

Allen Fisher, Complexity Manifold: Talk three: draft notes and extensions

1.  
title page.

Résumé and review of talk one

2.  
3-D Magnet Field computer simulation of Reversing Geodynamo. G.A. Glatzmaier and P.H. Roberts (1995) 'A three-dimensional self-consistent computer simulation of a geomagnetic field reversal', *Nature* 377, 203-209. Glatzmaier and Roberts are at Los Alamos National Laboratory and University of California, Los Angeles. See notes to Talks one.

3.  
Chart of 'Planetary Boundaries' from Johan Rockström and 28 international colleagues, *Nature* 461, 7263, page 473. 24 September 2009.

- elaborated in the papers at: <http://stockholmresilience.org/planetary-boundaries> and
- <http://stockholmresilience.org/research/researchnews/cop15keynotespeecheonplanetaryboundaries.5.8615c78125078c8d3380006248.html>

4.  
C.A. Muses, idealised spatial representation for time and consciousness, *ARK* 40, 1966, 'Divination, Higher Consciousness and Mathematics'. See notes to Talks one.

5.  
Fig.23. in E.C. Zeeman, 'Differential equations for the heartbeat and nerve impulse', in C.H. Waddington (1972)(Ed.) *Towards a Theoretical Biology: 4: Essays*, Edinburgh: Edinburgh University Press. Republished with same figure number in E.C. Zeeman (1977, 1978) *Catastrophe Theory. Selected Papers 1972-1977*, Reading, Massachusetts: Addison-Wesley Publishing. See notes to Talks one.

6.  
Plate 1 Figure 1, an Omega Minus is produced in the British National 1.5m liquid hydrogen bubble chamber from C. Henderson (1970) *Cloud and Bubble Chambers*, London: Methuen & Co. See notes to Talks one and notes on 'decoherence' Talks two.

7.  
NASA slide via Finlay from *Voyager I*, Jupiter's satellite Io, revealing its volcanic caldera venting gasses. See notes to Talks one.

8.  
Allen Fisher, *October '87*, right-hand panel from triptych, oil on canvas, 1987-88.  
Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk) See notes to Talks one on left-hand panel.

### Résumé and review of talk two

9.  
Kenneth Martin, *Drawing 2 from Group VII*, 1969-72, *Chance and Order, Drawings by Kenneth Martin*, (1973) London: Waddington Galleries.

10.  
Jasper Johns, *Weeping Women*, 1975, encaustic and collage on canvas, Private collection, New York.

11.  
Peter Lanyon, *Porthleven*, 1951, oil on board, Tate Gallery.

- currently (October 2010) on focused display with working documents and sculpture in Tate Britain.

12.  
Allen Fisher, *Kessingland*, oil on canvas and hessian with *I Ching* sticks, 1978.  
Photographed in 1993, Hereford Museum & Art Gallery retrospective of Allen Fisher's work. Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk)

- *Kessingland Studies*, Spanner, London, 1979, included prints from studies for the painting with poetry from *As Fast As Possible*.

13.  
Patterns of connectedness:  
using simulations from the inside of Polyomavirus at 25-Å (Ångström) resolution from James P. Griffith, Diana L. Griffith, Ivan Rayment, William T. Murakami & Donald L. D. Caspar (1992) 'Polyomavirus capsid and vision electron density maps computed by Fourier analysis', *Nature* 355, 6361, 1992.  
See notes to Talks two.

- See also: Elizabeth A. Hewat, Nuria Verdaguer, Ignacio Fita, Wendy Blakemore, Sharon Brookes, Andrew King, John Newman, Esteban Domingo, Mauricio G. Mateu and David I. Stuart (1997) 'Structure of the complex of a Fab fragment of a neutralizing antibody with foot-and-mouth disease virus: positioning of a highly mobile antigenic loop', *The EMBO (European Molecular Biology Organization) Journal*, 16, 1492-1500.
- Gregory Bateson (1979, 1980) *Mind and Nature, A Necessary Unity*, London: Fontana/Collins.
- Carl Schuster and Edmund Carpenter (1996) *Patterns that Connect, Social Symbolism in Ancient and Tribal Art*, New York: Harry N. Abrams.

- 'Patterns of connectedness', as part of an aesthetic theory, was articulated in Allen Fisher, *Necessary Business*, Spanner, London, 1985 (1992 rewritten). Rewritten version in *Topological Shovel*, The Gig, Ontario, 1999 (including the 'Thumbnail Lecture', 'The Mathematics of Rimbaud', and 'Topological Shovel'.

14.

Votive relief, A family sacrifices to Asklepios: in the background, the goddess Hygieia and a serpent descending a tree of the sacred grove; on the altar, fruit and honey cakes, c. 330 B.C. Figure 16 in C. Kerényi (1981) *Asklepios. Archetypal Image of the Physician's Existence*, translated by Ralph Manheim, New Jersey: Princeton University Press.

See notes to Talk two.

15.

Hogarth, *Self-Portrait with his Pug*, 1745, London, Tate Britain.

See notes to Talk two.

16.

Egyptian Christian Coptic Manuscript, *Michael Slays Dragon*, 11th Century A.D, British Library.

17.

*Time* magazine, 04/02/02, Twin towers firemen raise flag in memory of colleagues killed at the site.

### Talk three:

transformations; *Confidence in lack; Traps or Tools n Damage.*

18.

Allen Fisher, *Dispossession & Cure, Studies for Derivations, 1 and 2*, 1991, watercolour.

19.

Allen Fisher, *Scattered Studies III, The Triumph of Pan*, from studies made for Clive Bush (2003) *Pictures after Poussin*, Hereford: Spanner.

20.

Nicolas Poussin, *The Triumph of Pan*, 1636, National Gallery, London (made for Cardinal Richelieu, Paris).

- Stories involving Pan appear in a variety of Greek and Roman texts. They include Apollodorus, Duris of Samos quoted by the Byzantine poet John Tzetzes in *On Lycophron*, Eratosthenes' *Catasterismoi*, Herodotus' *Histories*, Hesychius *sub* Ageus Theocritus, the *Homeric Hymn to Pan*, Hyginus' *Fabulae*, Lucian's *Dialogues of the Gods*, Ovid's *Metamorphoses*, Lucretius' *On Nature*, Philargyrius on Virgil's *Georgics*, Pindar's *Odes*, Plutarch's *Why Oracles Are Silent*, the *Poetic Astronomy*, Scholiast on

Theocritus' *Idylls* and on Aeschylus' *Rhesus*, Seivius on Virgil's *Georgics*.

- Most of the details of the above appear in Robert Graves (1955, revised 1960) *The Greek Myths*, Harmondsworth: Penguin Books.

21.

Allen Fisher, *Scattered Studies VI, Extreme Unction*, from studies made for Clive Bush (2003) *Pictures after Poussin*.

22.

Brian Ferneyhough, *Lemma-Icon-Epigram*, 1981, London: Editions Peters.

- *Lemma-Icon-Epigram*, and Books of Emblems in the modern tradition, derive from the work of Andrea Alciati (1492-1550) *Emblematum Liber (A Book of Emblems in Latin and English)*, translated by John F. Moffitt, Jeferson, North Caroline and London: McFarlasnd & Co. 2004.
- Allen Fisher's *Proposals, poem-image-commentary*, which does not derive from Ferneyhough's work, is to be published next week, 24<sup>th</sup> October 2010.
- The form varied from 'poem-plus-image' to 'poem- plus-image-plus commentary'. Emblem books were used extensively in the modern period by painters like Rubens, in the seventeenth century, William Blake, in the late eighteenth century and Marcel Duchamp in the twentieth. Whether or not emblems require a commentary has not been agreed, what is certain is that they always require a poem and an image.
- 'The form and structure of many emblem books are dictated by a chiliastic horror, and their attitudes are shaped by an acute *post mortem* consciousness.' (John Manning [2002] *The Emblem*, London: Reaktion Books.)

23.

Allen Fisher, Transcription from Ferneyhough's *Lemma-Icon-Epigram*, 2004.

24.

Allen Fisher, *Marbles 1*, using the transcription from Ferneyhough's *Lemma-Icon-Epigram*, 2004.

- the initial text for *Marbles* has been extracted from the work of John Grote in John R. Gibbins (2007) *John Grote. Cambridge University and the Development of Victorian Thought*, Exeter and Charlottesville, Virginia: Imprint Academic.

25.

Grace Hartigan, *Orange #4 (The Changing Dialectics of Our World)*, using texts by Frank O'Hara, 1952-53, oil on paper, Courtesy Gallery K, Washington DC.

- in 1952 Grace Hartigan and Frank O'Hara undertook a collaboration, *Oranges*. Hartigan factured twelve paintings in the sequence she called *Oranges, 12 Pastorals* (Journal entry November 12<sup>th</sup>, 1952, p.56 [*The*

*Journals of Grace Hartigan, 1951-1955*, edited by William T. La Moy and Joseph P. McCaffrey, New York: Syracuse University Press (2009)].

- Hartigan's Journal entry December 5<sup>th</sup>, 1952, 'The Oranges are about half done—I've made a few changes on some, and finished the lovers in bed (O the changing dialectics . . . ' p.61.
- O'Hara had written his part of the *Oranges* sequence in 1949. They are referred to in 'Why I Am Not a Painter':
- 'But me? One day I am thinking of a color: orange. I write a line about orange. Pretty soon it is a whole page of words, not lines. Then another page. There should be so much more, not of orange, of words, oh how terrible orange is and life. Days go by. It is even in prose, I am a real poet. My poem is finished and I haven't mentioned orange yet. It's twelve poems, I call it oranges. And one day in a gallery I see Mike's painting, called sardines.'
- *The Collected Poems of Frank O'Hara*, edited by Donald Allen, Berkeley and Los Angeles: University of California Press (1995). pp.261-2.
- Hartigan's Journal entry February 10<sup>th</sup> 1953, "The "Oranges" are finished., I think they came off with real verve—they also end something for me, the possibility of looking at nature "head on". p.69.
- Robert Saltonstall Mattison (1990) *Grace Hartigan, a painter's world*, New York: Hudson Hills Press.
- the 'paintings for "oranges"' were shown in April 1953 at the Tibor de Nagy Gallery, New York.

26.

Robert Rauschenberg, illustration for Dante's *Inferno* IV (Limbo, Circle One), 1959, British Museum.

- Robert Rauschenberg (1964) *XXXIV Drawings for Dante's Inferno*, New York: Abrams.
- Rauschenberg's idea of illustrating the *Inferno* from Dante's *Comedy* started in 1959.
- 'Rauschenberg produced one drawing for each of the cantos, representing the characters with photographs taken from magazines and newspapers. He used images of politicians, including John Kennedy, Richard Nixon, and Adlai Stevenson, and other public figures such as athletes, astronauts, racecar drivers, and police.' Calvin Tomkins (1980) *Off the Wall: Rauschenberg and the Art World of our Time*, Garden City: Doubleday.
- earlier illustrators have included Botticelli, William Blake and Gustave Doré.

27.

Philip Guston and Clark Coolidge (1991) *Baffling Means. Writing/Drawing*, 1990. Stockbridge, Massachusetts: o-blek editions, page 35.

28.

R.B. Kitaj, *The Murder of Rosa Luxemburg*, 1960, oil and papers on canvas, Tate Gallery, London.

- Allen Fisher, *Assemblage & Empathy*, a book in progress, considers functions and context through isolated considerations of facture in Kitaj's first one-man show in 1963 and this work includes a focused consideration of Kitaj's *THE MURDER OF ROSA LUXEMBURG* in terms of an analysis of the components of *Fascism*. The following extracts from the book.
- The title of the work, *THE MURDER OF ROSA LUXEMBURG*, and the sheet of handwritten notes by Kitaj pasted to the picture plane are clear enough. On one level the work's function is didactic, a historical discourse in a contemporary simulation and collage. On another level, in terms of its figuration, the work's function is to move the viewer. The foreground and largest image depicts a woman lifting the body of another. The facture mixes Kitaj's simulation with gestural figuration, framings and ruled lines.
- The depiction of the body being lifted is Luxemburg's after three months in the river. Kitaj signifies the water leaving her body using broken, ruled lines that tie the central image to the base of the picture plane, and consequently, lift the viewer's eye from that base to the subject of the work. (This is confirmed by Meyer Schapiro's analysis of the use of lines in his 'On Some Problems in the Semiotics of Visual Art: Field and Vehicle in Image-Signs, [*Semiotica*, I, edited by Thomas A. Sebeok, Moulton-The Hague, 1969.]) The gestural figuration of the depicted Luxemburg leaves part of the figure distorted, parts of it absent. Instead of using an image of Luxemburg from a contemporary depiction (work by Otto Dix, Georges Grosz, or Max Beckmann could have been used), as it might be imagined a painter like Larry Rivers would have, Kitaj's simulation of the head probably derives from an 'official' photograph of Luxemburg's corpse made at the time. The woman carrying her body is said by Kitaj to be representation of one of his grand-mothers who experienced a concentration camp in Germany. (R.B. Kitaj in undated correspondence with Marco Livingstone, [Livingstone (1985) *R.B. Kitaj*, Oxford.]])
- In 1982 Kitaj wrote from Paris to the Tate Gallery who had purchased the work: 'It is about a historic murder but it is really about murdering Jews ... Another fellowship, suspected by some, is the bonding of Fascism and a degenerated Romanticism, of which National Socialism became, as it were, the ass-end'. (Quoted by the Tate Gallery in their 'Information Desk' catalogue, 1982.) Some of these details need unpacking.
- In the central and upper plane Kitaj depicts the head of what he calls 'some resemblance to Field-marshal Count von Malke'. (This is difficult to confirm independently. The photographs in J.P. Nettl [1966] *Rosa Luxemburg* [2 volumes, London and Oxford], for instance, do not confirm Kitaj's comment.) What could be a gun and part of an illustrative hand are depicted in the top right-hand plane over which the handwritten sheet has been glued. These are elements in the work that corroborate the title. However,

the introduction of the particular that his grand-mother is part of the intended depiction suggests there is more to the referential matter than the historical incident of Luxemburg's murder in 1919, 12 years before Kitaj's birth in Ohio. This particular he elaborates by other discrete parts of the plane to widen his didactic intentions.

- He itemises two of these elements in his notes: 'A figure similar to the image at the left of this sheet,' Kitaj notes, 'surmounts the German National Monument Niederwald commemorating the foundation of the new German Empire in 1871'. (I have not been able to corroborate this textually, through for instance, a photograph of the same.) After a reference to a paper by Alfred Neumeyer ('Monuments to Genius in German Classicism', *J.W.C.I.* II, 2, 1938.), he continues, 'The monument at the bottom left looks something like a monument to Frederick the Great and his Generals as seen in illustration to Neumeyer's paper'. Both this monument and the Niederwald monument have been simulated in a way characteristic of Kitaj's work in its mixture of fragmentary perspective from photographs and partial illustrative short-hand. Most of the work is in black oil paint. An area surrounding the Niederwald depiction has been painted in olive green and frames it. Fragments of colour have been included in the array of lines leaving Luxemburg's depiction and occur as a label to the side of the eagle-topped obelisk from Neumeyer's paper. Above the obelisk Kitaj has painted a pyramid with portico, in a spectrum of colours. Above this image a gesture offered as epiphany, or as simulated facture of it.
- Reading the discrete images on the plane from bottom left, the monument signifies the notion current in Germany at the turn of the century, and up to include the period of the Third Reich: it signifies Classicism and the Ideal. It embodies the æsthetic ideas of Winklemann, Camper and Vischer, which degenerated through eugenics to contribute to fascism. The Egyptian-style pyramid with its Greek-style portico derives from a photograph not mentioned by Kitaj, but in the same article he mentioned by Neumeyer. The photograph is of a watercolour by Genelli of the Monument to Kant. Kitaj has omitted to mention this reference for the best reasons: he clearly prefers that the image signifies the connection between the Classicism and the Ideal and what he calls 'degenerated Romanticism'. It recalls what Carsten sees as an element of Fascist ideology: 'a kind of national romanticism, glorifying the agrarian and pre-industrial past' (F.L. Carsten (1967) *The Rise of Fascism*, London. This was to later give Kitaj the title to his 1979-80 work now in the Tate Gallery. The work uses some of the elements Carsten refers to.) Above this the gestural moment completes the left-hand side of the picture plane. It is a moment that, as Trilling noted (in the introduction to the Isaac's Babel work cited by Kitaj): 'makes a large statement about the nature of human life ... emerging from the danger or sordidness in which it is implicated' (Lionell Trilling, 'Introduction' to Isaac Babel's *Collected Stories*, Harmondsworth [1957].) To the right of this the Field-marshal's bust signifying militarism of the State, another of Carsten's necessary elements in Fascist ideology. To the right of this, according to Kitaj, a monument to Nationalism. These framing elements thus serve to notate the referential significance of the central image. This central image becomes the carried

body of the potential German Revolution, and the body of a Jewish woman, which signifies, in Kitaj's sense of the painting, 'murdered Jews'.

- There is no need to much extend this interpretation. Not all of the elements of Fascism are signified in the work, but it might be worth noting Bracher's basic elements to which Carsten made his additions: they were, 'national imperialism, etatism, populist socialism, and racialism' (Karl Dietrich Bracher, discussed by Carsten in 'Interpretations of Fascism', *vid.* Walter Laqueur [1976] edits *Fascism: A Reader's Guide: Analysis, Interpretations, Bibliography*, London.) Clearly, as Kitaj himself suggests, it is not unreasonable to read *THE MURDER OF ROSA LUXEMBURG* as being 'About' Fascism. A dull thud of reconsideration meets the re-visiting viewer.

29.

Anonymous, *Dante and His Poem*, 14<sup>th</sup> century.

- Charles S. Singleton (1954) *Dante Studies: Commedia, Elements of Structure*, Cambridge, Massachusetts: Harvard University Press.
- Singleton uses four essays to propose four dimensions of meaning which can be seen to make up the substance and special texture of the poetry of the Comedy: Allegory; Symbolism; The Pattern at the Centre and the Substance of Things Seen.

30.

Anonymous, Paris Psalter, *The Prayer of Isaiah*, 10<sup>th</sup> century.

- including the image of *Night*.
- Walter Benjamin (1998) *The Origin of German Tragic Drama*, translated by John Osborne, London and New York: Verso.
- Paul De Man (1979) *Allegories of Reading. Figural Language in Rousseau, Nietzsche, Rilke, and Proust*, New Haven and London: Yale University Press.
- Rita Copeland and Peter T. Struck (2010)(edit) *The Cambridge Companion to Allegory*, Cambridge University Press.

31.

Mathias Grünewald, *The Disputation of S. Erasmus and S. Maurice*, c.1523, Pinakothek, München.

- Edgar Wind, 'Studies in Allegorical Portraiture I', *Journal of the Warburg Institute*, pp.138-162, 1937.
- The ostensible subject is the meeting of S. Erasmus and S. Maurice. The former is the saint being introduced to Halle by the new Archbishop, Albrecht von Brandenburg, and the latter is the patron saint of the city of the painting, Halle; the local church, the chief monasteries and the castle in Halle are dedicated to him.
- the portrait of S. Erasmus, carrying the windlass used to draw his intestines from his body, is his symbol of his martyrdom. The portrait face is that of Albrecht.



- the portrait is also symbolic of the meeting of Abraham and Melchisedek (the priest who is said to have brought bread and wine to the knight). The scene therefore also foreshadows the Last Supper.

32.

Giorgione, *La Tempesta*, 1508, for Gabriele Vendramin, Venice Academia.

- Paul H. D. Kaplan, 'The Storm of War: The Paduan Key to Giorgione's *Tempesta*', *Art History*, Vol. 9, No. 4, pp.405-427, December 1986.
- Deborah Howard, 'Giorgione's *Tempesta* and Titian's *Assunta* in the Context of the Cambrai Wars', *Art History*, Vol. 8, No. 3, pp. 271-289, September 1985.
- David Carrier, 'Theoretical Perspectives on the Arts, Sciences and Technology. Artist's Intentions and Art Historian's Interpretation of the Artwork', *Leonardo*, Vol. 19, No. 4, pp.337-342, 1986.

33.

Kitaj, *The Sensualist*, 1973-84, Nasjonalgalleriet, Oslo.

- Allen Fisher, *Assemblage & Empathy*, considers Kitaj's 1985 London exhibition. Two of the paintings considered are: *SELF-PORTRAIT AS A WOMAN* and *THE SENSUALIST*. These paintings have the same unusual dimensions (97" x 30.3/8") and were completed in 1984. The unusual size is also that used for Kitaj's earlier 'cultural type' series, which consisted of *THE ARABIST*, *THE HISPANIST*, *SMYRNA GREEK* and *THE ORIENTALIST*. *THE SENSUALIST* was started in 1973 and put aside before completion. The depiction of a woman's head and neck is all that remains of this work. In 1983, during the course of *The Genius of Venice* exhibition at the Royal Academy, Kitaj was given a gift by Leon Kossoff: a drawing factured from Titian's *The Flaying of Marsayas* in the Academy show (slide 34 below). (Kitaj's 'Preface' for the painting offers a slightly different order of events and misses many of the details. (vid. Livingstone [1985] *R.B. Kitaj*, Oxford.) He recommenced the process of facture of *THE SENSUALIST*, the scenario for which might read as below.
- Kitaj turned Kossoff's drawing of *The Flaying of Marsayas* and his own canvas through 180 degrees. The women's head factured in 1973 is now presented at the base of the picture plane, and the copy of the Titian is in the position it probably was when Titian factured his original depiction. On the picture plane Kitaj began simulating from the drawing and a postcard of the Titian painting. The image of Marsayas, thus now inverted, became a walking satyr. In the background he painted a corridor-space depicting a street and housing. On the street, beneath an arch marked 'ART', the depiction of a woman. Art and women, for Kitaj, are vulnerable to exploitation and prostitution. Like Eurydice they may represent or embody Beauty. The prostitute is also, for Kitaj, as for Rouault, 'not a sinner but victim ...'. (Rouault's *Correspondence*, quoted by Courthion, 1962. cf. [William A. Dyrness (1971) *Rouault: A Vision of Suffering and Salvation*, Grand Rapids, Michigan.]) The use of the coupling, art and prostitution, prostitution and

woman, in *THE SENSUALIST* acts as a resonance which contributes to the pattern of connectedness in the exhibition.

- Instead of the face from the Titian painting, Kitaj has painted another. It is a portrait of Jean-Paul Sartre, with a resemblance to David Hockney. Hockney's face occurs twice in the exhibition and also more prominently, in an earlier painting: Sartre's face does not. The overall image of the figure, however, has shifted. The 'pose' it presents now mixes, according to Kitaj, Titian's Marsayas with one of Cézanne's male bathers. The use of the bathers is less emphatic than the use of Marsayas. The shape made by the figure's right thigh followed through to its left arm encourages cognition of the serpentine Beauty and Lomazzo's discussion of *contraposto* in Michelangelo. (*vid.* Anthony Blunt [1940] *Artistic Theory in Italy, 1450-1660*, Oxford and John Shearman [1967] *Mannerism*, Harmondsworth.) This tendency, however, is just as evident in Titian's painting and does not need Cézanne's painting to encourage its use in Kitaj's work. The main difference, between Kitaj's figure and Titian's, is the depiction of the right arm and the positioning of the head. The head's position in Kitaj's work exaggerates the mannerist tendency. The mention of Cézanne's bather by Kitaj is, however, a necessary element in his discourse. The image of the suffering artist, pertinent to the figure of Marsayas, is made ambiguous by the overlapping image of cure in both the idea of the Dionysian satyr and the idea of bathing. They are ideas of renewal in Dionysian frenzy, discussed by Warburg and others (*vid.* E.H. Gombrich [1970] *Aby Warburg, An Intellectual Biography*, London; Edgar Wind [1983] *The Eloquence of Symbols*, Oxford and Gerta Calmann's 'The Picture of Nobody', *J.W.C.I.*, XXIII, 1-2, 1960.) Kitaj has also linked the dispossessed to frenzy in his alternative title to this work: *NOTES TOWARDS A DEFINITION OF NOBODY, A REVERIE*. Warburg, for instance, cites Dante's version of Trajan's clemency, and Donatello's re-interpretation of mænadic frenzy as 'saintly healing'. Perkins (J.B. Ward Perkins, 'The Shrine of St. Peter and its Twelve Spiral Columns' in *The Journal of Roman Studies*, XLII, London, 1952) notes the serpentine columns use of Dionysian emblemata., and ideas of renewal through water, discussed above in regard to *LAND OF LAKES* and more recent paintings by Kitaj such as *THE CURE* and *LONDON, ENGLAND (BATHERS)*.
- Another factor relating to Warburg's discussion may now be considered. In *THE SENSUALIST* there is a perspectival shift echoed in the application of paint from the background to the central depiction of the figure; it is as if they were factured at two ranges. The effect is common to some works by Memling (to name one of Kitaj's favourite painters). Kitaj's figure uses gestural facture that may signify an existential involvement. The background uses the distancing and documentary facture common to Kitaj's simulation. These two ranges thus juxtapose the idea of 'holding the self in check' (Ian Jeffrey's phrase in Jeffrey (1981) *Approaches to Modern Art: Constructed Images*, Arts Council Exhibition, London.) Warburg saw the creation of *grisaille-men* as an act of self-control *and* as a tendency towards allegory, with fore-grounded gestures and figuration that signify both frenzy in the satyr or bather and in the painter. This again recalls Warburg's dichotomy of self-control and frenzy, but differs from that thesis in its discontinuity with the manners of its source. The competition

between Apollo and Marsyas is not, after all, the discourse of *THE SENSUALIST*. The existential facture gives credence to the partial recognition of *THE SENSUALIST*'s face as that of Sartre's, which is countered in the simulative facture and the resemblance and appropriateness to the face of Hockney.

- *THE SENSUALIST* was hung to the left of *THE JEWISH RIDER*. To the right of *THE JEWISH RIDER*, forming, as it were, a second *colonna santa* to frame it, hung the painting *SELF-PORTRAIT AS A WOMAN*. As in *THE SENSUALIST*, the background is partly illustrative and partly 'counterfeit'. It depicts a street with housing and a church. The latter is signified by a tower above which, like a badge in the sky, a crucifix has been depicted. The tower has been depicted as if it was also a chimney, and an emblematic signifier has been added that resembles one of the gentile conductor's arms and rising smoke. The foreground complexes three depictions of female faces. The faces are stood upon by a naked figure wearing high-heeled shoes and socks. One of the hands, like *THE SENSUALIST* and *THE JEWISH RIDER*, rests on the hip. The face has been turned in profile to the left-hand side. From the mouth two lines begin to form a funnel shape: it is as if the figure is speaking of the death that the shape signifies in *PASSION (1940-1945)*. The resemblance of the face is not to Kitaj's self-portraits in the exhibition, but to that of a woman. From her neck a board hangs; it probably signifies the kind of notice hung from women said to have slept with a Jew, in the period of the German Third Reich. These women were forced to parade the streets with such notices, their 'crimes' spelt out on them. (For example, Marco Livingstone in *Burlington Magazine*, 1986.) The paint application for the central figure is partly gestured and brisk in appearance, and partly idealised in the form of an outline. An emphatic and wide brush mark on the left hip recalls the epiphany, 'emerging from the danger', in *THE MURDER OF ROSA LUXEMBURG*. The idealised depiction of the arm, like that in *THE JEWISH RIDER*, is drawn perspectively towards the viewer. It is drawn in outline and tone, but distorts the serpentine Beauty apparent in *THE JEWISH RIDER*. The hand on the hip continues, however, to echo the mannerist torsion apparent in the latter as well as in *THE SENSUALIST*. The three paintings work with each other in the form of echoes and differences. *SELF-PORTRAIT AS A WOMAN* presents the historical occasion of Germany under the Third Reich and the subjugation of women and Jews. The title shifts this condition metonymically to suggest Kitaj's own existential position and, by implication, a more general statement about the Jewish Condition. *THE JEWISH RIDER* gives this condition a specifically different occasion in the figure of Michael Podro in a railway carriage and the historic occasion of Jews travelling through 'beautiful countryside' to the death camps; it is a factor Kitaj speaks of with regard to *IF NOT, NOT*:
- 'My journal for this painting reports a train journey someone took from Budapest to Auschwitz to get a sense of what the doomed could see through the slats of their cattle cars ('beautiful, simply beautiful countryside') ... (Kitaj's 'Preface' to *IF NOT, NOT*, in *Livingstone*.)
- *THE SENSUALIST* offers a cure to part of the oppressed condition through a Dionysian frenzy and bathing, but such a cure becomes a doppelgänger in view of the misreadings of Nietzsche, and the ideas of

'returning to Nature', assimilated into Nazi ideology (*op. cit.* 40. Bracher and others in *Laqueur* and in Berthold Hinz (1974, 1980) *Art in the Third Reich*, translated by Robert and Rita Kimber, Oxford); the ideology that led to the Condition *THE JEWISH RIDER* partly signifies, and the sexual repression of women and Jews suffered under the erotic edge of racism signified in *SELF-PORTRAIT AS A WOMAN*. The doppelgänger is also that which recurs in the exhibition between suffering and curing, death and renewal: it is a switching double that recalls the alterity of the figure (Orpheus or Kitaj) running from Beauty in *AN EARLY EUROPE*. The three paintings were specifically connected in the hanging of the exhibition. They continue to be connected by their patterns; their paint applications; their juxtapositioning of controlled simulation and, what must now be termed, 'simulated' gestural figuration. All three are connected formally, particularly by their mannerist torsion echoing Rembrandt's *The Polish Rider*, Raphael's *The Death of Ananias* and Michelangelo's *Victory*.

- In their use of isomorphism, emblematic recurrence and referential connectedness, they contribute to the exhibition's complex discourse regarding ideas of Beauty and cure, and, as prominently, ideas of dispossession and death. This has been particularly emphatic in the different contexts Kitaj has used the serpentine shape. In view of these patterns of connectedness, it might be suggested that the 1985 exhibition is the closest Kitaj has yet factored to a fulfillment of his double requirement. He has taken up Wind's call for a didactic art (In Kitaj's introduction to *Jim Dine's* Cincinnati exhibition in 1973 he writes, 'Edgar Wind had written some sort of plea for a didactic art into his lectures and when I found the book I was led at first into his discussion of 'Interesting' as an aesthetic category and then in a kind of memorable lecture called THE FEAR OF KNOWLEDGE ...') and at the same time continues to act to move and delight the viewer. It encourages the viewer to shift any simplicity of a dilemma toward understanding its complexity. In their facture, which juxtaposes self control with signification to projected, but not necessarily realised, frenzy, the group of paintings in the context of the other works in the exhibition, suggest Kitaj's attempt at a middle disposition. It is a stance necessarily poised between alienation and cure exemplified by his sense of the conditions of the Jew and the artist. These are, indeed, shifts from Kitaj's grand theme, first suggested with regard to his work in the 1960s, but show the continuity of that theme that his sensitive-thinking confirms and disrupts.

34.

Titian, *The Flaying of Marsyas*, 1570s, Museum Kromerizska, Cesky, Czech Republic.

35.

Allen Fisher, *Veil of Judgement*, 1986-87, oil on two panels. Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk)

- Albert Einstein, handwritten copy of first relativity paper, *Einstein, A Centenary Volume*, edited by A.P. French (1979) London.
- *Leonardo: Paintings and Drawings*, edited by Ludwig Goldscheider (1943, 1975) London.
- Julia Kristeva (1977, 1980) *Desire in Language*, edited by Leon S. Roudiez, translated by Thomas Gora &c., New York.

36.

Allen Fisher, *Myths of Male Dominance*, 1988, oil on canvas. Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk)

- Charles Olson makes a proposal to William S. Burroughs and Jackson Pollock, whilst Eleanor Burke Leacock and Eric Mottram look on.
- Eleanor Burke Leacock (1981) *Myths of Male Dominance. Collected Articles on Women Cross-Culturally*, New York and London: Monthly Review Press.
- Eric Mottram (1977) *William Burroughs, The Algebra of Need*, London: Calder and Boyars.
- Eric Mottram (1972) 'Pound, Olson and the Golden Flower', *Chapman* Volume II, no.2.
- Eric Mottram (1981) 'Elegy 18: Jackson Pollock as Herne', *A Book of Herne, 1975-1981*, Colne: Arrowspire Press.

37.

Joseph Beuys, *Tram Stop*, 1976-85, Royal Academy show, 1985.

- Allen Fisher, *Monuments to the Future: Social Resonance in the Art of Joseph Beuys*.
- pdf of essay at: <http://www.espace.mmu.ac.uk/espace/bitstream/2173/38654/2/Monuments%20to%20the%20Future.v2.pdf>

38.

Joseph Beuys, *Plight*, 1958-85, Anthony d'Offay Gallery, 1985. See 37 above.

39.

Joseph Beuys, *Vitrine with 4 Objects*, 1962-80, Anthony d'Offay Gallery, 1983.

- Allen Fisher, *Curating Death*, a work in progress (2005) discusses Beuys installation work in his vitrines as a curatorial pattern-of-connectdness.
- Gerhard Trewen (1993) *Joseph Beuys, Die Vitrinen ein Verzeichnis*, Köln: Verlag Der Buchhandlung Walther König.

40.

Allen Fisher, *Objects Rack*, a drawing with objects, from *Blood Bone Brain*, c.1974. Photograph by Jude Walker.

## Traps or Tools & Damage

41.

Allen Fisher, Warrington hammer, photograph.

42.

Allen Fisher, *Crushed cartons*, from *Blood Bone Brain*, 1975. Photograph by Jude Walker.

43.

Paige Mitchell, photograph of museum show case with Allen Fisher's Trap studies and museum's collection of traps, Hereford Museum and Art Gallery, 1993. Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk)

- selections from *Traps or Tools and Damage* were published in a booklet by Roehampton University, as part of Allen Fisher's inaugural professorial lecture in 2002. Partially available on [www.allenfisher.co.uk](http://www.allenfisher.co.uk) → gallery → Traps.

44.

Allen Fisher, mammal trap, photograph.

45.

Allen Fisher, mouse trap, photograph.

46.

Allen Fisher, Trap Study (bird cage and graph), 1989-93, collaged paper. Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk)

47.

Allen Fisher, Trap Study (observation spectra and fence), 1989-93, collaged paper. Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk)

48.

Allen Fisher, Study for Light Trap (Lugg Meadows), 1992, pencil and ink on selenium. Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk)

49.

Allen Fisher, Crow Trap, 1993, oil and gold leaf on canvas.

50.

Allen Fisher, Hinge Trap, 1997, pencil, watercolour and oil crayon.