

The Art of Reception

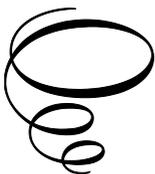
The Art of Reception

Edited by

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CONTENTS

Introduction: Migration of Images.....	1
Jacobus Bracker – Ann-Kathrin Hubrich	
The Art of Quotation. Forms and Themes of the Art Quote, 1990–2010. An Essay.....	8
Nina Heydemann	
From Survival of Peril to an Ideology of Total Annihilation: Scylla and the Sirens, from Homer to Herrad of Hohenburg.....	51
Susanne Moraw	
Venus in the Mirror: Roman Matrons in the Guise of a Goddess.....	88
Sadie Pickup	
Sarcophagus S. Maria Antiqua: Some Comments on Reception as an Element of Identity in Late Antique and Early Christian Sarcophagi	106
Adriana Kapsreiter	
Lying in the Arms ...: The Origins and Reception of Luc Olivier Merson's <i>The Rest on the Flight to Egypt</i>	123
Liesbeth Grotenhuis	
Reception of Greek Sculpture as a Phenomenon of the Modern Art of Graves. The Grave of Peter Joseph Leydig on the Main Cemetery of Mainz	162
Fabienne Richter	
Reconstruction as Transformation: Reproductions of Ancient Roman Architecture	188
Anita Rieche	
Between Dalí, Spitzweg, and Altdorfer: Interpictoriality in Two Film Adaptations of Goethe, <i>Die Leiden des jungen Werthers</i> (1976) and <i>Faust</i> (2011).....	210
Anett Werner-Burgmann	

Foreignness and Familiarity in Hannah Höch’s Photomontage Series “From an Ethnographic Museum”.....	227
Lara Viktoria Rath	
More Than (Just) Images! Image Perception in the First Half of the First Millennium B.C. in Mesopotamia	244
Elisabeth Wagner-Durand	
The Art of Visualising Eye Movements	280
Hanna Brinkmann – Laura Commare	
Is the Face Considered the ‘Mirror of the Soul’? Difficulties of Image Interpretation. Using Examples of Historical Portraits of Caesar and Trajan	293
Lisa Jureczko	
Japanese “Idols” in Trans-Cultural Reception: The Case of AKB48	371
Wendy Xie	
<i>Homo immergens</i> : Immersion as a Parameter for a Media and Cultural Theory of Media Hybridity.....	400
Lars C. Grabbe	
Federico Zuccari’s <i>Dante Historiato</i> – A Multi-Media Storybook	423
Tanja Westermann	
“[...] die Autorität der Antichen [...]” – Visual Authority at the Example of Early Modern Reception of Classical Art	459
Sebastian Dohe	

INTRODUCTION: MIGRATION OF IMAGES

JACOBUS BRACKER – ANN-KATHRIN HUBRICH

This publication is the outcome of the conference *The Art of Reception*, which was held in November 2013 at the University of Hamburg.¹ The book refers to two key concepts of reception. On the one hand, reception is understood as repetition and revision of images spanning different cultures and time periods. On the other hand, reception is reflected as the process of the perception of images. Both concepts can be described by the metaphor of the migration of images: in the first case, images migrate from one medium to another; in the second case, they migrate from the artefact into the human body. Embodiment and its inversion in the process of the creation of pictorial media are, at the same time, always as well part of the transmedial migration of images in the first sense. In his 1908 text *Die antike Götterwelt und die Frührenaissance im Süden und im Norden*, Warburg introduces the term ‘migration of images’ (Bilderwanderungen).² Soon thereafter, he established the term ‘image vehicles’ (Bilderfahrzeuge) as a metaphor for the movable or moving products of graphic reproductions, hereby underlining the physico-material dimension of the ‘migration of images’.³ Even Flemish tapestries qualify as ‘image vehicles’, albeit, as Warburg wrote in his introduction to the Mnemosyne atlas of 1929, of a colossal type (“kolossalische(n) Typus”).⁴

We are using the term ‘migration of images’ to refer to images in a wide sense including their embodied as well as non-bodily forms. Analogously, the term ‘art’ in the conference title refers to both the medium, as well as the acts of image perception and image creation. It does not intend to either ennoble or devalue artefacts as objects of high or low culture. Since Aby Warburg’s studies of the afterlife of the antique, the material migration of

¹ Conference report: Bracker – Hubrich 2014.

² Warburg 1932b, 454.

³ Warburg 1932b, 463 (in: *Italienische Kunst und internationale Astrologie im Palazzo Schifanoja zu Ferrara*, 1912).

⁴ Warburg 1929, 5.

images has been the subject of much research in various disciplines⁵. Therefore, the conference took an interdisciplinary as well as transdisciplinary approach to counteract any form of border police mentality (“grenzpolizeiliche Befangenheit”).⁶

We understand cultures as dynamic webs of meanings, which are generated and modified by social practises, while in turn impacting and transforming these same practises.⁷ As confirmed by various discussions throughout the conference, exploring the changing meanings of and references to images in different socio-cultural and historical contexts is, therefore, a main focus within the field of reception studies. By exploring visual patterns of reception and meaning generation, research on the migration of images makes an important contribution to the field of cultural studies. This research plays an important role in revealing the influences shaping contemporary societies, as well as in gaining a better understanding of reciprocal processes of past cultures.⁸

In analysing the migration of images, the repetition of motifs, styles, shapes, and even narratives can be distinguished.⁹ As a form of materialisation or embodiment of meaning, images are exposed throughout their migrations to transformations, modifications, re-combinations, inter- and trans-medial translations, hybridisations, selection processes and modified perceptions and interpretations. That means that images should be researched not as isolated artefacts, but in the context of the conditions in which they were produced and perceived. This includes viewing habits as well as the concept of visibility and invisibility. It can be asked why certain motifs were preferred or ignored in certain periods, e.g. why Christian stories or Greek mythologies play such a key role in so-called Western art.¹⁰ In doing so, the

⁵ Cf. Blanshard – Shahabudin 2011; Coltman 2012; Hardwick 2003; Hardwick – Stray 2008; Paul 2010; Prettejohn 2012; Siapkas – Sjögren 2014; Silk et al. 2014; Kovacs – Marshall 2011; Wallace – Hirsh 2011a. – Since 2009: *Classical Receptions Journal*. – On the interdisciplinarity of reception studies: Brockliss et al. 2012b, 1 f.

⁶ Warburg 1932b, 478.

⁷ Cf. Geertz 1987, 9; Sturken – Cartwright 2001, 4.

⁸ Cf. for the research into the *classical tradition* and the reception of antiquity: Silk et al. 2014, ix, 3 f. – For a cultural-semiotic approach in the analysis of the migration of images from Greek vessels into contemporary film cf. Bracker 2013. – See also Hallett 2012, 70; Hardwick 2003, 4.

⁹ Cf. Kovacs 2011, 10, 20; Warburg 1932b, 453 f.

¹⁰ The often stated opinion that mythical images were first of all illustrative, is obviously too banal; the myths themselves – one might think of Medusa and Perseus or Galatea and Pygmalion – question the status of the image. Cf. Mack 2002, 589; Neer 2002, 61; Stein-Hölkeskamp – Hölkeskamp 2010, 204 f.; Wallace – Hirsh 2011b, 1 f. – This too applies to pictorial orchestrations like Jean-Léon Gérôme

authenticity or the historical truth of the reception that is embodied in an artefact is less important than the decision “to use the past to make sense of the present”.¹¹

In analysing migration processes, it is useful to first distinguish between a paradigmatic and a syntagmatic axis: On the paradigmatic axis, it can be determined which specific motifs, styles, shapes or narratives were chosen from the entire range of possibilities in a specific cultural and historical context¹². On the syntagmatic axis, the focus is more on how the chosen elements are being put in relation to each other and to their given context.¹³ The second step of the analysis can then focus on the circumstances, knowledge and needs – e.g. in relation to a legitimising authority, remembrance, or identity construction – and based on this, on the conditions of the visual culture that have led to these selections and compositions.¹⁴ It can also be considered if the goal of the reception was a simple reference, a convergence or reconfiguration, or a direct representation of the object of reference.¹⁵

The basis of all these analyses is to describe, or rather embrace, the research subjects: the images. As no description is ever neutral, but will always be characterised by its socio-cultural environment and the researcher’s perception, it is always interpretive, which means that attribution of meaning is a concomitant phenomenon of and within the process of research as research into images entails their transformative embodiment – from the material artefact into the researcher’s mind.¹⁶ As part of this transformation,

Pygmalion und Galatea (1890 CE) or the juxtaposition of a ‘real’ gorgoneion on the Aegis of Athena with its pictorial representation on the shield of Ares on the so-called Kyknos Krater (New York, Shelby White & Leon Levy Collection, on the basis of an inscription attributed to the painter Euphronios, 500–510 BCE).

¹¹ Marshall – Kovacs 2011b, ix.

¹² On the importance of context and its definition by the researcher cf. particularly Bal – Bryson 1991, 175–180. – See also Hardwick 2003, 5; Prettejohn 2012, 2. – For an example of different contextualisations of the very same object of research by different disciplines – here art history and classical archaeology – see Siapkas – Sjögren 2014, 6.

¹³ Cf. Hardwick 2003, 4 f.

¹⁴ Cf. Hardwick 2003, 5; Kovacs 2011, 24. – To approach the cultural significance of a reception process or reception as a general phenomenon in a certain epoch it is important to consider which objects of reference had been available at all. Cf. Prettejohn 2012, 3.

¹⁵ Cf. Kovacs 2011, 15.

¹⁶ Cf. Hardwick 2003, 6 f. – Understanding the image with Belting (2007b, 16) as something that constitutes itself within the interaction process of medium and viewer, reception processes create new images in every present or presence without

the view on the culture from which the image originates, is changed,¹⁷ and may contain more of the present than of the past.¹⁸ It is now a commonplace that Johann Joachim Winckelmann's view on Greek works of art – or Roman copies of them –, which he described as “voll edler Einfalt und stiller Größe”¹⁹, carried a concept of the ancient world full of idealising classicism. Such a concept was fuelled by contemporary identification processes and is no longer compatible with recent archaeological research – which again has different hidden implications. A completely different image of the ancient world is painted by contemporary Hollywood cinema²⁰ like the movie *300* (2007) by Zack Snyder as one example of many.²¹

The contributors to this conference volume represent a wide variety of different disciplines: Ancient oriental philology, English and American studies, classical studies, classical archaeology, communication studies, cultural studies, art history, aesthetics, literature, media studies, philosophy, journalism, Romance studies, sociology, Near Eastern archaeology, prehistory or early history and classical studies. The individual articles therefore represent a wide range of different views on and use of reception studies. With a few exceptions we were able to include all speakers from our conference in this volume. We added the articles of Liesbeth Grotenhuis, Anita Rieche, Anett Werner-Burgmann, Elisabeth Wagner-Durand and Wendy Xie.

The volume starts with Nina Heydemann's methodological article on *The Art of Quotation*, which gives an overview of forms and categories of art quotes. The intermedial reception process of episodes of the *Odyssey* from Homer in early Greece, and its transformations in late antiquity and the Middle Ages is the subject of Susanne Moraw's article. The afterlife of the lost *Aphrodite of Cnidus* (approx. 350 BCE) by the Attic sculptor Praxiteles, along with its various interpretations in different cultural contexts, is the topic of the article *Venus in the Mirror* by Sadie Pickup. Adriana Kapsreiter then points out processes of identity construction using the example of sarcophagus motifs in Late Antiquity and Early Christianity. Using Luc Olivier Merson's *Rest on the Flight into Egypt* (1879 CE) as a starting point, Liesbeth Grotenhuis traces the path of the protecting sphinx across different

the need of actually producing new images in a material sense. This also applies to the process of constitution of meaning in the relationship between material culture and researcher. Cf. Skeates 2005, 4. – See also Sturken – Cartwright 2001, 45.

¹⁷ Cf. Kovacs 2011, 24; Siapkas – Sjögren 2014, 3.

¹⁸ Cf. Prettejohn 2012, 1–3.

¹⁹ Winckelmann 1756, 21. 25 – “full of noble simplicity and quiet grandeur”.

²⁰ Cf. Blanshard – Shahabudin 2011, 1. 23

²¹ Cf. Bracker 2013, 158–169.

media, ending with the medium of film. Fabienne Richter analyses the reception of Greek sculptures in modern funeral monuments. The re-construction of antiquity as a transformative process is the topic of Anita Rieche's article on reproductions of ancient Roman architecture. Anett Werner-Burgmann then deals with the intermedial phenomenon of interpictoriality in film adaptations. Lara Viktoria Rath examines the concepts of strangeness and familiarity in Hannah Höch's photomontages. Elisabeth Wagner-Durand's article deals with the perception of the image in the first half of the first millennium BCE in Mesopotamia. Hanna Brinkmann's and Laura Commare's contribution focuses on visualising the tracing and embodiment of image perception with the use of Eye-Tracking technology. Lisa Jureczko explores the challenges of interpreting portraits within the field of classical archaeology, using the portraits of Caesar and Trajan as examples. Wendy Xie looks at the transcultural reception of the Japanese band AKB48. Lars C. Grabbe shares basic scientific research on the phenomenon of immersion. Following Ernst Cassirer's *animal symbolicum* and Hans Jonas' *homo pictor*, Grabbe presents the *homo immergens*. Tanja Westermann then analyses Federico Zuccari's Dante Historiato as a multi-medial phenomenon. Sebastian Dohe looks at the reception of antiquity in the Early Modern Period through the lens of legitimisation purposes.

It took a long time to put this English version of the conference proceedings together and we thank all contributors for their patience. A – mostly – German version has been published in the online journal “Visual Past” in 2015.²²

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²² Bracker – Hubrich (eds.), *Die Kunst der Rezeption/The Art of Reception*, *Visual Past* 2.1, 2015 <<http://visualpast.de/archive/content.html>> (09.02.2020). – The articles in this publication are translated versions of that publication.

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THE ART OF QUOTATION.
FORMS AND THEMES OF THE ART QUOTE,
1990-2010.
AN ESSAY

NINA HEYDEMANN

I. Introduction

A “Japanese” Mona Lisa? An “improved” Goya? A “murdered” Warhol?

In 1998, the Japanese artist Yasumasa Morimura staged himself as Mona Lisa¹. Five years later, the British sibling duo Jake and Dinos Chapman ‘rectified’ Francisco de Goya’s etching series „The Disasters of War“ by overpainting the figures with comic faces². In 2007, Richard Prince spoke about his intention in the 1990s of having wanted to murder Andy Warhol³. What is it in artists and artworks from the past that prompts so many diverse reactions in contemporary art today? In which forms do contemporary artists refer to older works of art? And what themes do they address with them?

This paper is an extract of a dissertation that deals with exactly these questions and analyses forms and themes of art quotes⁴. Many terms have

¹ In the series “Mona Lisa – In Its Origin, In Pregnancy, In The Third Place” Yasumasa Morimura raised questions of his Japanese identity and hybrid sexuality based on Leonardo da Vinci’s masterwork.

² Jake Chapman quoted in *The Guardian*: “We always had the intention of rectifying it, to take that nice word from *The Shining*, when the butler’s trying to encourage Jack Nicholson to kill his family – to rectify the situation”. Jones 2007, p. 11 or online at
<<http://www.theguardian.com/culture/2003/mar/31/artsfeatures.turnerprize2003>>.

³ Interview with Richard Prince in Thon / Bodin 2007, p. 31.

⁴ Heydemann, Nina: *The Art of Quotation. Forms and Themes of the Art Quote, 1990-2010*, Leipzig 2014. This dissertation was jointly supervised by Prof. Dr. Frank Zöllner, Institut für Kunstgeschichte, Leipzig University, and Dr. Maria Loh, Department History of Art, University College London. The dissertation was

been developed in order to describe the relationship of art referencing other art, among them interpictureality⁵, meta-art⁶, eclecticism⁷ and quotation⁸. Unlike a copy or forgery of an artwork, the art quote comments on the quoted artwork and establishes a distanced view on it. As such, an art quote does not merely repeat a work's issues, but 'answers' them in one way or another.

A lot of the artists interviewed for this research project have deeply valued older works of art as a subject that offers great potential to provoke, inspire and create new works. Yet, they haven't felt burdened by the past as something to compete with, rather, a creative engagement and curiosity has often spurred their interest in referencing an older work of art directly. This touches upon former models of influence evident in Harold Bloom's "The Anxiety of Influence"⁹ arguing that artists try to overcome their predecessors by purposefully demarcating themselves from their impact. In opposition to this hypothesis, Jonathan Lethem suggests that creative practitioners are influenced all the time and that the amalgamation of these effects is an inevitable characteristic of creative practice – as he quoted a statement by Mary Shelley in a foreword of "Frankenstein": "Invention, it must be humbly admitted, does not consist in creating out of void but out of chaos"¹⁰.

This omnipresent influence is particularly apparent in the decades from 1990-2010, in which the digital accessibility of images has become a global presence. Individuals working from the 1990s onwards have been exposed, more than their predecessors, to the extended possibilities of accessing images and information through the internet. Acting within a global network of institutions, it seems that the phenomenon of artists referring to other artists has become more widespread than ever before.

Repeating the work of somebody else has often been negatively connoted, with a supposed lack of originality being the most disturbing aspect. However, the Appropriation Artists of the 1970 and 1980s proved this allegation wrong, bringing the difference between the original and the copy to the smallest possible denominator that the "copy is the original"¹¹.

supported by a scholarship of the German Academic Exchange Service (DAAD) and a PhD Research Scholarship by Leipzig University (Doktorandenförderplatz).

⁵ Von Rosen 2003, p. 161-164, Rose 2011, Isekenmeier 2013.

⁶ Zuschlag 2002, p. 171-189.

⁷ Lehmann/Petri 2012.

⁸ Bal 1999, Schmidt 2000, Stremmel 2000.

⁹ Bloom 1997.

¹⁰ Lethem 2007, p. 61. (Original quote from Mary Shelley's "Frankenstein", Foreword 1831).

¹¹ Sturtevant 1999, p. 155. See also the essay by Zuschlag 2012 using this quote as a title of his essay, p. 126-135.

The art quotes examined for this analysis however are different from the very outset; they discuss to a lesser degree the issues of authorship and originality explored within Appropriation Art and instead take up a clearly distinguishable contrast towards the quoted artwork by emphasizing the inherent differences. The artists have indeed not only found highly original ways to deal with older works of art, but have also attached new ways of thinking, modes of perception and current issues with them.

In terms of research literature, one can identify certain dominant trends of scientific approaches to the subject. Chief among these is the search for appropriate terms and the development of a still pending comprehensive theory. This has been undertaken by applying the phenomenon of texts referring to other texts within linguistic intertextuality¹² to the realm of visual arts, consequently named “interpictoriality” (sometimes also termed “intericonicity” or “intermediality”). Interpictoriality has been defined in a dictionary entry by Valeska von Rosen to describe „the relations between images and their modes of transformation from one image to another.”¹³ In this context, research has therefore developed a gradation of terms concerning the intention of a referencing art work. Scholar Julia Gelshorn has attempted to create an integrative definition of these terms including expressions such as adaptation, allusion, homage, parasitage, paraphrase, parody, pastiche, persiflage, travesty, variation, or version¹⁴. All of these terms derive from the domain of linguistics (and the “art *quote*” belongs to this very same etymological origin). But some concern remains when applying the theory of intertextuality to art. Art historian Christoph Zuschlag has rightfully questioned the hitherto often undifferentiated use of terms and required a particular consideration for the specificity of the medium in visual arts¹⁵. In 2011, a conference concerning the subject of interpictoriality took place at the Ruhr University Bochum encompassing a broader understanding of interpictoriality and connecting it to case studies within different epochs and genres, among them also contemporary comics¹⁶.

Next to these attempts of defining and developing an accordingly fitting theory and terminology, there is a tendency to place ‘art about art’ in a cross-media and cross-genre context. Embedding these references in the media of

¹² Kristeva 1967, p. 438-465.

¹³ Freely translated from German to English by the author: “... die Relationen zwischen Bildern sowie die Modi ihrer Transformation von Einem zum Anderen.” Van Rosen 2003, p. 161 – 164.

¹⁴ Gelshorn, 2003, p. 198-203.

¹⁵ Zuschlag 2006, p. 89-99.

¹⁶ Isekenmeier 2013.

popular culture, film, music, literature, and advertisement thereby inevitably raises issues of copyright law. Another tendency is to examine the concepts of ‘the original’ versus ‘the fake’ in visual arts¹⁷ and consequently to take a closer look at the gesture of repetition in general¹⁸. Especially since the 2000s, research has approached other interesting interdisciplinary aspects, such as analysing the concepts of identity, gender, race, nationality and culture when referring to older works of art¹⁹. The analysis of artists from particular continents like Asia or Africa quoting works from a ‘Western’ or ‘European’ art historical canon are currently emerging, thus linking studies from the field of postcolonial studies and globalisation to the subject of quotation and appropriation²⁰.

All the aforementioned investigations have naturally limited themselves to a selected group of artworks and artists or analysed the use of the art quote in certain contexts. They examine specific aspects of the art quote yet do not offer comprehensive research on the phenomenon in the decades from 1990 to 2010. Indeed, the 1990s as an entire time-span have only been touched upon²¹ and research solely on art quotes from the 2000s appears rather singularised within wider contexts.

This research suggests yet another approach to the aforementioned theoretical framings of the phenomenon as it has based its analysis on an empirical study of the subject. Over a period of three years, a collection of works by contemporary artists referencing other works of art has been compiled – regardless of the original’s age, genre, or location²². Thus, the resulting database currently comprises 250 contemporary artists with 354 artworks (265 single artworks and 89 series). The artists in this database come from all continents, quote artworks from all art historical epochs and engage with all media. All of them refer to one or more artworks from the past in a direct manner, meaning that the reference to the quoted artwork is intended, visible and retraceable. The artists entered into the database have, in large part, been found through the serendipity of accident – by leafing through exhibition catalogues, systematically going through art magazines or simply by searching images and names on the internet.

¹⁷ Salzburger Kunstverein 1993, Römer 1998, Nida-Rümelin/Steinbrenner 2011.

¹⁸ De Ville 1996, Kuspit 2000, Ryszkiewicz 2010.

¹⁹ Matt Atkins 2004. This dissertation focuses on three case studies of contemporary artists (Robert Colescott, Yasumasa Morimura, Cindy Sherman).

²⁰ Moon, 2008, Tan 2008, Zuschlag 2013 published in Isekenmeier 2013, p. 205-217, Hildebrand-Schat 2013 also published in Isekenmeier 2013, p. 219-235.

²¹ Welchman 2001.

²² The database is planned to be available online in the future under the link <http://www.artquotes1990-2010.com>.

Therefore, the database makes no claims to be exhaustive. Rather, it represents a cross section of contemporary artists referring to artworks from the past. By extracting this representative and decidedly international selection of art quotes from the past twenty years, it was the goal of this compilation to give, for the first time, a worldwide overview on the phenomenon and to find out if any recurring patterns of representation could be identified in a generally acceptable system of categorisation. Therefore, this research aims to identify these strategies of representation, determine their frequency of usage, and work out which functions they fulfil. It was only possible to decipher these features by comparing what these strategies of representation have in common and how they differ. Much of the theoretical work on identifying the individual strategies is therefore based on these empirical findings of the database.

One of the most difficult problems when dealing with art quotes is assessing categories that grasp their diverse complexity in order to identify different types of art quotes. The categorisation of art quotes reveals a deficit in the current research literature – often, these categories had not been ordered systematically or tended to mix formal and thematic aspects with each other. By focusing on a strictly formalistic system of categorisation and evidenced through the empirical data at hand, it could be ascertained that in most cases one of the following strategies of representation comes into use: the composition, motive or figure of the artwork being referred to is replaced with something else (strategy of substitution), something is added to or taken away from the quoted artwork (strategy of addition or subtraction), or it is multiplied, divided or combined with references to other artworks (strategy of multiplication, division or combination). The following analysis presents these six strategies of representation with corresponding examples and sheds light on the phenomenon of the art quote from a formal, thematic and empirical point of view.

II. Empirical Data

To start, some basic facts drawn from the database shall briefly be summarised. They include socio-demographic data on the quoting artists as well as statistical information on the art quotes themselves. The corresponding charts are attached in the appendix of this paper.

According to the found data, a typical artist quoting other artists is male (Chart 1), mostly European, American or Asian (Chart 2) and aged between 30 and 41 years (Chart 3). The artist has occasionally returned to quoting art works, but it generally doesn't form a sole characteristic of the artistic practice (exceptions included). Compared to the artist's remaining body of

work, the reference to older works of art is not a continuous one; in most cases of the database this engagement lasts for a few works only. Thus, art quotes often stand within the oeuvre of a young artist's production and do not dominate them. Consequently, most art quotes are conceived as single pieces rather than series (Chart 4). The majority of art quotes of the database has been created in the decade from 2000 to 2010 in comparison to the period from 1990 to 2000 (Chart 5).

It is more likely that an artist chooses to refer to several epochs, artists and artworks than to specialise in one of these in particular (Chart 6). In fact, the references to the art historical epochs are quite balanced. Avant-garde and Contemporary art are nearly as frequently quoted as Renaissance, Baroque and Rococo art – although the time range is much shorter. The majority of artists tend to quote different artists from various art historical epochs with differing pieces of their oeuvre; but if one were to identify the most referred to artists within this database, these would be Leonardo da Vinci for references to Renaissance art and Kasimir Malewitsch for references to Avant-garde Art (Chart 7).

Art that refers to other art addresses different thematic issues (Chart 8). As is the self-referential nature of art quotes, it is most apparent that artists deal with aesthetic issues thereby touching upon stylistic, art historical or motive based themes. But the reference to a former artwork can also act as an 'eye-catcher' to attach completely other subjects with the reference, such as currently political, social or identity-related issues. When contemporary art refers to older art, a change of genre frequently comes into use, e.g. new issues of perception, evident for example in the relatively young media like video and digital art.

This analysis departs from the assumption that a quoted artwork is treated like a variable to which something has been done. Consequently, the frequencies of the used strategies are reflected in the last statistic (Chart 9). The most frequent strategy of representation is the strategy of substitution followed by addition, subtraction, combination, division and multiplication. This partition indicates that certain ways of representation are more frequently used than others. Therefore, the questions to be resolved are why do certain strategies come more often into use than others, and which functions do they fulfil? These questions are answered by comparing key examples and identifying certain formal and thematic tendencies of each category.

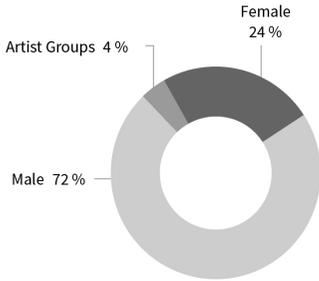


Chart 1: Gender statistics of quoting artists

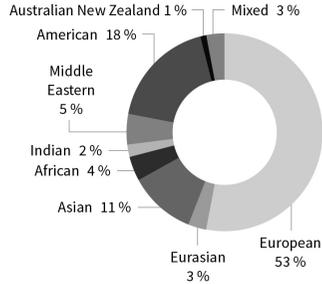


Chart 2: Nationalities of quoting artists by continent

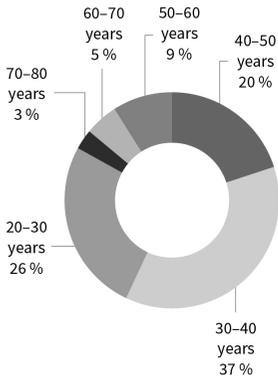


Chart 3: Age of quoting artists from database

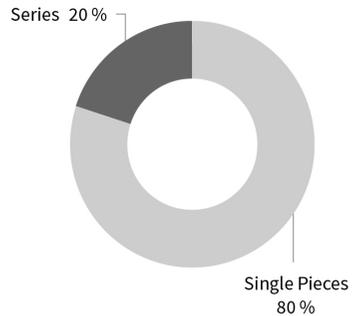


Chart 4: Art Quotes created either as single pieces or within a series

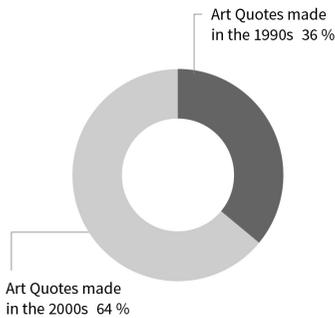


Chart 5: Frequency of art quotes in the two decades

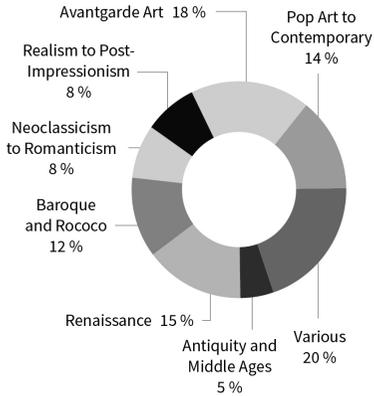


Chart 6: Most frequently quoted art historical periods

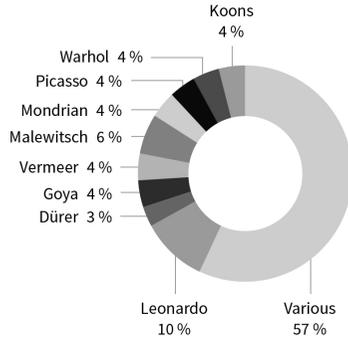


Chart 7: Most frequently quoted artists

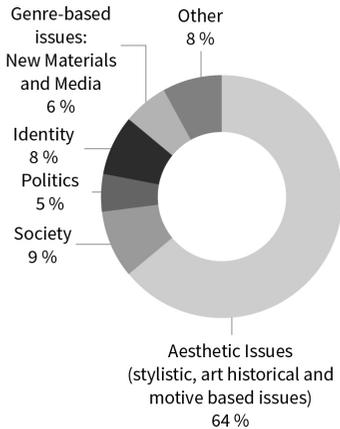


Chart 8: Most frequently addressed themes

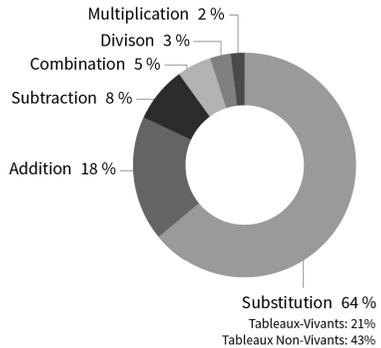


Chart 9: Most frequently used strategies of representation

III. Main Body: Strategies of Representation

1 a) Strategy of Substitution – Tableaux Vivants

As mentioned, the strategy of substitution is the most frequent strategy of representation. Its main characteristic is the substitution of a figure, genre, materiality or style with another one. The referred to figure is either substituted with a living person (for instance the artist's self, other models, or authentically dressed models) or replaced with a substitute body (a dummy, an avatar, or a resculpted, repainted, redrawn body). Substitution causes many changes: firstly, the quoted figure's identity, gender, nationality and status are altered, while secondly, a change of genre, materiality, or style takes place. These substitutions tend to address different thematic issues. While a figure substituted with a person "in the flesh" focuses on a similar reading of the image with a new actor, a bodily substitute means perceiving the entire composition anew in a different materiality, genre or style. The strategy of substitution is therefore an umbrella term for this twofold substitution that manifests itself in the first case as a living image in a "tableau vivant"²³ or as an image using lifeless material in a "tableau non-vivant".

In a tableau vivant, three types of models can be used. If an artist takes him or herself for a re-enactment, it is likely that issues of identity and identification from the artist to the role model arise. If, however, other models come into use, marked through their appearance, clothing and attributes as representatives of a certain group of society, the resulting art quote frequently addresses social and political themes. Finally, if models have been costumed as true as possible to the role image, the distance to the role models is kept relatively small and more attention is paid to an altered genre, setting or style. The choice of models is therefore inevitably linked with the substitution of identities, identifications and role ascriptions. The following three examples are representative of these groups and make the inherent qualities of each case apparent.

²³ Scholars have analysed this topic from different perspectives, for instance Chapman 1992, Jooss 1999, Folie & Glasmeier 2002, Herman Jacobs 2005, Bark 2008, Hovet 2009.

Strategy of Substitution: Tableaux Vivants



Fig. 1: Allen Jones (b. 1937):
Chair, 1969,
acrylic paint on glass fibre and
resin with Perspex and leather,
775 x 571 x 991 mm,
Tate London

Photo: © Tate, London 2018
Artwork: © Allen Jones



Fig. 2: Jemima Stehli: Chair, 1997/1998

© Jemima Stehli



Fig. 3: Jan Vermeer van Delft:
Girl Reading A Letter At An
Open Window, around 1659,
oil on canvas,
83 x 64,5 cm

© Gemäldegalerie Alte Meister,
Staatliche Kunstsammlungen
Dresden, Photo: Estel / Klut



Fig. 4: Tom Hunter:
Woman Reading a Possession
Order, 1997,
C-Print,
152 x 122 cm

© Tom Hunter



Fig. 5: Diego Rodríguez de Silva y Velázquez: *Las Meninas*, or *The Family of Felipe IV*, ca. 1656, oil on canvas, 318 x 276 cm, Museo del Prado, Madrid

© Madrid, Museo Nacional del Prado



Fig. 6: Eve Sussman | Rufus Corporation: *Her Back to the Camera*, Video still from *89 seconds at Alcázar*, 2003

© Eve Sussman | Rufus Corporation 2003

Figures 1 and 2 show a tableau vivant in which the artist Jemima Stehli used her own body to re-enact an older work of art. In 1998, she restaged Allen Jones's furniture sculptures from 1969. These controversial sculptures used the female figure to represent 'Hatstand', 'Table' and 'Chair' sculptures. Stehli substituted the sculpted figure for herself, a female artist, thereby not only showing the objectification of women and models, but also of artists. Stehli's approach of personally re-enacting a sculpture meant bringing Jones's sculpture down to grounded reality by taking it literally. Her re-enactment critically examined which identities and roles artists, women and models adopt today, to what degree they give their consent, and with what consequences. The decision of making herself part of the artwork shifted the role of the affected model to the role of the involved artist and entailed a certain degree of dissociation and autonomy to Jones's sculpture.

In comparison, Figure 4 shows a tableau vivant, in which not the artist's own person, but another type of model is appointed to substitute a former figure. Tom Hunter's award winning photograph of a "Woman Reading a Possession Order" from 1998 used a model who represents one specific part of society – a squatter, who was in fact Hunter's fellow neighbour in the 1990s in Hackney, North London. By substituting the young burgher

woman of Johannes Vermeer's "Girl Reading A Letter at an Open Window" from 1657 with a squatter, Hunter elevated the model to a status of decency and dignity. He thereby turned the motive of reading a letter into its opposite and stressed the striking reality of his model's living conditions. In the letter to Hunter's neighbour the woman is being notified of a future eviction and forced to leave the house with her baby, while in Vermeer's interior scene, the letter is a means of desired contact with the outside world. Employing another model as a protagonist within a similar composition, therefore, affects a new reading by substituting identities, roles, social ranks and contexts with each other. These pre-defined features of the older artwork are recognized by the artist and adapted, opposed or paralleled with the substitution of another model.

Finally, if authentically costumed models are employed to restage a former artwork, a very different approach becomes apparent. Figure 6 shows Eve Sussman's film "89 seconds at Alcázar", which is a literal rendition of Diego Velázquez's painting "Las Meninas" from 1656. It is a filmed tableau vivant and builds up the moment of final assembly when the royal family is depicted in Velázquez's composition. Sussman invented the events taking place before and after Velázquez's composition and treated the scene as if it happened in real life²⁴. Instead of reading the same scene with different actors, the piece suggests an immediate witnessing of the characters in the preceding and successive flow of action before their snapshot-like halt. By employing authentically dressed models, viewers of the film may witness the possible habitus of the figures, their interaction with each other and the behavioural codex at court. Insofar, the employment of authentically dressed models allows the attention to be directed towards other issues, in this case the immediacy of the scene and its rendition within the specificity of film to a contemporary audience.

As shown, tableaux vivants are a very effective method of recreating familiar scenes with similar, different or even opposing characters. They invite to experience the former artwork with new protagonists, either the artist's self (Stehli) or other models (Hunter). In some cases, the substitution of a model with a figure of an artwork enables an elevation of status; in others, parallels or oppositions between specific roles and identities can be drawn – one could also say "same scene, different actors". In Sussman's use of authentically dressed models the difference between figure and model is kept as small as possible in order to recreate a largely authentic rendition of

²⁴ See also the essay by Senkevitch 2012, available online at: https://www.academia.edu/4116852/The_Gesture_of_Extension_Posing_as_Las_Meninas_in_Velazquez_and_Eve_Sussman

the composition with other issues being addressed. Every artwork inherently offers thematic or formal presettings that are acknowledged, taken up and reused by the quoting artist.

1 b) Strategy of Substitution – Tableaux Non-Vivants

The first set of art quotes has focused on the tableau vivant, in which the substitution of figures causes a substitution of identities, roles and contexts. What happens, though, if not a living person is used to substitute a figure of a composition, but if this figure is resculpted, repainted or even recreated as a digital character? The most helpful classification for these cases seems to be a definition *ex negativo* as inanimate “tableaux non-vivants” – a term that art historian Beth S. Gersh-Nesic has suggested when discussing the headless dummy sculptures of Yinka Shonibare²⁵. The adjective ‘non-vivant’ adequately refers to the lifeless materiality these substitute bodies are made of. This inanimate materiality embodies features that tie in to the notion of identity and identification. Materials used in sculptures are associated with certain characteristic features (determining their value, rarity, accessibility etc.) just as much as distinctive painting styles embody different means of stylistic characterisation (old master techniques, abstract painting, hyperrealist painting etc.). The following examples in sculpture, digital art and painting show that tableaux non-vivants in these media focus on the figure as a bodily substitute and influence the reading of the art quote with the inherent qualities they are made of.

One of the most common features within tableaux non-vivant sculptures is the recurring figure of the dummy. Much like the tableau vivant inserts living people for re-enactments, the sculpted tableau non-vivant makes use of customized dummies that represent determined individuals. The dummy is a peculiar form that imitates a human body and merely works as a bodily substitute. Its passivity often seems to invite an unrestricted handling.

This is the case with a specifically customized dummy appearing in a work by the Czech artist David Cerný. Figure 8 shows his substitution of Damien Hirst’s shark with a life-size dummy embodying the features of ex-dictator Saddam Hussein. By substituting the preserved shark with a dummy of the captivated dictator and inserting him in the formaldehyde-filled tank, Cerný bans and exposes him at the same time. The work shows a future scenario of Hussein being a victim and not a committer, roughly one and a

²⁵ Gersh-Nesic 2008. Beth S. Gersh-Nesic uses the term “tableau non-vivant” in her article “Yinka Shonibare’s Age of Reason”, available online at: http://arthistory.about.com/od/special_exhibitions/1/bl_shonibare_bgn_0708.htm.

half years before Hussein's execution on December 30th, 2006. The presentation provoked questions about the dignity of this human exhibition and was followed by great controversy after which the work had to be removed from the Prague Biennial in 2005 and was banned a year later in Belgium and Poland²⁶. Cerný alluded to Hirst's title "The Physical Impossibility of Death in the Mind of Someone Living" in terms of the inconceivability of the defeat of the Iraqi dictator. This example shows the customisation process transferred from the use of a 'living person' in the tableau vivant to the substitute body in the tableau non-vivant. His dramatic comparison of the formerly dangerous, but now immobilized shark in the tank with the, caught, yet still feared ex-dictator reflects on the role of presentation versus perception and the ethical issues tying into that dichotomy.

Strategy of Substitution: Tableaux Non-Vivants

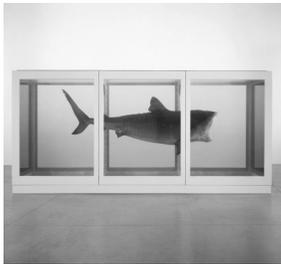


Fig. 7: Damien Hirst: The Physical Impossibility of Death in the Mind of Someone Living, 1991 (Sideview), glass, painted steel, silicone, monofilament, shark and formaldehyde solution, 85.375 x 213.375 x 70.875 in, 2170 x 5420 x 1800 mm

© Damien Hirst and Science Ltd.
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Artimage 2018. Photographed by
Prudence Cuming Associates Ltd



Fig. 8: David Cerný: Shark, 2005, metal, water, fiberglass, 190 x 90 x 270 cm

© Courtesy the artist

²⁶ For the banning in Belgium and in Poland see the following reports: <http://news.bbc.co.uk/2/hi/entertainment/4688402.stm> and <http://prague.tv/articles/press-releases/poland-censorship>.



Fig. 9: Ulay / Marina Abramovic: *Imponderabilia*, Performance, 90 minutes, Galleria Comunale d'Arte Moderna, Bologna 1977.

Photo: © Giovanna dal Magro. © VG Bild-Kunst, Bonn 2018.
Courtesy of the Marina Abramovic Archives



Fig. 10: Eva and Franco Mattes: *Reenactment of Marina Abramovic and Ulay's Imponderabilia*, 2008, Video, 8:16 min. Second Life and Maison des Arts de Créteil

© Courtesy of the artists



Fig. 11: Jean-Honoré Fragonard: *Marie-Madeleine Guimard*, 1769, oil on canvas, 82 x 65 cm, Musée du Louvre, Paris

© bpk / RMN - Grand Palais / René-Gabriel Ojéda.
Photographers: A. Dequier / M. Bard



Fig. 12: Glenn Brown: *Filth*, 2004
Oil on panel, 52 3/8 x 37 inches, 133 x 94.3 cm

© Glenn Brown. Photo Rob McKeever.
Courtesy of the artist and Gagosian

Similar to the dummy as a three-dimensional, substitute body, digital characters often act as projection surfaces for human identities. Embodiment in the virtual world is closely linked to the individual customisation process and comprises real and fictive elements. Though avatars are substitutes for individuals behind the screen, they are an ambivalent mixture of identification and alienation. The Italian artist duo Eva and Franco Mattes aka 0100101110101101.ORG have customised their own avatars as digital alter egos in accordance with their appearances in the series “Reenactments” (fig. 10). Eva Mattes created a blond-haired, slim female while her partner Franco is featured as a dark haired, tall male. With their avatars, the Mattes’s have re-enacted famous performance pieces from the end of the 1960s onwards, thereby purposefully selecting those with a particular emphasis on the body, as in “Imponderabilia”, performed by Marina Abramovic und Ulay in 1977.

Here, Abramovic and Ulay stood naked in the doorway of a gallery which visitors had to pass. In the Mattes’s re-enactment of this performance, some of the digitally created passers-by do not obey physical rules and are able to float through the walls and the Mattes’s avatars²⁷. Rather than putting the experience of physical proximity to the test in Abramovic’s and Ulay’s “human corridor”, the Mattes’s virtual tableaux non-vivants emphasized the detachment of body and mind²⁸. Human codes of behaviour are applied to the substitutive body of the avatar to explore how far the notion of human self-perception in the virtual world reaches – even without an actual body.

While the aforementioned examples are literal renditions of substitute bodies in the form of dummies or avatars, the third and last example of tableaux non-vivants is the painted, flat figure. Indeed, the flatness of figures on screen is taken up in the characteristic painting technique of the British artist Glenn Brown. Brown’s smooth surfaces typically offer a trompe l’oeil illusion of turbulent swirls and streams that appear curiously flat, such as in Brown’s painting “Filth” from 2004 (fig. 12). It references the Rococo painter Jean-Honoré Fragonard’s portrait of “Marie-Madeleine Guimard” from 1769. In Brown’s rendition of Mlle Guimard, however, nothing is natural anymore; she has an unreal grey skin tone punctuated by

²⁷ In an interview Eva and Franco Mattes explained that the merging of bodies was indeed an unintentional software error at the beginning, which however was maintained in order to tribute to the factual possibilities of the internet surroundings. Shindler 2010, available online at <http://blog.art21.org/2010/05/28/life-after-death-an-interview-with-eva-and-franco-mattes/>.

²⁸ Quaranta n.d. available online at <http://www.reakt.org/imponderabilia/>.

acidly yellow and purple hues, while her greying hair and cloudy, semi-transparent eyeballs lend her a fantastically morbid appearance.

Mlle Guimard, herself a ballet dancer at the Paris Opéra in the 18th century, is perched on the picture's lower frame, standing as if in the limelight of a stage, which may explain the slightly greenish tinge on her skin²⁹. In a way, embodying a role on stage means acting as the substitute body of another person. In Brown's portrait though, the style of painterly execution has become the actor as it transforms the sitter to an entirely different figure. Brown creates otherworld figures that appear to be of another species. As he states:

“I like my paintings to have one foot in the grave, as it were, and to be not quite of this world. I would like them to exist in a dream world, which I think of as being the place that they occupy, a world that is made up of the accumulation of images that we have stored in our subconscious, and that coagulate and mutate when we sleep.”³⁰

The representation of Mlle Guimard expresses exactly this alienation from the original to an entirely new figure through the means of painting. The lifelessness of the *tableau non-vivant* is particularly fitting in with the morbid nature of this portrait.

In contrast to the *tableaux vivants* in which living persons were employed to restage a composition, *tableaux non-vivants* live from the distinctive materiality, genre and style in which they have been executed. Figures can be recreated without living models when using inanimate matter such as paint, sculpting material or pixels – each of these expressing their very own specific qualities. All examples of these *tableau-style* quotations abstract the human figure to another form of bodily rendition, as a dummy, avatar or a painted figure. By using *tableaux non-vivants*, the artist decides on alternative ways to recreate – one could also say: “same scene, different material, medium or style”.

2) Strategy of Addition

After having examined some examples for *tableaux vivants* and *tableaux non-vivants*, the strategy of addition steps back from the use of quotation *within* an image and focuses on quotation *about* an image. Art quotes of this category maintain much of the former artwork but add something new to it, for example, by painting over the artwork, adding an object to it, or

²⁹ Heydemann 2012, p. 6.

³⁰ Glenn Brown quoted in Bracewell 2009, p.70.