

Abstracts

Marieke Winkler

Naar een nieuwe Laocoön
Het onderscheid tussen beeldende kunst
en literatuur van Lessing tot Greenberg

Towards a New Laocoön
The Division Between Visual Art and
Literature from Lessing to Greenberg

In her article Winkler discusses the changing views on the differences between visual art and literature. She suggests that, as early as Lessing, the distinction between the two arts was made not so much with the supposed essences of the arts in mind, but with the aim of constructing a hierarchical order of the Arts. Through their views on the sister arts and the arts' defining, validating characteristics, the Futurists, Dadaists and Abstract Expressionists (represented by Clement Greenberg) respectively championed performance art, the ready-made, and abstract painting.

Jane Boddy

Verborgen in de mist
'Friedrichs Todtenlandschaft'
van Theodor Körner

Hidden In The Fog
'Friedrichs Todtenlandschaft'
by Theodor Körner

Caspar David Friedrich's work caused turmoil in the artistic and art critical circuit at the beginning of the nineteenth century. Conservative critics such as Basilius von Ramdoh, displaying a classicist aesthetics, condemned Friedrich for not complying with the conventions of painting. However, Friedrich also received support. The young poet Theodor Körner wrote 'Friedrichs Todtenlandschaft' in response to Friedrich's painting *Abtei im Eichwald*, a poem that has been hailed as a convincing interpretation of the painting. Jane Boddy argues that the poem is more than

merely an understanding of the work, and analyses the role that the poem in particular, and Körner in general, played in the art critical debate that took place in Germany around 1810. By expressing in words that which Friedrich did not explicitly paint, Körner silently took sides in the art critical debate.

Rachel Esner

The Gift
Cézanne's *The Artist's Studio* (1866)
in Zola's *The Masterpiece* (1886)

In 1866 the painter Paul Cézanne gave one of his paintings, *The Artist's Studio*, to his childhood friend, the writer Émile Zola. Twenty years later Zola incorporated the painting in his novel *The Masterpiece*. Rachel Esner uses the anthropologist Marcel Mauss's insights into the politics of gift-giving in order to disentangle the complicated relationship between Cézanne and Zola, and to shed a new light on Zola's aesthetics. Esner argues that *The Masterpiece* can be seen as a return-gift, albeit not a favorable one. In the novel, Zola quashes the romantic ideals of his childhood friend, breaking the cardinal rule of social relations as put forth by Mauss in his 1923 study *Essai sur le don*.

Marjolein van Tooren

Gefascineerd door het (voort)leven
Margriet de Moors *De schilder en het meisje* als schildersroman

Fascinated By (New) Life
Margriet de Moor's *De schilder en het meisje* As A Painter's Novel

Margriet de Moor's 2010 novel *De schilder en het meisje* [The painter and the girl] tells the story of Elsje Christiaens. This Danish girl was sentenced to death on 3 May 1664 and immortalized by Rembrandt in two small drawings. But the novel is not merely about a painter portraying a girl hanging from a gibbet; it is also the tale of an encounter between a painter and a writer. Throughout the story another theme manifests itself: a reflection on

the creative process. This thread transforms the novel into a narrative essay on art that revitalizes the well-known debate between the sister arts. Thus, *De schilder en het meisje* is the first exploration into why the painter's novel, a genre that seemed to have disappeared at the end of the nineteenth century, has undergone a revival in the last few decades.

Roel Griffioen

Desecrating Roark's Office
A Rereading of Ayn Rand's *The Fountainhead* (1943) as a Parable of the Author Cult in Architecture

The office of Howard Roark, the protagonist of Ayn Rand's influential novel *The Fountainhead*, is depicted as a consecrated and sterilized space, a space that safeguards the architect from the 'the contagion of vulgar modes of thought and feeling'. This trope is an umbrella for Romantic and Modernist orthodoxies such as authenticity, autonomy and authorship, states Griffioen. By analyzing the representation of Roark's workplace, Griffioen hopes to expose how these dogmas – still omnipresent in contemporary architecture – function. Major League architecture – the architecture you will find in coffee table books – is still perceived as a world dominated by Roarks, by self-determining, non-conformist and highly creative author-architects. Griffioen proposes to shift the focus away from the *starchitects* and to, instead, pay attention to marginal histories, minor figures, and to the 'politics of the field of architecture as a place of work'.

Hinde Haest

Visual Narratives
Portraits of Gerard Reve in his Study

Since the nineteenth century rise of the lifestyle cult, portraying people in their personal space among their belongings has become a popular way of visualizing the 'person behind the book'. Portraits of the Dutch writer Gerard Reve from the 1960s, a number of which have recently been incorporated in the

photography collection of the Rijksmuseum, allow for an exploration of the biographical value of the photographed object; the images feature significant symbolic objects that frame major themes in the writer's life and literary work. The representational value of the portraits is particularly ambiguous in the case of Reve; the stories told by the objects in his portraits and books hover between fact and fiction, and the portraits are purposefully staged in an act of branding.

Kent Minturn

Chaissac, Dubuffet, and Paulhan
From Proletarian Literature to *Écrits Bruts*

Although it is not widely acknowledged, Gaston Chaissac was a talented and prolific writer as well as an artist. A closer examination of his writings (initially seen as prime examples of 'proletarian literature'), and the evolution of their reception in the post-war period by Jean Dubuffet, Jean Paulhan and others can help us better understand the often overlooked literary history of art brut, its political role during the *épuration*, and its on-going conceptual legacy today. Minturn argues that the shift from pre-war proletarian literature, to post-war 'uncommitted literature', to depoliticized *écrits bruts*, parallels the burgeoning postmodern and poststructuralist interest in the opacity of language, or what Denis Hollier has called 'the recent graphic turn in French thought'.

Jos ten Berge

'Over de dooreis van enkele lieden
door een nogal kort tijdsbestek'
Versneden woorden: *détournement*
en cut-up, Parijs 1959

'On the Passage Of a Few People
Through a Rather Brief Moment In Time'
Splintered Words: *Détournement*
and Cut-up, Paris 1959

Sometimes, artistic innovations appear almost simultaneously in different places, often prompting the use of a concept like 'Zeitgeist'

to explain such synchronicity. Abstract art is a case in point, but it also happened in the late 1950s in Paris, when Lettrists and Situationists like Gil Wolman and Guy Debord developed the *détournement* while, less than a kilometer away and only slightly later, without knowing of the other's existence, Brion Gysin invented the cut-up and developed it further with the Beat poet William Burroughs – a coincidence hardly noticed in the existing literature on both groups. Still, both techniques show remarkable similarities that go beyond the collage or montage of existing materials. Both aimed for a subversive deconstruction of art and literature considered abused by the 'society of spectacle' and the 'control machine' respectively. Both denied personal expression, copyright and the importance of linear sequence, freely crossing disciplinary borders by mixing up words and images in various media. There are differences, too, with Debord scrupulously selecting and arranging his material to expound his own worldview, and Burroughs relying more surrealistically on accident to reveal hidden truths. Nevertheless, *détournement* and cut-up both surfaced from a tradition of collage, can be viewed from a neo-dada and a proto-pop perspective, and were instrumental in furthering a 'cut-and-past'-mentality often considered to be typically postmodern.

Evelyn Austin

Old Masters, New Methods:
John Ashbery's *Icarus*

American poet John Ashbery has a long-lasting, close relationship with the visual arts. Having worked as an art critic as well as in collaboration with visual artists, in 2008 the Tibor de Nagy Gallery in New York hosted the first solo exhibition of Ashbery's collages. The second solo show, hosted by the same gallery in 2011, included the 2010 postcard collage *Icarus*. *Icarus*, which features a cut-out representation of Bruegel's Icarus falling head-first into the sea, not only responds to Bruegel's *La chute d'Icare*, but speaks back to one of Ashbery's artistic fathers, W.H. Auden, and his 1938 ekphrastic poem 'Musée des Beaux

Arts'. Contrary to Auden's image-to-text remediation, which speaks for the painting and thereby claims its authority, Ashbery's collage, Austin argues, takes a rather different stance: *Icarus* allows for the various representations of Icarus to exist side-by-side, emphasizing the reuse and remediation of materials, and proposing an alternative to the paragonal relationship between image and text.

Maarten van Gageldonk

The Box as Meeting Place
Artistic Encounters in *Aspen*
Magazine (1965-1971)

Published between 1965 and 1971, the New York multimedia magazine *Aspen* was an innovative attempt to rethink the concept of the magazine. Each of *Aspen's* ten issues arrived in a box or folder and contained a variety of items, ranging from booklets and posters to flexi discs, a kite, a newspaper and, in one case, a reel of film. *Aspen's* issues were guest edited and always devoted to a theme of the editor's choosing: pop art, the work of Marshall McLuhan, minimalism, performance art, psychedelia and Asian culture are some of the topics that individual issues addressed. Much more than traditional bound magazines, *Aspen's* loose-leaf boxed format presented a space in which different 'texts' could interact and in which the borders between the different media were blurred. This article discusses two later issues of *Aspen*, the 'British Box' (no. 7, 1969) and the 'Dreamweapon' issue (no. 9, 1971) and argues that *Aspen's* format facilitated artistic meetings within the confines of the box. These meetings depended on both its multimediality and its loose-leaf approach. As such, while particular issues of *Aspen* strongly relied on individual artistic networks, the *Aspen* format was also intended to stimulate each reader to identify his or her own particular relationships between the items in the box.

Harmony Wolfe

Between Structure and Indeterminacy

Anna Halprin and the Score
for *The Five Legged Stool*

In the post-war period, many artists used event scores, engaging in performance and indeterminacy as a way to contest the perceived conventions of their forms. Scores, as notational tools that combine graphic and literary symbols, elide easy categorization. This article takes as its focus a score designed by landscape architect Lawrence Halprin and drawn by Curtis Schrieier (1962) after Anna Halprin's dance performance *The Five Legged Stool* (1962). *The Five Legged Stool* is exemplary of Halprin's choreographic practice, which relies heavily on task-based movement and improvisation. Wolfe argues that the score reveals the indeterminacy in Halprin's performance.

Diederik Oostdijk

Duizend woorden
A Thousand Words

The editorial board of *Kunstlicht* asked Diederik Oostdijk, head of the English Literature department of the Vrije Universiteit Amsterdam, to reflect on what the relationship between images and words means to him both personally and professionally. In an open-hearted closing word, Oostdijk describes how budget cuts have led to the convergence of the individual literature departments into one broader Literature and Society bachelor, and the disappearance of the Art History department. Although Oostdijk genuinely regrets these developments, he also sees them as an opportunity to rethink the role of literature in society as well as the traditional disciplinary divisions. Image and text, he argues, will become increasingly hard to separate. In order to cope with the new situation, it is important to join forces and exchange disciplinary knowledge. Leading to a fascinating new playing field in which literary historians acknowledge images, and art historians acknowledge text.