artists of the twentieth century, such as Picasso, Miró, Ernst and Matisse, participating. The textual revolution played out in Mallarmé's *Un coup de dés jamais n'abolira le hasard* laid the groundwork for this type of production, which could not have taken place without parallel contemporary technological advances in printing techniques and typography.

In the 1960s, another type of artists' book was born in America. This radical re-examination of the genre, in stark comparison to its luxurious French counterpart, emphasised the role of the artist and advocated the use of the normal, everyday book in order to escape the world of art galleries and their distribution networks. Artists producing these books, such as Boltanski and Broodthaers, were also closely involved at every stage of the creative and editing process. Furthermore, they began to be interested in the book as object, which in turn led to book-sculptures and installations. Johanna Drucker has argued in *The Century of Artists' Books* (New York: Granary, 2004) that this genre appears to have played some role in all the principal artistic and literary trends of the twentieth century, particularly in terms of experimental practice. Using the work of a range of contemporary practitioners, such as Eric Sadin, Sophie Calle and Pierre Lecuire, this paper proposes the examination of how francophone visual artists and poets engage with the traditionally French form of the *livre d'artiste* over a century after its first appearance and how they explore new formal possibilities offered by digital media.

*Nina Parish is Lecturer in French Studies at the University of Bath, where she teaches French Cultural Studies and translation. Her research interests include text and image studies, modern and contemporary poetry (including experimentation with electronic forms) and artists' books. She is the author of several articles and a monograph on Henri Michaux (Henri Michaux: Experimentation with Signs, Rodopi, 2007).*

## **Yvonne Kyriakides (artist)**

*The Shadow Speaks: An Artist's Reflections on a Fusion of Visual and Textual Practice*

Yvonne Kyriakides writes: " 'I want to speak', one of the shadows said to me. I had been working on a photographic series for a wall-mounted exhibition. In the process of theoretically interrogating the competing discourses of prohibition and representation in my fine art research project, 'Art and genocide through post World War II practice,' I felt disinclined towards any silencing. In any case, I wanted to hear what it said. So the shadow spoke." This fictional encounter with an unknown long-deceased relative in occupied Europe was realised in 2005 in a hybrid book, *My Czech Grandmother. A Story*. Its 30 photographic images had preceded the 10,000-word prose text, and image and word had equal weighting.

Since that encounter, Kyriakides' visual practice and her writings, both creative and academic, have become fused in her art practice. Since the early 1990s, her concern has been with genocide where the complexities of competing representations and

simplifying narratives are an inherent aspect. In this paper, Kyriakides examines the potential for finding a voice in the space between image and word, and whether this space may propose a range of non-historical, alternative structures which find ranges of complexity required by genocidal narratives uncoupled from both reified cultural practice and socially-mandated stereotypes of genocide. She shall also address her own textual and visual practice and locate it with other cultural practitioners who have used the form of the hybrid book in the representation of traumatic events.

*Yvonne Kyriakides is a London-based international artist, and Saatchi and Saatchi Prize winner. Kyriakides is AHRC award holder in Fine Art at Oxford University. Her primary research interest is artistic responses to genocide. She has an MPhil (Royal College of Art), and BA Hons in both Fine Art (Goldsmiths, University of London) and English literature. Kyriakides' exhibition venues include the ICA and the Whitechapel Gallery, the Eagle Gallery in London, and the Sharjah Biennale. Her work is collected in the UK and abroad, and she has enjoyed several collaborations with Theatre of Complicite. Her publications include My Czech grandmother. A story a limited edition artist's book published by ImageWord in collaboration with the Eagle Gallery, London, 2005 and "Art after Auschwitz is barbaric": cultural ideology of silence through the politics of representation', Media, Culture and Society, (Sage Publications, Vol. 27 (3): 441-450).*

### **Rachel Sloan (J. Paul Getty Museum)**

*In Love with Words: Maurice Denis, 'Les amours de Marthe', and Amour*

Maurice Denis is that rare creature, an artist who has historically been known and respected as much (if not more) for his writings as for his art. However, the continuing scholarly attention paid to his work as a theoretician and critic has overshadowed another facet of his writing: a section of his Journal penned during his courtship of his first wife, Marthe Meurier, which amounts to a Symbolist prose poem and later served as the basis of his celebrated suite of lithographs, *Amour*. Although *Amour* is widely praised as the acme of Denis' achievements as a printmaker, it remains surprisingly understudied, with most examinations (such as François Fossier's in *La nébuleuse nabe*) focusing on formal qualities or technical innovations; little attention has been paid to its negotiation of issues of word and image – and still less to the original prose poem, which, a footnote in the published Journal notes dismissively, has been judiciously pruned of its 'juvenile excesses'.

This paper proposes to examine *Amour* in the light of Denis' reading and writing of Symbolist poetry, as well as his writings on the subject of illustration. In the celebrated 'Définition du néotraditionnisme' of 1890, he had railed against illustrations that slavishly adhered to their texts, advocating the decorative and the allusive instead. *Amour*, the only illustrative work in his oeuvre for which he supplied both text and images, is perhaps the richest and most complex application of his theories; by offering his audience fragments of a text to which they had neither access nor knowledge of their meaning for the artist, Denis upset the conventional relationship between word and image and compelled his audience to puzzle out or create anew his or her own correspondences.

*Rachel Sloan is 2009-2010 graduate intern in the Department of Drawings, J. Paul Getty Museum. She earned her PhD from The Courtauld Institute of Art with a thesis on Symbolism and cross-Channel artistic exchange, and has articles forthcoming in Art History and in a volume on Symbolism and the decorative arts.*

## **Richard Hobbs (University of Bristol)**

*Sonnets: Edgar Degas, Claudius Popelin, and the Poetry of Generic Constraints*

In 1889, Degas embarked on a brief literary venture by writing a number of sonnets. This episode is well documented and has been interpreted, with good reason, as an off-shoot of his friendship with Stéphane Mallarmé. However, Degas dedicated one of these poems to another virtuoso of sonnet form: Heredia, thereby acknowledging Parnassian poetry.

In 1888, Claudius Popelin had published *Un Livre de sonnets*, a collection of 230 sonnets preceded by an extended homage to sonnet form, itself written as poetry. These sonnets make up the bulk of his subsequent *Poésies complètes* published by Charpentier in 1889. Popelin (1825-1892) is largely neglected today, but was prominent in the 1880s, partly as the long-term companion of Princess Mathilde Bonaparte. After success as a history painter in the 1850s, he had switched his attention to the decorative arts, particularly enamel. His progress as a visual artist was accompanied by writings: translations from Latin and Italian of treatises on the arts, essays on the art of enamel, and poetry. He knew a wide spectrum of writers from the Second Empire onwards. He was, amongst other identities, a Parnassian poet.

Although there is an intriguing coincidence of timing between the publication of Popelin's poetry and the composition of Degas' sonnets, this paper will be more concerned with the choice by both artists of the sonnet as a form, generically amongst the most conventional in contemporary literature. Whereas we might expect artists to disrupt and transgress literary conventions as an act of emancipation that would establish a discourse of specific relevance to the visual arts, this is far from being universally the case. Fromentin's *Dominique*, for example, is in most respects a conventional novel. To be sure, Parnassian poetry privileges the pictorialist, but the sonnet imposes constraints that oppose formal experimentation and that are, in a sense, archaic. The sonnet, as Degas learned to his cost, is an inherently difficult form, requiring considerable skills in the métier of writing. By choosing to tussle with the generic constraints of the sonnet, Degas and Popelin were opting for a medium that stressed technique and skill in an established discourse. In the dichotomy, that forever confronts visual artists who write literature, between generic experimentation in the name of the visual and adherence to literary conformism, they leaned emphatically and eloquently towards the richness of a conventional form.

*Richard Hobbs is a Senior Research Fellow in French at the University of Bristol, specialising in Word & Image studies. He was a founder and subsequently Director of the Bristol Research Centre for Visual and Literary Cultures in France. He wrote the first English-language monograph on Odilon Redon (1977) as a part of his investigations of Symbolist art and literature. His research has included contemporary art (Christian Boltanski), but lies chiefly in nineteenth-century studies; he was editor of From Balzac to Zola: selected short stories (1992) and Impressions of French Modernity (1998). His current publications concern Seurat in relation to Mallarmé, and the writings of James Ensor. His present research is on the writings of nineteenth-century French artists, on which he has published case studies (Thomas Couture, Jules Breton, Paul Gauguin) and is preparing a book.*

## **Emma Kimberley (University of Leicester)**

### *Painted Words and Spoken Images in the Work of Derek Walcott*

St Lucian Poet and Nobel laureate Derek Walcott's childhood dream was to become a painter. He saw the inability to fulfil this desire, and his recourse to language as a primary means of expression, as a personal failure in many ways. Poetry was a second choice; language, the only medium in which he could paint. As a poet, his gift is still for the visual: ideas in his work are communicated through an extensive web of linked metaphors and symbolic images.

This paper presents Walcott's poems as repeated re-enactments of and engagements with the idea that painter and poet are essentially the same: rather than being situated on either side of a visual/verbal divide, they inhabit a representational continuum. The painter evokes language with his images; the poet brings to life images through words. It is not possible to separate word and image in the craft of representation.

Walcott's own paintings illustrate his long poem *Tiepolo's Hound* (2000). Sometimes supporting and often contrasting with the words around them, Kimberley argues that they are central to any interpretation of the poem, in which word and image attain a symbiotic fluidity each adding to the other's meaning. She examines the links between Walcott's visual and textual practice in a poem containing ekphrasis as well as a two-way process of verbal and visual illustration. She also looks at the impact of editorial decisions to publish the text independently from the paintings on the casual reader and on critical interpretations.

*Emma Kimberley recently completed her thesis on Ekphrasis and the Role of Visual Art in Contemporary American Poetry and is a part-time tutor at the University of Leicester.*

## **Aurélie Verdier (Ecole des Hautes Etudes en Sciences Sociales)**

### *Ego Scriptor. "Picabia" by Picabia and the Use of Names*

Francis Picabia has a complex personal relationship with writing, stemming from his activity as a poet to his exuberant deployment of critical writings. Early in his career, he understood how to use the mass media in strategic terms – the decisive moment being his first stay in New York for the Armory Show exhibition, in 1913, where he was heralded by the American press as the leading European modernist. From his creation of a personal cubist idiom in 1912 to his association with the Dada movement in Paris, the word served him as a pictorial readymade that became his landmark during those years.

The focus of this paper is on Picabia the polemist, and also on his critical writings, in which he developed a rhetoric loosely based on philosophies of individualism and a fierce anti-psychoanalytical ethos. Yet, his conception of the self during the 1910s is strongly reminiscent of the "Ego", this empty vessel as it is developed by contemporary Freudian theory.

The solipsist character of Picabia's writings is best expressed in his periodical *391*, founded in Barcelona in early 1917. It is a unique and flamboyant example of the projection of an artist's subjectivity but also served as a platform for uncensored backlash against both academism and the avant-garde. His own name and those of other protagonists of the avant-garde are used polemically and, as Verdier wants to argue, pictorially. "As for me I am Francis Picabia, that's my failing" says the artist in the unique issue of his periodical *Cannibale* (25 May 1920, p. 7): this dual procedure,

oscillating between celebration and rebuttal of the self, could cast a fresh light on Picabia's "Dada" years, a moment where the war, psychoanalysis and his own peripatetic self allowed the birth of a modern Ego.

*Aurélie Verdier is a PhD candidate at the Ecole des Hautes Etudes en Sciences Sociales (Paris) and a curator. Her thesis is titled Francis Picabia, Avant-Gardism and Ego Politics, and focuses on how an 'empty' subjectivity transformed modernism during the teens. She is working on expressions of identity in the avant-garde, specifically portraiture and the name. She has been working on related themes for several years and publishes regularly in Les Cahiers du Musée national d'art moderne (Ego Dada, Summer 2004; La Fabrique du silence. Mythologie et mise en scène chez Marcel Duchamp, Spring 2006) and has published an introduction book to Dada in 2005 (Flammarion). She was the recipient of the Henri Focillon Fellowship at Yale University (Autumn 2006).*

### **Michelle Letowska (artist)**

*Saying too Much: The Artist's Statement*

Being able to summarise oneself in a few words has become an important part of being an artist. Defining one's work, motivations, interests, methods and media in between 150 and 300 words is a demand which comes with funding, gallery and residency applications. The artist's statement is now a requisite of art school and the student will generally be trained to write and expected to supply this each time studio work is assessed.

But why is the format of the artist's statement so predictable? Artists invariably speak of being 'concerned with', 'interested in' and 'fascinated by' a plethora of abstract rather than concrete subjects – identity, memory, space, power, gender, physicality, spirituality, ad nauseum. The contradictory seems an unavoidable description of the artist's work – it will be 'playful yet sombre', 'dark yet humorous', 'subtle yet direct', 'black yet white'. Artists will engage, observe, respond to, explore, and most definitely blur boundaries. Freud and Foucault will probably get a mention, as will Baudrillard and Deleuze.

Though bad writing exists in all spheres, are the clichés and tropes of the artist's statement a necessary, if irrelevant, evil? Why must artwork fit into one coherent written framework? Does the artist statement betray a lack of confidence in artwork's ability to carrying meaning itself?

Through good, bad and parodic examples, this paper will examine some of the questions raised by the artist's statement – its form, purpose and pitfalls - and ask whether an artist can survive without one.

*Michelle Letowska aspires to sell herself piecemeal as a visual artist and writer. She is therefore, as Marshall Bermann points out, "dependent on the market not for bread alone but for spiritual sustenance."*

### **Faith Binckes (University of Oxford)**

*"Self-Portrait Looking Through a Garter": Women Artists Writing the Avant-Garde*

The previous decade has seen a reappraisal of the role women artists played in early twentieth-century international avant-gardes. As movements such as Futurism, Vorticism, and Surrealism combined textual and visual experiment, the work of women

who contributed as both artists and writers has come under consideration — notable examples would include Jessica Dismorr, Eileen Agar, Mina Loy, and Valentine de Saint-Point. Feminist readings have successfully banished the accusations of imitation, timidity, and dilution that pervaded contemporary criticism. However, in doing so, this scholarship has tended to reaffirm the foundational rhetoric of avant-garde self-construction. This has included an emphasis upon the originality, cohesiveness, and iconoclasm of the movements in question, and on the congruity of textual and visual work.

While confirming the vital contribution of such women, this paper will argue that their writing (life-writing in particular) can be used to cast a far more subversive light upon the processes of self-definition crucial to the formation and maintenance of an avant-garde position, and to question existing narratives of congruence. Although it will draw upon work by 'Futurists' Loy and Saint-Point, and the 'Vorticist' Dismorr, its focus will be a range of texts produced by 'Surrealist' artist Agar (1899-1991). These include an autobiography, an unpublished diary, and articles in the little magazine *The Island*. Near the end of her life, she also conducted a series of recorded interviews as part of the British Library's 'Artist's Lives' project. In such pieces, she humorously and sceptically reflected upon the pragmatic, improvised, and contingent nature of avant-garde affiliation, upon her own on-going incorporation into histories of 'British Surrealism', and upon the way in which her involvement with the group was (as it still is) considered the most significant period in her extremely long career. By challenging perceptions of the way in which movements and their aesthetics have been determined, such work calls into question the dynamic of centrality and/or marginality by which female avant-gardists continue to be defined, opening a space for alternative readings of the relationship between their artistic and literary production.

*Dr Faith Binckes currently holds a lectureship in English at Brasenose College, Oxford. Her research interests lie principally in textual and publishing culture in Britain, 1850-1950. Within this, her particular specialism is the study of periodicals, and the ways in which they enable dialogue between literary and visual media, shape discourses of value, and offer new perspectives on established narratives of gender and modernism. Her book, Modernism, Magazines, and the British Avant-Garde: reading Rhythm is forthcoming from Oxford University Press.*

### **Dina Ramadan (Columbia University)**

*Writing for Art and Freedom: Understanding Aesthetics and Ideology in 1940s Egypt*

In 1939 the Egyptian poet George Henein founded the interdisciplinary group al-Fann wi al-Horriya (Art et Liberté), a revolutionary movement with an interest in surrealism, whose first manifesto called for solidarity with artists in Europe against the rapid rise of fascism and the threat this posed to artistic production. The following year the group launched its journal *al-Tatawwur* (Development), a publication that despite being short-lived (January- September 1940), brought together many of the critical leftist thinkers in Egypt at the time. While contributors were eclectic in their various practices and interests, all shared a background as cultural producers. Ramsis Yunan, Fouad Kamel, and Kamal El-Telemessani, all important painters of their generation, were active members of al-Fann wi al-Horriya and their writings featured regularly on the pages of *al-Tatawwur*.

Using *al-Tatawwur* as a departure point, this paper attempts to understand the ways in which contributing artists imagined their simultaneous roles as writers, artists, and critics. By tracing the recurring concerns and preoccupations of the journal's articles, a number of interesting questions arise as to the ways in which these artists imagined their

relationship to their audiences and readership. In other words, given the clearly political commitment voiced by members of al-Fann wi al-Horriya, how did these artists/writers define the place of art within larger socio-economic debates of the time and who did they consider to be their interlocutors, both on a local and global level? What do they consider the role of the artist to be within such a historical context? What are the links that are articulated between questions of aesthetics and ideological concerns? Ultimately such a reading is concerned with examining the ways in which the categories of the “artistic” and “political” were understood within the context of 1940s Egypt.

*Dina A. Ramadan is a PhD candidate in the Department of Middle East and Asian Languages and Cultures at Columbia University. Her earlier research focused on the exhibition and representation of Middle Eastern artistic production in Western art capitals. Her current research is concerned with the development of the category of modern art in Egypt and its role in the production of the modern Egyptian subject. She has presented extensively on modern and contemporary Egyptian art and has published in Arab Studies Journal, Art Journal, Journal of Visual Culture, and Middle East Studies Association Bulletin. She is a founding member of the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA).*

### **Kenneth Bendiner (University of Wisconsin-Milwaukee)**

*Ford Madox Brown: Word and Paint*

This paper will analyse Ford Madox Brown’s written descriptions of his own paintings. Two published pamphlets will be examined: *The Exhibition of WORK, and other Paintings by Ford Madox Brown at the Gallery, 191, Piccadilly* (1865), and *Particulars Relating to the Manchester Town Hall and Description of the Mural Paintings [by Ford Madox Brown] in the Great Hall* (c. 1893). The paper will point out the relation between Brown’s ekphrasis and his paintings. The structure of his essays will be tied to the structure of his visual images, particularly with regard to humour. Ironic verbal asides, plopped into the writings after dry statements, will be likened to the marginal comic elements placed in the margins and undergrowth of his paintings. Also linked will be Brown’s mocking use of pretentious language and his portrayal of extravagant gesture. Contradiction as humour will be the focus. But the importance of writing for Brown — as a means to attack enemies, to enhance the artist’s intellectual stature, and to clarify his sour vision of human history will be addressed. Among the Brown descriptions analysed will be his commentaries on *An English Autumn Afternoon* (1852-53, retouched 1855; Birmingham City Art Gallery), *Work* (1852-65; Manchester City Art Galleries), *The Last of England* (1852-55), *Crabtree Watching the Transit of Venus* (1883; Great Hall, Town Hall, Manchester), and *The Proclamation Regarding Weights and Measure* (1884; Great Hall, Town Hall, Manchester).

*Kenneth Bendiner (born New York 1947) has been a professor of art history at the University of Wisconsin-Milwaukee since 1985. He previously taught at Vassar College, Wellesley College, Columbia University and Boston University. He was educated at the University of Michigan (BA 1969) and Columbia University (PhD 1979). Bendiner has published four books: two on F.M. Brown, one on Victorian painting as a whole, and one on paintings of food from the Renaissance to the present. His articles and reviews on 19th- and 20th-century artists (Wilkie, Albert Moore, Böcklin, Landseer, J.F. Lewis, J. Brett, Holman Hunt, Whistler, Manet, De Chirico, Matisse, Rauschenberg) have appeared in the Art Bulletin, The Burlington Magazine, Apollo, Art History, Pantheon, the Gazette des Beaux-Arts, Arts Magazine, Albion, Art in America, the Journal of Pre-Raphaelite Studies and other periodicals. His interests include the study of modern decorative arts and the history of photography.*

**Deborah Schultz (University of Sussex)**

*Textual Evidence: Intention and Insincerity in the Writings of Marcel Broodthaers*

The Belgian artist and poet Marcel Broodthaers (1924-76) made a deliberate decision to begin working in the visual arts. Wanting to comment on contemporary art 'from within', he moved from writing articles on artists and exhibition reviews to making artworks himself. In a number of texts he discussed, often ironically, the motivation of the artist in general and his own personal decision to make art. His method of discussion, his strategy, was one of establishing a position for himself in order subsequently to contradict it. He often presented himself as opportunistic, suggesting that his position as an artist was not static but existed as a response to the context in which he found himself. However, due to his irony and (apparent) openness, it soon becomes apparent that his insincerity was insincere, that he used this pretence as a device in order to comment on the activities of others. This paper will examine a number of writings by Broodthaers which raise questions of intention and insincerity. The relation between the texts and his visual works will be discussed as part of the artist's strategy for success.

*Deborah Schultz is Research Fellow at the University of Sussex, and Assistant Professor of Art History at Richmond University and Regent's College, London. Her primary areas of study focus on word-image relations, historiography and memory in twentieth-century and contemporary art. She is the author of Marcel Broodthaers: Strategy and Dialogue (2007) and "The Conquest of Space": On the Prevalence of Maps in Contemporary Art (2001); co-author with Edward Timms of Pictorial Narrative in the Nazi Period: Arnold Daghani, Felix Nussbaum, Charlotte Salomon (2009); and co-editor with Edward Timms of Arnold Daghani's Memories of Mikhailowka: The Illustrated Diary of a Slave Labour Camp Survivor (2009). She is a regular contributor to Art Monthly and other contemporary art journals.*