

ALLEN FISHER, inaugural professorial lecture:

TRAPS OR TOOLS AND DAMAGE

This may be the first time you hear of ‘crowd-out’ – a proposal for inventive perception, which permits a multidisciplinary approach to everyday life and a set of practical approaches and constructions that encourage and permit complexity facilitated by deliberate shifts of limits. My working practice involves poetry, poetics, painting, drawing and art history; that is a deliberate praxis of more than one discipline and in critique of the archaic Modernism of singular focus. In this lecture I will discuss aspects of my organised engagement with aesthetics and consciousness as part of a debate about the necessity of poetry and art. I will separate this engagement into three groups of approaches to art historical and poetics experience, which I name ‘Traps or Tools and Damage’, the title of an installation and series of paintings and a book of poetry from the 1990s, all scheduled for completion in 2007. The lecture covers a range of approaches and constructions both pragmatic and rhetorical. The disciplines of these approaches and constructions include the concept of patterns of connectedness; the iconography of health and beauty; the physics of quantum mechanics and a phenomenology of inventive perception.

Approach 1: Traps

Traps are what we are all inside of, traps constitute what is known, where to place what is known, between what boundaries. Traps, and springing them, initially determine what tools are selected for description, traps are depicted in the earliest graphic art and therefore the earliest language and clear expression of consciousness. The patterns of connectedness¹ that enable traps and consciousness to work invoke descriptions of the predated and forethought for predation. Traps can be benign like a camera or a cider press capturing light or the juice from an apple. Traps can be concealed from us inside of habitual experience and conditions. Traps involve inventive perception and thus ‘crowd-outs’ and as such provide tools, that is, they bring about procedures of selection that produce pattern, and thus patterns of connectedness, through measurement, repetition and recurrence. My work challenges the conditions of being trapped by what we know; I use deliberate acquisition of knowledge, a reappraisal of poetics as method, and specific tools for transformation from damage, with a view to springing traps to meet the aesthetic and pragmatic functions of art.²

Approaches 2: Tools

Tools are used by a range of animals and humans to encourage improvement in their condition. Tools are usually associated with benign purposes but can, if held in particular ways, become weapons. The shape used to form the handle of a Warrington hammer has in itself at least two functions;

◇ DEMONSTRATION WITH A WARRINGTON HAMMER AND 3 NAILS

holding the hammer feels and looks right for purpose which is part of the aesthetic function, when used to bang in a nail the vibration from the process is absorbed by the hammer witnessed

by the hand and the ears of the carpenter and is not felt with any alarm in the user. The absorption of vibration is partly attributable to the grain of the ash wood, and partly attributable to the crafted bump below the head, which dissipates the energy down the tapering line of the handle. Karl Marx's astonishment that 500 different kinds of hammers were made in Birmingham in the 1860s, juxtaposes with the variety of hammer handles differently eroded over the years of constant use by the variety of different users.³ The pragmatic function of this Warrington allows the nail to be hit with maximised efficiency and causes the nail to enter the wood squarely and with the least number of blows. The use of a Warrington for something other than this leads to another variety in the quality of work done.

New Stone Age tools have a similar coupling of aesthetic and pragmatic functions; the stone hammer's weight and shape has a complexity of form that is both pleasing to hold and see and appropriate to grip and use. Studies show that many tools were used for functions different from those first intended.⁴ Tools are thus used for turning back on the empiricism of sensation to address the hidden danger, the consciousness of the subject; they are working instruments and methods to address and combine a variety of functions; to elaborate this knowledge into scientific application. Tools are thus exemplary of exact purpose coupled to improvisation, as expression of an elaborate set of processes energised through inner necessity and characterised by aesthetic and pragmatic functions.

Approaches 3: Damage

Human activity is in continuous flux exemplified by our, so-called, short and long term memories; retention of experience, retrieval of thought, loss of memory; trauma and recovery. There is a causality in the order of knowledge, particularly because all experience, existence and memory, involves loss, that is it involves damage. My work has shown a consistent engagement with damage as a recognition of harm, a developmental potential and as a clearing or *Lichtung* for imaginative healing and health.⁵ I use traps or tools as processes for transformation of damage, processes that include development and healing, energised by inventive perception and the body's proprioception, in which lost and gained correlations between events and discoveries, between economical necessities and the development of a domain of knowledge, lead to the necessity for damage as part of a transformatory process to combat entropy.

Connections are made by the brain to subvert this entropy, so that aesthetics participates in a perpetual endeavour to become immortal. Damage, which may include the introduction of mistakes and humour, promotes the proposal that connections in the brain can lead to negative as easily as positive effects. Both kinds of effect involve change and thus a range of proposals for renewal and renewal has the potential for negentropy, that is against one of the laws of thermodynamics, the natural expectation of aging, the loss of brain cells. It is the potential for negentropy that art proposes, albeit rhetorically, a kind of immortality. The correlation and meeting of the patterns of connectedness that constitutes consciousness and the patterns of connectedness that encourage beauty in the process and object of art, come together, at best, as an imperfect fit, an essentially incomplete expression, potentially brought towards completion each moment the receiver, viewer or listener, encounters the work. That is completion of the work is a continuous process with those who encounter it after the initial event of its production.

PART 2: Traps

Traps involve procedures of selection called crowd-outs, traps produce pattern, and thus patterns of connectedness, through measurement, repetition and recurrence. In attending an installation of paintings and texts produced and curated by R.B. Kitaj, it is often appropriate to make a range of approaches. For the purposes of this paper, it is necessary to use crowd-out, to take out of focus most of the paintings' subjects, to allow for an observation of recurring shapes in the context of Kitaj's decision to be seen as a modernist, diasporic Jew in search of a healing process. The shapes are expressively part of Kitaj's mark facture and deliberately part of his metonymic intent.⁶ In the first place, the shapes connect the paintings and texts in the show through an isomorphism of marks, and in the second place, they connect the installation to a group of histories that propose a complex of iconological meanings that contribute to providing Kitaj's metonymic intention.⁷

- ◇ 1. Kitaj, R.B. (1980-81) The Kabbalist, New York: Private collection. (Kitaj [1985])
- 2. Kitaj, R.B. (1981) The Garden, Ohio: The Cleveland Museum of Art. (Kitaj [1985])
- 3. Kitaj, R.B. (1982) The Cure, London: Private collection. (Kitaj [1985])
- 4. Kitaj, R.B. (1985) Passion (1940-45) Girl/Plume, Artist's collection. (Kitaj [1985])⁸

For instance, the serpentine shape in the paintings, initially linking to various images of death, the Jewish shofar and garden paths, also link to the serpentine forms and shapes in Renaissance and Baroque art in Western Europe –

- ◇ 5. Hogarth, William (1745) Portrait of the Painter and his Pug, London: The Tate Gallery. (Gowing, Lawrence [1971] 135.)

In this picture William Hogarth shows the serpentine form as his line of beauty. In his *Analysis of Beauty*,⁹ Hogarth refers to Lomazzo¹⁰ who is making commentary on Michelangelo's sinewy drawings and aspects of his sculpture and painting. In turn these connections link to the spiraling serpentine columns in the Vatican.

- ◇ 6. Palestinian column, Vatican. (Perkins, J.R. Ward [1952].)

These columns are said to have been taken from King Solomon's Temple in Palestine, where they provided the entrance through which pregnant women would pass to encourage a healthy childbirth and between which the sick would prepare for healing.¹¹ At least two of these columns are now in the Vatican and copies were made by Bernini to surround St. Peter's altar, in the chapel built to the proportions of King Solomon's Temple.

- ◇ 7. Raphael (1519) St. Peter Healing the Lame Man, tapestry, Sistine Chapel, Vatican. (Shearman, John [1972] plate IV and comparative

illustration 16.)

In Raphael's tapestry the representation St. Peter Healing the Lame Man is pictured taking place between two of these columns. Thus so far beauty and health, both spiritual and physical, can be linked back to Kitaj's proposal, made in the installation and subsequently in his manifesto¹², to signify a cure for the holocaust condition through a parallel with the Christian cross, coupled to the serpentine sign for beauty and healing. However, the iconography of the serpentine form is deeper more complex and more ancient.

The Palestinian columns in the Vatican are in fact stone, date from about the third century before Christ and provide images of organic forms copied from vines encircling trees. That means, at best, they must be copies of the columns once in King Solomon's Temple, which was built nearly 3,000 years ago, and, according to the Hebrew texts, made of cedar from Lebanon and wrapped in metal.¹³ Leaving aside Kitaj's signifier for cure of the holocaust condition, I will briefly trace here the iconography of the serpentine form. The form has four traditions, which overlap, misconnect and connect. The earliest example I have found is a Mesopotamian libation vase made four and a half thousand years ago, which has the image of two dragons serpentine around a staff and two serpents likewise around a staff on the opposite side.

- ◇ 8. Dynasty of Gudea (4450 B.P.) A green soapstone Libation vessel found at Tello, Mesopotamia, now in Paris: Louvre. (Pottier [1897-1922] plate 125).

The associations are with fertility, water and rebirth. This is similar to one of the ancient, dynastic Egyptian traditions where the serpentine form is repeatedly used for these significations in the books of the dead.¹⁴ Egypt, however, also has a tradition, in the same texts, of the serpentine form as primal form and guardian of the underworld. This giant python directly links to the shamanistic killing of this animal, as a rebirth ritual, which is still part of the indigenous culture in the hook of Africa, south of where the fossil remains of these giants have been found.¹⁵ Stories and signs in this region are semiotically linked to early visual examples in the Mediterranean and Eurasian cultures, as well as the Roman text of St. George and the dragon.

- ◇ 9. Classical Greece (c.2330 B.P.) Votive relief of Asclepius and Hygeia from the Asklepieion, Athens, now in National Museum, Athens. (Kerényi, C. [1981] Illustration 16.)
- 10. Classical Rome (A.D. 150) Statue of Æsculapius from Anzio, now in Capitoline Museum, Rome. (Kerényi, C. [1981] Illustration 7.)

By the time this iconography reaches Classical Greece, and before the Roman and Christian inventions, the serpentine form has at least two traditions; that of Asclepius, from which Europe gets its symbol for Hermes/Mercury and medicine in the form of a caduceus (snakes around a staff or sword), and that of hero worship, where the coiled snake protects a grave cairn.¹⁶ These traditions are parallel with, and only partly overlap, the Persian and Hebrew 'Garden of Eden', which Michelangelo provides two images of in his Sistine Chapel ceiling in the Vatican.¹⁷ In a sense this brings me full circle, but it is not a resolved one. The iconography of the form and its

meaning does not simply translate across a range of religious and mythological traditions.

The form can be directly produced from the geometry available in texts from at least as early as Euclid, 2300 years ago, in his proposals for the Golden Section.¹⁸

In the 13th century many of Leonardo of Pisa's (Fibonacci) ratios provide a second analysis of the form showing logarithmic development.

- ◇ 11. Barbari, Jacopo de (1495) Portrait of Fra Luca Pacioli with his student, Naples: Capodimonte Museum. (Lawlor, Robert [1994])

In 1509 Luca Pacioli's *Divine Proportions* (with illustrations probably by Leonardo Da Vinci), provided a direct arithmetic and geometric relation between the Golden Section, the Fibonacci series, and thus the spiral, the serpentine form and the logic of ideal proportions. It is a relationship to organic growth on a revolving planet and subject to Coriolis effects. It is exemplified in the slow growth of a ram's horn and of this glacier at Maloja Pass in Switzerland, as much as the quicker growth of seeds of a young plant, for example in this photograph of seed capsules from a Common Chili Nettle, and the division of branches on a plant stem.¹⁹

- ◇ 12. Blake, Carolyn (1997) Glacier at Maloja Pass, Upper Engadine, Switzerland.
- 13. Blossfeldt, Karl (1929) Common Chili Nettle.

They are ratios of planetary existence, which sit comfortably with human proposals for physical and spiritual health and beauty, but do not account for them and appear to ignore the poisonous organic forms also involved in the ratios. This is not a great conceptual distance from Kitaj's shapes, but does not lead to all that is needed to arrive at his proposed metonymic intent, but before I move on, it will be worth noting that however appropriate the shape is for description of beauty to the Enlightenment and archaic Modernism, it is also appropriate to notice that notions of healing are semiotic and not pragmatic, that is mainly illusory and at best figurative. In 2002, ideas of measurement, truth, completion and certainty are less tangible. Indeed, proposals for perfect fits are contrary to contemporary ideas of appropriateness. Aesthetics is still a young discipline and not a science, but imperfect fit is the more appropriate machine to engender our active enquiries. In the classical world of refined proposals and clarity it might seem strange to bring matters of truth, and thus beauty into question, but questioning is what I continue to propose. We have moved some distance from the archaic Modernist proposal for 16 definitions of beauty in 1922.²⁰ The ideal proportions of the Golden mean and the Fibonacci series continue to obstruct contemporary thought, producing exquisite ways of apprehending natural forms and human artefacts as if part of a continuous nexus, that can include the eloquence of D'Arcy Thompson and René Thom²¹ in contrast to the idiotic 'New Age' apprehension of the spirituality of spirals, but with a reliance on measurement, and values that can now be shown to be ideal, approximate and rudimentary. Such approximations, at best, lead me, as they have many scientists and artists in the 19th and 20th centuries to a state contemporary with non-Euclidean geometry, proposed by John Keats in 1817 as negative capability: '... that is, when humankind is capable 'of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason.'²² and in a different context by Werner

Heisenberg's work on quantum physics in the 1920s as 'uncertainty'.²³ In 1931 Kurt Gödel brought these ideas together when he proved that truth was not demonstrable.²⁴ In 1966 John S. Bell and others made it known how the world of phenomena no longer holds up.²⁵ That is there is a tangible world of things and experiences and there are worlds beyond our experience, which can only be accessed remotely by tools and traps. These can provide evidence that both the Micro-sub-atomic and the macrocosmic levels exist and perform and are part of and thus affect our existence, but this evidence is not yet quite available to perception except as artefacts.

- ◇ 15. Bruges, Marcus and Christian R. Kaiser (2002) 'Cosmological simulations that show hot bubbles from active galactic nuclei as a heat source in cooling-flow clusters, at two different times'.
- 16. Carter, Rita (1998) 'Positron emission tomography scan showing the effects of Cocaine on human brain receptors and dopamine', *Mapping the Mind*, London: Weidenfeld & Nicolson. 69.

This is again a debate about the local and the problematic panopia often confused by the term 'non-local'. In quantum mechanics part of this debate has led to naming the situation 'decoherence'²⁶ that is beyond the state fought for by 20th century Modernists like Ezra Pound, W.B. Yeats, Walter Benjamin and Theodore Adorno as coherence, to an understanding that part of our existence can not be realised, is beyond perception, has a proven actuality and is typically experienced indirectly through artefacts. Physicists working on these actualities use laser and gravity traps and digital tools to make observation possible, but precise measurement remains out of the question. Instrumentation is itself part of the affect on measurement and its disposition. Bell's proposition partly reiterates earlier statements, made by Max Born and others, that the observer interferes with the observed and thus consciousness affects measurement. This has metamorphosed into understanding the role of the spectator, the measuring physicist, the viewer in art, the reader of poetry and listener to music, as a participant and an affect on the completion of the aesthetic production.

Measurement thus becomes an ethical issue; ideal and Golden proportions must be replaced. This position is in confluence with three other significant appraisals of truth in the 20th and 21st centuries: (1) that energy concomitant with momentum, now named momenergy,²⁷ and consciousness, are discernible in wave-packets or quanta and thus changes in step-like shifts and developments in four dimensions with a direction, and not an uninterrupted continuity or stream of thought; (2) that time and space (spacetime) are intricately affective and not usefully separated; (3) that extended and apparently smooth behaviour, such as experienced in the growth of an embryo, or the mixing of more than one chemical, or the loss of breath in a runner's stride, always rely on catastrophic jumps, phase shifts, sudden stepped changes. These 'jumps' are often unpredictable in terms of momenergy and spacetime, but often predictable in terms of quality.²⁸ Bearing in mind these concepts and proposals, it will be again useful to demonstrate aspects of their significance in my work processes and productions. Most of these ideas came together in 1982²⁹ in preparation for the work that has been underway since then, *Gravity as a consequence of shape*.

In 1981 I brought to a close two, ten-year projects, and I will focus on one, named *PLACE*,³⁰ which had, as I saw it, tackled the consequence of spacetime in terms of location, history and situation using a method of composition by 'field'. The location of South London, chosen in 1970, was used as the *Lichtung* from which to research into local histories and the actuality of contemporary situations in the street, so-to-speak, both responded to and instigated. The subsequent poem, *Gravity as a consequence of shape* uses my book composed in 1982, *Ideas on the culture dreamed of*,³¹ in which I drew from the vocabularies of contemporary physics, biology and chemistry and combined these with a selection of notated jazz dances into an A-Z that formulated an index base from which to compose.³² The compositional procedures used in *PLACE* were radically reappraised for the *Gravity* work, taking into account the critique of the classical and ideal models of preparation and existence. The overall plan, conceived as the loci of a point on a moving sphere, in *PLACE*, was replaced in *Gravity* with the looser diagram of a cylinder marked off in Fibonacci ratios and then crushed, thus leading to a new set, but of damaged proportions.

◇ 17-19. Fisher, Allen (2002) *Crushed cylinder, states A-C*.







‘Traps and Tools and Damage’ then come rhetorically into the fore. There may be many ramifications from this image, rhetorical and pragmatic, but for my purposes here, the image recalls the experiments carried out by the National Aeronautics and Space Administration (NASA) on spacecraft and space-station-cabins subjected to zero gravity and high impact conditions. Other aspects of this image considered damage perpetuated and now escalated against the planet, once thought of as home and now beyond repair as well as the continuous need for organisations like the *Medical Foundation for the Care of Victims of Torture*. The image’s display of numbered rows crushed into each other, causing geological shifts in and out of sequence due to stress and strain, produced unexpected patterns of connectedness, thus unexpected consciousness, and thus the need for proposals for an aesthetics that would seek to help solve the traumas, the damage of the situation. During the process of this work, scheduled for completion in 2005, the damaged structure has led to the need to constantly reinvent compositional conceptualisation to overcome or, so to speak, repair the damage perpetrated against humankind by humankind, as much as a ploy to maintain personal homeostasis and homeorhesis.

◇ 20. Fisher, Allen (1991) Tow Path studies, various Private collections.



* The following is from the first poem in 'Banda', in the book *Brixton Fractals*,³³

Took chances in London traffic
where the culture breaks
tone colours burn from exhaustion
emphasised by wind,
looking ahead for sudden tail lights
a vehicle changes
lanes into your path and birds,
over the rail bridge, seem purple.
A mathematician at the turn of the century
works out invariant notions in a garden
every so often climbs a bike,
makes a figure eight around

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allenfisherstudio@me.com

rose beds to help concentration,
then returns to the blackboard.
The schemers dreamed a finite language
where innocence became post experiential
believing the measurable, ultra-violet from a lamp,
isolated sunlight curvature
made false language what can be done
to separate
from perception.
In a dream apparently without volition
a car burning and
watch myself there
sealed-in beneath a smog dome
uncertain what to try for next.

Midnight: a solo of the Nightingale. Great silence.
Open a gate
against hinged pressure of rust,
white pigment to denote reflected light.
Singularity burgled up the drain pipe,
a busy rush pursued tenderness at its slats
padlocked into pastoral quicksilver.

- ◇ 21. Allen Fisher (1987-8) October 87, section 2, Hazel Smith & Roger Dean collection. NSW, Australia.



PART 3: Tools

For leaps of health we need tools. Tools are used by a range of animals and humans to encourage improvement in their condition, are thus used for turning back on the empiricism of sensation to address the hidden danger, the consciousness of the subject, encouraged by patterns of connectedness and the inventive perception I have called 'crowd-out'.

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allenfisherstudio@me.com

In the last decade, discussions of human evolution have been concerned with the modern human mind. Merlin Donald proposed three radical transitions in the evolution of human culture and cognition since the time of humankind's bipedal ancestors.³⁴ The first was a change through the emergence of the ability to re-enact events - the 'mimetic' skill. The second change is associated with the emergence of speech. The third involves the complex interaction of cognition and culture and is demonstrated in graphic invention, external memory and theory construction, such as writing, drawing and designing. Hominid cultures, over more than two million years, manifested by their tool, trap and weapon production, were diverse and widely spread through Africa, China and Eurasia before the first graphic imaging was produced. There never has been a single origin for cultural production and all apparent continuities have interruptions and breakage. Such multicentred discontinuity encourages the complexity of graphic art. The widespread dispersal of hominids evolved as humankind (*Homo sapiens sapiens*), at least 34,000 years ago, during the last interglacial period,³⁵ and started using graphic imaging in an inter-related cultural style,

◇ 22-23. Neolithic drawings (c.20,000 B.P.), Niaux and Gargas caves, France.

a style that implies at once both common speech and local difference displayed as similarities of depictive codes and particular uniqueness of depiction from local inventions and learnt traditions. It is this pattern of similitude and difference, mimetic of natural phenomena, but also unique human invention, often developed or abstracted from cognition of natural forms, that characterises the punctuated evolution of complexity in image production evident throughout early and subsequent civilisations.

My use of tools, and images of tools in paintings probably derives from a mixture, my father's occupation as a joiner and my second studio in the 1980s, which included a large collection of carpenter's tools from my father's workshop. My memory mixes the smell of wood and wood shavings, carpenter's tools and various lubrication fats like tallow, with turpentine, linseed and walnut oils for painting.

◇ 24-27. Allen Fisher (1988-9) October '87, section 1 and Towards Derivations from October '87, 1-3, Artist's collection.





With a view to further discuss aspects of my work during the 1980s, '90s and today, it will be useful here to introduce another engagement, this time with the work of Joseph Beuys. To facilitate my purpose I will make a selection from one set of patterns of connectedness that Beuys provides in the curation of his sculpture in the two installations set up in London, 1985,³⁶ the same year that Kitaj installed his show debating the Jewish diaspora and the Holocaust. The themes for Beuys' group of installations can be summarised by the subtitle of the dominant exhibit, as part of the German Exhibition, in the Royal Academy (R.A.) rotunda – A monument to the future.³⁷ Beuys' work has been involved in discussion of the European, post-holocaust condition since his sculpture first appeared in public in 1947. The installation in the R.A. rotunda comprised five groups of sculpture and was contemporary with a connected installation at the Anthony D'Offay gallery in the same area of London. My purpose here, for this paper, will be to arrive at the metonymic meaning proposed by Beuys from these installations, based on a very reduced account of the iconographical, semiotic and historical evidence. I intend to publish this, together with drawings I made from the research, in 2007.

- ◇ 28. Beuys, Joseph (1948-72) Pt Co Fe, Christos M. Joachimides *et al*, (1985)
London: Royal Academy of Arts.

The work in the show with the longest process of facture is Pt Co Fe (1948-72). It makes clear two of Beuys' characteristic methods of facture, the use of an already-made object, and the

work's changing form and meaning. Initially Pt Co Fe may be seen as a steel-meshed cabinet in which a metal bar hangs. By reference to its title three metals are to be discerned: platinum, cobalt, and iron. The cabinet is to be thought of as iron and, by reference to the catalogue,³⁸ it is understood that the bar is platinum plated with cobalt, and that the work has a history of facture. It has been a processual work, in terms of the spread of its meaning as well as its facture. In 1948, when it started, a sculptured head of Mars hung where the bar now hangs inside the army-surplus cabinet. This was exchanged in 1954 for a plaster head of Napoleon; in 1958 by plaster and a piece of fat; in 1963 by a copper bar; and finally in 1972 by the bar that remains in the same cabinet today. The beginning of the work's meaning can proceed from these facts.

The head of Mars and the 'iron', army-surplus cabinet initiate the thought that the overall work is a metonymic object, standing for a warring principle like one of Dante's 'worthy' subjects.³⁹ Through knowledge of the work's history this metonym expands from the negative head standing for war to the historical figure of a particular 'European' war. When this is replaced with plaster and fat a tension is created between the cold and fragmented order, in its memory trace of Napoleon, and the necessity of the warm and chaotic aspects added to the warring principle. This can be seen as the dual nature of the male principle, which is emphasised by replacing it with a bar of copper, as the female aspect that hangs inside the male frame, or at least, as some alchemical texts might describe it.⁴⁰

Beuys continued research into anthropology and medicine allows for an increase in the viewer's production of meaning. It will not suffice to simply call this work a sign for the male principle. Viewing the work inside its own history, and then in the wider context of Beuys' aesthetic and social proposals, will make the process of what it means available. This viewing can become the process of allegorical journeys from the outside to the inside and back out. The iron cabinet may be thought of as a Faraday Cage: that is the earthed screening Beuys alludes to in his drawing To Faraday (1958)⁴¹, which shields the inside of the cage from external electrical fields. Inside the bar has been plated against chemical interference. From the skeleton of the cage to the armour of the plating onto the core of the work. It is as if the male principle were being considered in terms of layers of protection, in Dante's terms the principle of 'safety'.

From the heavy metal centre, its power core, out through its casing, its Napoleonic skull, its reasoning, to its outer shield, its social guard. This parallels Wilhelm Reich's sexual energetics as a system of character armour around the bio-core⁴² to which Untitled drawing (1957)⁴³ may also refer. In terms of physiological processes discussed by Samuel Hahnemann and others, the viewer is reminded of the iron of the blood cells necessary for the carrying of the essential, yet toxic trace elements required by the body.⁴⁴ In terms of chemico-physics the allegorical eye moves from iron towards the increasing hardness of the core that simultaneously becomes electrically less resistant and more vulnerable, as the eye moves from iron to platinum.⁴⁵ Through such a system of metonyms and metaphors, slowly arrived at by Beuys, and then the viewer, a sculpture exemplifying part of the human condition has been possible.

Beuys' transformation has been to turn the austere, and abstract display presented by Pt Co Fe

into a 'worthy' application. Such interpretations are less far fetched than initially stating them can seem. With Beuys' work many intersections of meaning are necessary and are available to be found. In the rotunda environment these interpretations are complexed. The male principle of vulnerability and safety embodied by Pt Co Fe is immediately echoed by Tram Stop (1976).

◇ 29. Beuys, Joseph (1976) Tram Stop, (in Venice) Tisdall (1979).

With Tram Stop Beuys' gyres (derived from Yeats' intersecting strata of time⁴⁶) come to the fore. Tram Stop embodies the male principle, but in the specific situation of the European 'theatre' in the twentieth century. Simultaneously the sculpture carries the historical condition of seventeenth century Kleve, where Beuys was born, which is intersected by reference to both ancient times as well as, like Pt Co Fe, to the actual time in which the sculpture was factured in 1976 as 'A monument to the future'.⁴⁷

The sculpture consists of many iron elements, the dominating feature of these is a seven metre, seventeenth century culverin (or cannon), with the form of a dragon's mouth at its open end, into which has been inserted a bust with an iron head. The other elements comprise the cast tops of four mortar bombs, a tram line, and metal rods. In its original setting in Venice the cannon with bust was displayed vertically and was surrounded by the cylindrical bomb tops. To its side a hole had been drilled into the floor and down to the Venice lagoon. Into this hole the rods were used to connect the water to the gallery floor, so that the top, angled rod acted as a 'key' to facilitate this.⁴⁸ To the side of these elements the rubble from the drilling was piled up and was found to include part of a human skull. Whether this was added by Beuys or actually lifted from the gallery foundation is not stated. The Royal Academy show (like that in New York in 1979) provides a relic of this display because the vertical column has been laid horizontally across two of the bomb tops, and the rods have been left on the floor.⁴⁹

◇ 30. Beuys, Joseph (1976) Tram Stop, (in London) Joachimides (1985).

Each element in the sculpture contributes to the overall work and the work itself juxtaposes the other sculptures in the rotunda. To arrive at an understanding of the work it is necessary to understand the elements and how they contribute to the larger meaning of Beuys' other exhibits.

At the Sternberg, in Kleve, in 1652, Moritz von Nassau erected a monument as an axis from which radiating avenues were added to create a network of municipal order. This monument comprised the culverin and mortar bomb tops that Beuys has used to cast part of his monument. Originally an armoured Eros projected from the cannon's mouth.

◇ 31. Beuys, Joseph (1976) Head details from Tram Stop, Tisdall (1979).

This head has been 'replaced' by Beuys with a cast from a mould made by Beuys that includes in its features a Roman martial head, such as that of Mars in the Vatican, a Celtic head similar in its mouth design to that of the Tanderagee idol in Ireland, and the frown of an 'ordinary man' similar to some Roman portraits. The despair of the mouth, the sides pulled apart by the

ceramicist's fingers, recalls gestures found in early Italian 'Last Judgements', by Giotto in the Arena Chapel and by Fra Angelico in Orvieto Cathedral, as well as sculpture of a damned soul in the same cathedral, and even a tribal war head, now displayed in St. Petersburg. The stance of the head and elongated neck may also associate with the Celtic figure from Ralaghan. Putting these elements together provides the initial meaning.

Tram Stop is a metonym, that is it stands for part of the contemporary human condition. What was once armoured love is now an image of war and despair. Its European condition is a complex of Celtic ancestry and military colonisers in the mouth of archaic and modern weaponry linked by image and meaning to the dragon, one of the signifiers of the serpentine form. But this only deals with the prominent elements. To the side of the cannon runs a tram line which connects the contemporary condition to the past, connects in its curve the ground below with that above. That is a shamanistic stratification elaborated by the rods which connected the water to the earth and, in its original display, the horizontal with the ascending and descending. In its new display as relic the overall suggestion is that these historical, shamanistic potentials have changed their significance. The work becomes 'A monument to the future' as warning out of suffering, but there is also hope in Tram Stop's link to the *Lightning* (1982-85) sculpture that hangs behind it.⁵⁰ The topological connections it may have once made to Germany, Ireland and Venice, now rest without their ascending totemic power.⁵¹ There is also an allusion in Beuys' *The secret block for a secret person in Ireland* to Samuel Beckett's 'Listener's face' in the play *That Time*, but I will leave that extension for another occasion.⁵² Beuys' difficulty is the kind of despair that Taoists saw 'violating the principle of Nature and doubling the emotion of humankind'.⁵³ In this sense it is a shamanistic concurrence with Roman Lucretius who speaks of science, as Beuys does, as a remedy for the main fears of humankind coupled to the knowledge of its destructive power: ...
'to see with reasonable eyes/Of what the mind, of what the soul, is made,/And what it is so terrible that breaks/On us asleep...'.⁵⁴

For Beuys there are springs in this tension between his multiple concerns with damage, the lost ancestry of Europe and a potential, partly through the tools of science, to renew. The sculpture in the rotunda stands between the vulnerable and protective male principle of Pt Co Fe and the ecstatic clarity of Lightning cast from earth-clay. In the rotunda it aligns with the Mountain king, and contrasts with the female Pythia Sibylla (Justitia), sculptures which add material substance and allusions to consultation with an oracle respectively.⁵⁵

I have discussed 2 parts of the five-part installation in the rotunda. I will take license from the pressure of time, to now summarise this installation as if I had described all five parts. The installation is allegorical for an oracle, or stands in the place of an oracle, consulted in times of social and ecological danger. The danger projected is the recognition that the human condition is under the dominating pressure of the male principle, a state of both ethical and ecological damage. It is a monument to the future because it proposes a healing science in contradiction to a martial science; it offers protection and transformation of damage.

◇ 32. Beuys, Joseph (1985) Plight, London: Anthony D'Offay Gallery.

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Concurrent with the rotunda environment, Beuys made an installation work for the Anthony D'Offay Gallery titled Plight.⁵⁶ Its elements consisted of a two-roomed environment lined on all walls and ceiling with rolls of felt. One room contained a grand piano, a blackboard with five white parallel lines, and a fertility thermometer. The atmosphere in the rooms was enclosing and warm. It acted as an insulation from the pneumatic drilling next door. In a situated, social sense the lining acted as a protection from the gallery's, and viewer's, 'plight' of noise, which is to say the misuse of science and technology. Beuys' work encourages such speculation, at the same time, however, realisations of a bunker technology ensue.

The enclosure the insulation creates suggests a place of waiting, perhaps awaiting nuclear attack. But this enclosed waiting in fact brings another meaning of 'plight' to the fore. The piano and staves for music give the instruments to create an alternative sound in this enclosure, and, because of Beuys' previous work⁵⁷ and various drawings, they also connect to the animal and thus the spirit in shamanistic terms. The viewer's presence in the space also connects to Beuys' ideas expressed in his watercolour Before Birth,⁵⁸ a reproduction of which was made available at the entrance to the installation. The fertility thermometer encourages this extension. The viewer is in the stifling warmth of a womb and awaits birth. Plight then becomes a promise for the future, a transformation of humankind in the tension of 'Science and Nature'.

This 'promise' is to be made possible through, in the first place, 'Art' (that is 'Music'), and in the second place, through the viewer's metaphorical rebirth of the spirit. It takes only a brief contemplation to put such a view against the oracle and knowledge provided by the rotunda environment. Beuys' 'anthropological art'⁵⁹ reaches a meaning through a necessary shortage of definition. The oracles warning and suggestion of hope is reaffirmed and clarified by Plight in the form of a rebirth of the spirit through Art.

PART 4: Damage

** Mitchell, Paige (2002) Allen Fisher's facture of a 'Study for Scattered XXIV', private videotape.

◇ 33. Fisher Allen (1987-88) Lanercost I/2, Bristol: Mary French Collection.

There is a direct correlation between aesthetic function and living on the planet. All living involves an aesthetic dimension and any engagement of a brain involves aesthetic function. When living forms engage their brains for activities they usually involve more than one function, even so, one of those functions is always aesthetic. Many of the cultural activities carried out by humankind, like the making of tools, are pragmatic and involve aesthetics as a secondary function. When a pragmatic activity shifts toward a negentropic result, the aesthetic function begins to dominate. When the aesthetic function dominates the result is art. This conceptual shift is a feature more prevalent and obvious in humankind than in other life forms, but then perception crowd-out of this function by the life form that produces it is more likely to be

encouraged by that life form than any other.

- ◇ 34. Allen Fisher, (1989) Dispossession & Cure VI, Surrey: Gerlinde Röder-Bolton and Robert Hampson collection.
- 35. Allen Fisher (1998-9) Views of the City: Savage, Artist's collection.
- 36-38. Allen Fisher (2001-02) Traps 1-3, Artist's collection.



In conclusion let me reiterate what I first said and follow this with an extract from *Gravity as a consequence of shape* in my book *Ring Shout*: human activity is in continuous flux exemplified by, short and long term losses and memories. There is a causality in the order of knowledge, particularly because all experience, existence and memory, involves loss, that is it involves damage. My work has shown a consistent engagement with damage as a recognition of harm, a developmental potential and as a clearing for healing and health. Humans use traps or tools as processes for transformation, processes that include development and healing. Connections are made by the brain to subvert this entropy, so that aesthetics participates in a perpetual endeavour to become immortal. The correlation and meeting of the patterns of connectedness that constitutes consciousness and the patterns of connectedness that encourage beauty in the process and object of art, come together, at best, as an imperfect fit, an essentially incomplete expression,

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potentially brought towards completion each moment the receiver, viewer or listener, encounters the work. Our particular opportunity and necessity today is to engage in the aesthetic dimension as a pragmatic act.

** The following is from *Gravity as a consequence of shape* in the book *Ring Shout*⁶⁰ (stanzas 1-4 and 21-23).

1

Why he should begin with discussion of the end
makes preposterous the notes on intermittent crying

These days I feel much more comfortable
The springs are fully wound when the curtain goes up
Any disturbance of balance is surely illness
Pendant to *Crime and Punishment*
against the endemic disease of romantic love
as the basis of marriage

The crime which was destroying
the man in him filtered into any bonds
between them rotted them
She wanted to be free from herself,

to think and make her own and never need
assistance to get straight.

2

Wound blots recede as
pain latches
and dampness sustains encoding
categories of decay match a confidence
trick below intelligence
A group of loners build from
the rubble until a garden wall
is evident. It marks the millennium
It doesn't mark anything
Drawings on the wall map out a planetary
sequence beyond this one breaks the
pressure of exactness or completion.
Another geometry will be needed.

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Let's not say that. Mark out consciousness
in a constellation map overlapping another
Two women walk by with antlered headwear
partly a result of last week's storm
Pinch-me crossed the Park collecting snake skins
The lovers ignore this eat toadstools
and lichen. The air is full of yellow
moths and fill the mouths of those in
exercise or copulation
up to her knees in fern fronds
on his back out of view red and yellow
in the green lush, insects and humans
red ants and naked wood rot
before the wind lifts before the cloud shifts
Another wreckage more slavery instant repetition.

3

He downloads Thoreau's *Civil Disobedience*
as a therapy, shifting each narrowed text
Presentational immediacy arises
from the integration of a strain-feeling
and a physical purpose

We are both in pain
perhaps reasons are complexly different
Both ranges of reasons are human
She is very beautiful the way
she considers
I hardly ever weep now
It takes fifty years to make a man

When so much you have loved torn from you
and you expect to remain the same.

4

Her small feet lift onto the rest bar
palms on knees under the occasional
watch the screen reintegrate defined
squiffiness where without exception

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the utopians share the conviction
that all people, regardless of situation
bow their knee before a single moral order
driven to escape the present in future refuge
where Europeans became convinced of their
superiority using a synthesis of circular and linear
temporal myths combined with ideas of a parallel
dimension known as the confidence trap
She lifts her hands onto the keyboard
plays the last bars of *Le Banquet Céleste*

.....

21
You want to inhibit my spacetime
you join a rich roast of fireweeds
and carbohydrates.
The antlered men stamp into a
field of tulips to gather material
This is not the last robbery
Drenched light moves through the rain storm
hits a conference a wrestling match
a hundred and more ants ascend from the
boiler well
1910 becomes 1985 continues territorial raids
Watch this, watch this! and the stick breaks
The city surrounds us and demands
river mist symmetries.

22
Norms of devastation, civilised
Oak birds storm at each other
One year has passed
Boisterousness does not name it.

Analysis links particular conditions to
a continental malaise
maybe it's larger than that.
Disruption begins to be the habit rather
than its subversion

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Anarchism is part of the tradition
Listening carefully perception misses
insect feet but combines flies and
oak birds with a distant aircraft
Displacement of the natural continues
to lead to confirmation
Kids wearing oak twigs imitate the park deer
Illusions of judgement and truth remain traps
in long grass
A recording of wind in oaks and aircraft
shifts oxygen into energy
You want to fuck me but I'm the meadow
the larks play with my dead breast
Too many deep caverns drilled by implosions
of the Will. Gentleman's reliques
All that fuss about doubt and ecstasy.
Devastation's over in a rope cast
slung around jars of intoxicants
now full of funeral ash.

23

Ecodamage reifies poetic strain
fail hurts but remains necessary
rusty yurt in an iron cup pathetic
that retromanagement deifies

Train ethic defies metro arrangement
investiary detains strut thoughts rail
dialectic cusp ironic inturn robustly
describes electro-ranges scratch

end

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allenfisherstudio@me.com

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Appendix 1.

There hasn't been space to elaborate on the meaning of Lightning. Like Pt Co Fe and Tram Stop it has a history of facture and meaning potential. It relates to his Scenes from a Stag Hunt (1961) and Monument to the Stag (1982) as well as being a major theme for Beuys' drawings, in, for instance *The secret block for a secret person in Ireland* (1974, 1996). The actual sculpture hung in the rotunda was cast from the clay cone in Monument to the Stag. Since the latter directly refers to a supreme life-force, as exemplified in the stag king, Cernunnus mythology, Lightning can be thought of as the ecstatic energy leaving the stag's antlers, and rising to the sky. Whilst this initially appears to contradict the physical act of lightning, it is clear that Beuys is aware of the two-way process that constitutes lightning, as well as the shamanistic ideas of light shown on so many shamans' antlered headgear (*vid.* for instance *ARTS CANADA* [1973-74]. Tlingit head-dress and Ramón Medina, p.42). In addition, Beuys' comments in the aforementioned *The secret* (1974, 1996) link the stag to Mercury and Psychopompos, that is as a conductor of the soul to the other world. It is sufficient for the rotunda comprehension to understand Lightning as making this connection, which in turn connects directly to the presence of Mountain King in the rotunda, and indirectly to Apollo through Pythia Sibylla (Joachimides [1985] and Tisdall [1979]); but more particularly Kenny (1975).

Appendix 2.

Mountain king compliments Tram Stop. The 'body' of the king can be thought of as a skeleton of the land as well as the mountain of the self. Like Peer Gynt and the stag king, it connects to patterns of folklore and mythology implying great strength. The particular section of Ibsen's *Peer Gynt* referred to is Act Five where Peer speaks to the 'Dovre-Master'. Ibsen, writing to the composer Grieg and to his publisher reveals the connection to the folk tales in *Norske Huldre-Eventyr og Folkesagn*. In particular the tale told by Thor Ulvsvolden about the exploits of a hunter and the account told by Per Fugleskjelle about an encounter between a hunter called Per Gynt and the Boyg of Etnedal. In both cases the tales can be linked to the widespread European legends related to Cernunnus, the Stag King (*vid.* Kenny [1975]). It is probably also worth noting Grieg's suite 'Hall of the Mountain King' written for Ibsen's work and in the king's responsibility for weather and crops; 'his life bound up sympathetically with the prosperity of the country', with the potential to regenerate material. (The form of the sculpted 'body' is that of Beuys' Compost [Tisdall 1979]. I have used James Frazer's ideas of the king here coupled to Beuys' discussion in the Victoria & Albert Museum interview (Newman [1983]). In the interview Beuys also mentions whilst discussing 'the inner ability of people' that 'everybody has a chance to be a prospector' and this also relates to the 'mountain of the self'.) The sculpture's head is that of 'Science', or as Tisdall (1979) reports, like a compass, gyroscope, or clock face. It also connects to the idea of the revolving tower in the stag king mythology. (The 'Turning Tower' occurs in the stories of the celestial deer. It brings together the ideas of the turning sky and the divine Deer which, as Kenny notes 'were significant among the people who fashioned and revered the antlered images', of whom the Celts were a part. Its body is hollowed out, excavated, implying a link to its mineral wealth.) The whole sculpture thus offers the

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allenfisherstudio@me.com

macrocosmic condition simplified as 'Nature' and 'Science', or what humankind does to the land. But as often with Beuys, it also offers the microcosmic, the individual's responsibility to the self to use mind and body. As Beuys' comments indicate, the king is Promethean and needs to be juxtaposed with the ecological care of the shepherd. Such a juxtaposition involves responsibility for one's own inner, secret freedom, and where Beuys gives his definition of Art as 'the science of freedom' (Newman [1983]). As Halliburton makes clear, the idea of art as revealing an inner freedom, also occurs in Heidegger (Halliburton, David [1981]). It connects also to Heidegger's mode of openness which he called *Lichtung*. Whilst this is an apparently untranslatable neologism, it can, at least on one level, be understood as bringing together 'light' and 'clearing'. As such it appears to also add emphasis to Beuys' ideas of 'inner ability' and his sculpture Lightning.) Mountain king compliments Tram Stop in its warning yet contrasts it in its potential for change, for transformation of materials. Rather than contrasting the Wet Washing Virgin who attends Pythia Sibylla it awaits to attend to the child, the transformed society or new culture that is to come. This is a mixture of mythologies common to Beuys' artistic project. As his drawings, early Christian sculpture and work subsequent to 1947 confirm, he discovers shamanistic elements and substance transformers, in a plural world: the traditions of Celtic and Christian peoples, as well as Greek mythology. For Eliade this is what should be expected, 'there is no pure culture' (Eliade, Mircea [1964]). For Pythia Sibylla Beuys turns to a shamanistic element, 'the oldest religion attending all religions in the Greco-Roman tradition (Eliade [1964]). Pythia Sibylla can act as the coalescence of the other pieces in the RA rotunda. Pythia, the shamanistic prophetess of Apollo, delivers the god's answers in a frenzy to those using the oracle at Delphi. Her body, particularly her hair, is washed beforehand by the Wet Washing Virgin. Pythia is combined with the Roman chthonic Sibylla, who is consulted only with the greatest solemnity, and only when the state seemed to be in danger. Together they give advice on the human condition and social dangers. In this sense they represent justice, where Beuys draws from an archaic Modernism and proposes 'truth and balance'. This is confirmed in the rotunda by the added subtitle to this work of Justitia. These factors are also confirmed in the sculpture and associated drawings, but I will leave their descriptions here. The overall work speaks ambiguously to the questioner at the oracle, using the other work in the rotunda as specifying the nature of the oracle. That is to say, as it can be seen that Pythia Sibylla with her Wet Washing Virgin are both oracle and female, it can be said that what this oracle speaks, as a metonym, concerns the human condition under the dominating pressure of the male principle and as if on behalf of the Celtic Apollo Vindonnus. It both offers healing science, and despairs at its martial science: it offers protection registered through Pt Co Fe, and a relic 'to the future' in Tram Stop. This conjunction is re-emphasised by Beuys through Mountain king, and its link to Cernunnus, the Indo-Celtic 'Lord of the animals' and carrier of souls, in Lightning.

The Greek and Roman references for Sibylla and details above are Chrysostom, Cicero, Diodorus Siculus, Euripides' *Ion*, Florus, Lucan, Ovid, Pausanias, Plato's *Phaedrus*, Pliny, Plutarch's *Moralia*, Sallust, Strabo, Valerius Maximus and Virgil. The Virgil reference gives most weight to the idea of Sibylla as chthonic. The name first occurs in Herodotus, Book 6. So much of the Sibyllan poetry, as Wright puts it, is 'universally reckoned' to be 'spurious'. The ideas used in the essay are based on historic rather than conjectured information, that is with regard to how the prophetess of Cumae was consulted and on what occasions. (Parke [1988],

Phillips [1980], Wright [1972]) Beuys also links Sibylla to Mercury and Psychopompos. Beuys says in *The secret...* ‘this deity appears in time of great difficulty or danger.’ (Marx, S. 1974, 1996)

¹ The concept derives from “the pattern which connects” in anthropological work by Bateson, Schuster and Carpenter. See, for instance, Bateson, Gregory (1980) and Schuster, Carl and Edmund Carpenter (1996).

² For instance, Mukarovsk’y, Jan (1977).

³ Petroski, Henry (1992).

⁴ Semenov, S.A. (1976), Delson, Eric (1989), Edmonds, Mark (1995).

⁵ *Lichtung*, a neologism used by Martin Heidegger for lightening-clearing or lighting-clearing, where clearing refers to a space cleared in, for instance, a woodland, *vid.* Heidegger (1975) 41, 53.

⁶ The discussion derives from a chapter in the forthcoming book *Crowd-out* by Allen Fisher. An edited extract from a chapter in *Crowd-out* was given by Allen Fisher in ‘Textual Connectedness in the work of R.B. Kitaj’, a paper for the International Society for the Study of European Ideas (ISSEI) at their ‘International Conference: European Culture in a Changing World: Between Nationalism and Globalism’, Aberystwith, July 2002. The paper is scheduled for publication by the University of Wales in 2003.

⁷ *vid.* Panofsky, Erwin (1972), Bourdieu, Pierre (1993).

⁸ There are dozens of uses of the serpentine form in Kitaj’s 1985 exhibition.

⁹ Hogarth, William (1753) *The Analysis of Beauty*, facsimile (1969).

¹⁰ Lomazzo, G.P. (1584) trans. by R. Haydocke (1598).

¹¹ Perkins, J.R. Ward (1952).

¹² Kitaj, R.B. (1989).

¹³ The temple is said to have been built c.2953 B.P. *vid.* Mazar, Amihai (1990). (Two great pillars of bronze, 27 feet high exclusive of the capitals, 18 feet circumference, cast in ringed sections in clay in Transgarl, extensive use of cedar in construction., with red gold overlays.)

¹⁴ See, for instance, Piankoff, Alexandre (ed)(1957).

¹⁵ Andrews, C.W. (1901) and Lewis, I.M (1985) and Lewis’ lectures at The Pitt Rivers Museum, Oxford in the 1990s. See also Mayor, Adrienne (2000).

¹⁶ Kerényi, C. (1981).

- ¹⁷ Pietrangeli, Carlo, *et al* (1986). pp.146-147.
- ¹⁸ Euclid (300 B.C.), *The Elements of Euclid*, edited by Isaac Todhunter (1933) J.M. Dent & Sons: London. Book II, Proposition 11 and Book VI, Proposition 30.
- ¹⁹ Common Chili Nettle seed capsules, Blossfeldt, Karl (1929) and plant stem divisions in Lendvai, Ernő (1971).
- ²⁰ Ogden, C.K., I.A. Richards, James Wood (2001) *The Foundations of Aesthetics*, (first published 1922).
- Thom, René (1975) *Structural Stability and Morphogenesis. An Outline of a General Theory of Models*.
- ²² 'Letter 9 "To George and Thomas Keats", 21st December 1817' in Gardener, Stanley (ed.)(1965).
- ²³ Heisenberg, Werner (1930) and Heisenberg (1958).
- ²⁴ Gödel, Kurt (1931) and Nagel, Ernst and J.R. Newman (1956) 'Gödel's Proof', 1668-1695, and further discussion in Shimony, Abner (1999).
- ²⁵ Bell, John S. (1966) and Bell, John S. and M. Nauenberg (1966).
- ²⁶ Omnès, Roland (1999) and Zurek, Wojciech Hubert (2001).
- ²⁷ Wheeler (1990) proposes the term 'momenergy' for momentum-energy.
- ²⁸ It might be too rigid to call these paradigm shifts, as Kuhn would, but this is what they could be articulated as, *vid.* Kuhn, Thomas (1996).
- ²⁹ This is correct with the exception of 'decoherence' which came to the fore in the 1990s during new experiments in quantum mechanics, see Omnès (1999) and Zurek (2001), *ibid.*
- ³⁰ Fisher, Allen (1974) *PLACE, Book One*, London: Aloes Books (reprinted Truck Books (1976) St.Paul, USA). The other project was *Blood, Bone, Brain* (1981) London, Spanner.
- ³¹ Fisher, Allen (1983) *Ideas on the culture dreamed of*, London: Spanner.
- ³² The jazz dances are notated in Stearns, Marshall and Jean (1968).
- ³³ Fisher, Allen (1985) *Brixton Fractals*, London: Aloes Books (reprinted by Tsunami, Vancouver [1999]).
- ³⁴ Merlin, Donald (1992).
- ³⁵ The Last Glacial Maximum was 21 kya. *vid.* Paillard, D. (1998), Yokoyama, Yusuke (2000).
- ³⁶ In the same year Beuys also installed Palazzo Regale (1985), Milan, *vid.* Zweite, Armin (1991).
- ³⁷ Joachimides, Christos M., Norman Rosenthal and Wieland Schmied (eds)(1985) plates 241-245.
- ³⁸ *ibid.* Joachimides (1985)
- ³⁹ Dante, *De Vulgari Eloquentia*, trans. Laurence Binyon (1947): 'if we carefully consider the object of all those who are in search of what is useful, we shall find that it is nothing else but safety. Secondly, in respect of what is pleasurable ... this is love. Thirdly, in respect of what is right; and here no one doubts that virtue has the first place. Wherefore these three things, namely, safety, love, and virtue, appear to those capital matters which ought to be treated supremely, I mean the things which are most important in respect of them, as prowess in arms, the fire of love, and the direction of the will...'
- ⁴⁰ Jung, C.G., *Psychology and Alchemy, The Collected Works of C.G. Jung*, trans. R.F.C. Hull *et al* (1980).
- ⁴¹ Seymour, Anne (1983) 44.
- ⁴² Wilhelm Reich's concept of character armour is discussed by him in many of his works including Reich (1961). Beuys' empathy with some of Reich's ideas also come to the fore in his use of materials (iron and felt for instance), but are more prominent in Beuys' understanding of sexual energy and the shamanistic-like stratification or layering he so often alludes to.
- ⁴³ Marx, *Sammlung* (1996) plate 176.
- ⁴⁴ Samuel Hahnemann's homeopathy is discussed in Vithoulkas, George (1979). Hahnemann's work comes to the fore in Beuys' use of isomorphism and synchronicity, both in his choice of materials (medicinal plants for instance) and in his metaphoric understanding of the homeopathic method in which the idea of 'like attracts like' is paramount. Also involved is the biochemistry concerning the body's need for trace elements, *vid.* Frieden, Earl and others (1972) and Williams, R.J.P. and J.J.R. Fraústo da Silva (1996).
- ⁴⁵ The electrical resistances in iron, cobalt and platinum are 9.8×10^{-3} ; 0.0635×10^{-6} ; and 9.97×10^{-8} respectively, whilst the hardness of these elements respectively increases with their relative atomic masses from 55.85 to 195.09, and their relative densities from 7.86 to 21.45.

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allenfisherstudio@me.com

⁴⁶ *vid.* Yeats, W.B. (1925).

⁴⁷ 'A monument to the future' was the subtitle given to Tram Stop by Beuys in 1976 for the Venice Biennial, *vid.* Tisdall, Caroline (1979).

⁴⁸ Tisdall, *ibid.* plates 419, 420, 421, 423-427.

⁴⁹ *ibid.*, Joachimides (1985).

⁵⁰ See Appendix 1 for elaboration of Lightning.

⁵¹ The etymology of *culverin* suggests the Latin *colubrinus* meaning snake-like. The use of the dragon's mouth at the open end of the cannon then adds to this suggestive 'rhyming'. The link that Beuys would be able to make between 'fiery soul' and cannon fire may be too far fetched, but the connections possible between this 'dragon' imagery and the battle between humankind and the dragon alluded to in the Pythian mythology may not be. The killing of the snake, the 'Python' in the myth, quite clearly links to some extent to the folk motive of St. George and the Dragon, and the latter cannot avoid its significance as a symbol of the forces of evil. The fact that Beuys made the beginnings of Tram Stop eight years before Pythia Sibylla would not mean that he had not made the connection. This is particularly possible because of the incised ciphers on the latter sculpture which recall the Celtic rock carving of Thor's battle with Midgard, the serpent, and also the serpent motif on the Delphic oracle's tripod.

⁵² Beckett's play was first performed in public in 1976. The play begins: 'that time you went back that last time to look was the ruin still there where you hid as a child when was that grey day took the eleven to the end of the line and on from there no trams...' This 'monument' does not, of course, allude directly to Beckett's 'Listener', despite the use of generations of Time and Beckett's allusions to Blake's image of the suffering Job. The play also includes a reference to the axle-tree, i.e. Yggdrasil.

⁵³ The Chhin Shih quotation is from Needham, Joseph with Wang Ling (1956). Needham discusses the shamanistic elements in China in section 10: 'The Tao Chia and Taoism'.

⁵⁴ Lucretius, *On the Nature of the Universe*, trans. R.E. Latham, Middlesex.

⁵⁵ See Appendix 2 for elaboration of remaining sculptures in the RA rotunda.

⁵⁶ Anthony D'Offay Gallery (1985).

⁵⁷ Infiltration-homogen for Grand Piano (1966), Tisdall, *ibid.* 261-262.

⁵⁸ Before Birth (1950) Seymour, *ibid.* 8.

⁵⁹ Beuys' description in the Victoria and Albert Museum interview, *vid.* Newman.

⁶⁰ Fisher, Allen (2001) *Ring Shout*, Cambridge: Equipage.

