

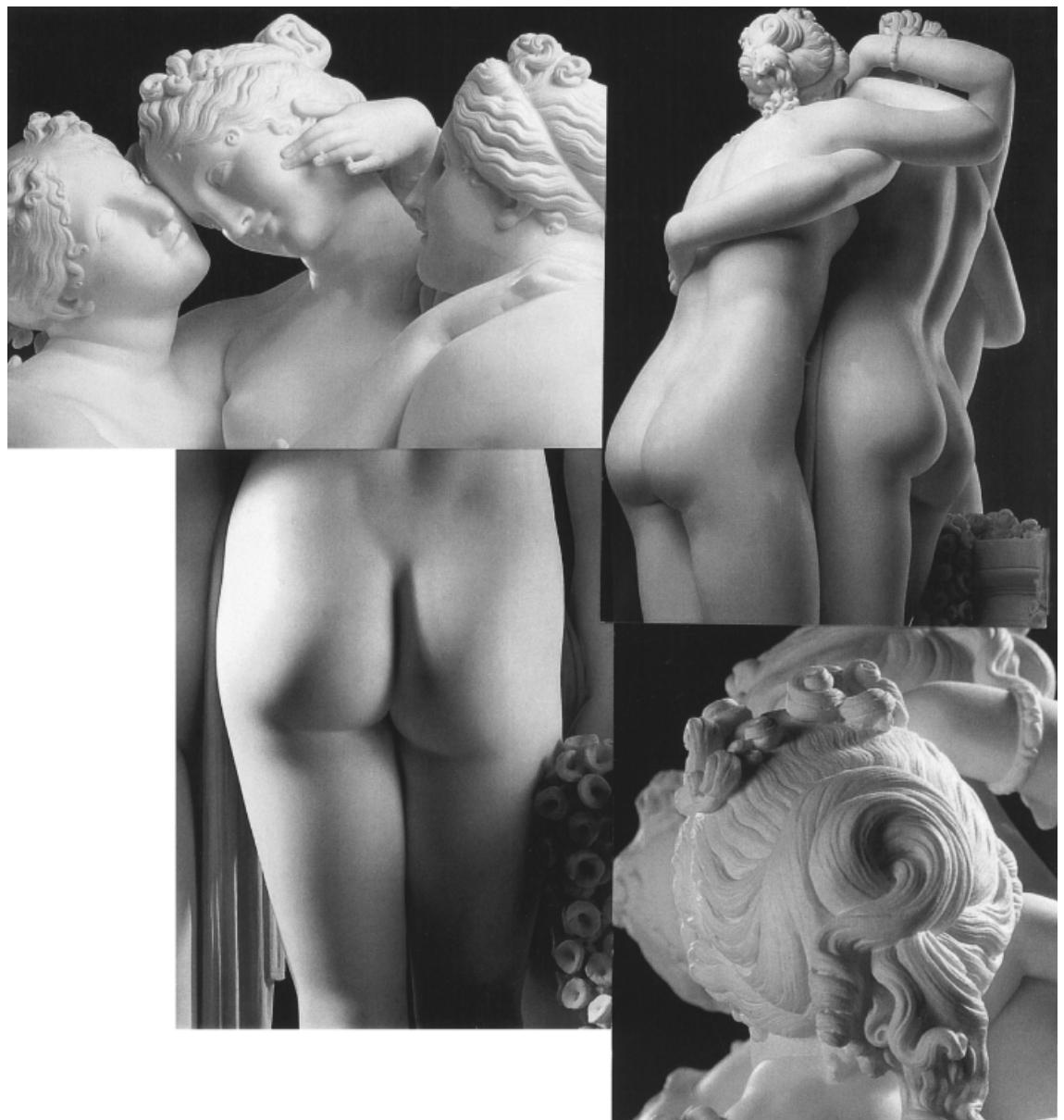
# The Grace of Time: narrativity, sexuality and a visual encounter in the Virtual Feminist Museum

Griselda Pollock

I was in Edinburgh recently. I visited the National Gallery of Scotland where I came across a suite of postcards of a recently acquired sculpture (plate 2.1). I knew then that they would need serious feminist analysis. Now is their moment. This might appear to be a slight pretext on which to trespass into well-researched periods and formidably serious sculptural terrains. Substantive publications by Alex Potts and Malcolm Baker on the ambivalent complexities of the viewing practices of sculpture have only made this presumption clearer to me.<sup>1</sup> But then, the nature of my undertaking is purposefully speculative in ways mandated by feminist interruptions of art history's usual business of period, medium, master and style.

This article is part of a larger project: *Time, Space and the Archive: Towards the Virtual Feminist Museum*. If, as I have argued elsewhere, the model for modern art history is curatorial, shaped by categories of museal classification and conservation, it is here that we must intervene to elaborate other visualities and rhetorics – not of display but of encounter and shock that owe more to Walter Benjamin than to the Wölfflinian oppositions that have structured the modern museum and art history lecture. History is not chronology; there are other temporalities than those that pass as linear and progressive time.<sup>2</sup> After the hard slog of the culture wars, when issues of theory and method were intensely contested and productively elaborated, we are entering a new moment of conceptual experimentation to ease the potential boredom of becoming complacent with our own considerable achievements in changing the nature of the study of the visual arts, theoretically and historically. The Virtual Feminist Museum is neither sexily digitized nor technically cybernetic. Its virtuality is a fact; it is unrealizable in the current conditions of saturated commodification of creativity as a major earner in the 'cultural industries' and tourist heritage trade. Freed from certain dragging accountabilities by that sad but liberating impossibility, the Virtual Feminist Museum constantly generates a play in its creative *mise-en-scène*.

In the terms set by established disciplinary categories of art-historical knowledge, I am not going to add much to the study of Antonio Canova or neoclassical sculpture. The conjunction of feminist thought and transdisciplinary cultural analysis does not aim to displace the results of canonical modes of study of the art of the past. Rather the object is to supplement (in both the Derridian



2.1 Four of five views sold as postcards at the National Gallery of Scotland shop of Antonio Canova, *The Three Graces*, 1815–17. Marble,  $173 \times 97.2 \times 75$  cm. Edinburgh: National Gallery of Scotland and London: Victoria and Albert Museum.

and Matrixial senses) and shift the focalization so that our engagements with the visual field, which is a shared terrain diversely approached, and thus being always remade, may be rendered semantically complex and affectively vivid in the act of constant, and situated, re-readings.<sup>3</sup>

Tracing a genealogical history of the formative classical female pose, the *Venus Pudica*, derived from Praxiteles's lost original, the *Knidian Venus*, Nanette Salomon has already demonstrated that the masculinist and heterosexual presumption of the master narrative of Western art history has been built precisely on creating lines of continuity that traverse ages and periods, masters and styles, circling back ever to rediscover the perfect body of Woman as the object that enables privileged men to speak with each other only of themselves.<sup>4</sup> The classical female nude becomes a 'timeless body' in the sense of an ideal form traversing historical time as a fundamental proof text of form as beauty. It also functions as the image that, as both Lynda Nead and Elizabeth Bronfen have variously argued, contains and attempts to fetishize, thus still and veil, a masculine fear of unbound productivity and sexuality as well as dread of the passing of time, decay and inevitable mortality signified by the temporary beauty of the female form.<sup>5</sup> As a means of furthering our contemplation of sexual difference and time, I want to explore the image – not the single standing figure of the *Venus Pudica*, but a group of three female nudes.

Of the postcards of a sculpted trio of *The Three Graces*, by Antonio Canova (1815–17) that I purchased in Edinburgh, there was one view of the whole work. The rest offered close-ups of different details of the sculpture that I could carry away with me in suspended form through the eerie proximities created by a static photographic capture. Disassembling the textual weave of an exquisitely wrought entwining of bodies, arms and inclined heads, the 'quotations' strangely testified to the multiple temporalities involved in any actual viewing of so complex a piece of freestanding sculpture. Yet the isolated close-ups petrified that movement of encounter into the monumental stillness and glacial permanence of the sculpture, re-inscribing the antique accounts of a temporal narrative of seeing, sexual desire and the display of a sculpted female body.<sup>6</sup> As a counterpoint to the exploration of the temporality of implied and revealed narrativity of a masculine heterosexual visuality, I want to juxtapose with Canova's sculpture, thus re-written by the postcards, various representations by artists of the mature and ageing female body in which that body is explored as a sign of 'women's time'.<sup>7</sup> Why?

Indeed, the time has come to emphasise the multiplicity of female expressions and preoccupations so that from the intersection of these differences there might arise, more precisely, less commercially and more truthfully, the real fundamental difference between the two sexes: a difference that feminism has had the enormous merit of rendering painful, that is, productive of surprises and of symbolic life in a civilisation which, outside the stock exchange and wars, is bored to death.<sup>8</sup>

Julia Kristeva's historical-materialist and psycho-symbolic thinking about

contradictory temporalities of sexual difference, language, civilization, modern politics and aesthetic creativity implies a creative possibility and a theoretical resource associated with a non-essentialist psycho-linguistic view of feminine subjectivity pressing beyond the linear time of modern bourgeois nationalism and the modern bourgeois state in whose ideological parameters a disciplinary art-historical practice was institutionalized.<sup>9</sup> Such a critical interruption/displacement, however, involves allowing traces of the differencing dialectics of death and sexuality ‘in, of and from the feminine’ to find if not a form of signification, a recognition as it plays and shifts those sites in which it tips into visibility.<sup>10</sup> Yet any efforts to open spaces for such a (sexual) differencing to occur have to struggle with the phallic psychic economy that invests the visual with certain morbid, fetishizing or sadistic fantasies. Through a political use of psychoanalysis and a feminist challenge however, we can glimpse, other possibilities less deadly – for all of us.

### 1 To begin ...

The five postcards photographically reproduce a full frontal view of the whole and selected parts and angles of a major neoclassical sculpture (plate 2.3) recently acquired through new American oil wealth – J. Paul Getty II – from old British aristocratic landed and slave-based wealth – the Dukes of Bedford – to be shared between two British institutions: the Victoria and Albert Museum in London and the National Gallery of Scotland in Edinburgh. Commissioned in 1815 by John Russell, 6th Duke of Bedford, from the then most famous Italian neoclassical sculptor of working-class origins, Antonio Canova, this was a second version of a statue originally commissioned by Joséphine Beauharnais: *The Three Graces*, completed 1817 (plate 2.2) and delivered in May 1819 to Woburn Abbey, where it stood in a specially designed niche in the Temple of Liberty in the sculpture gallery.<sup>11</sup> In the mid-1990s, the sculpture became an object of nationalist cultural politics as J. Paul Getty the son came forward (with other donors and government agencies) to prevent his father’s museum, the J. Paul Getty museum in Los Angeles, from taking this neoclassical work out of the British Isles. In its move from private treasure to public icon of conserved heritage, three naked women in marble become the epitome, once again, of Art.<sup>12</sup>

The first postcard (plate 2.3) presents this group, however, in the nowhere space of photographic reproduction, already encoded by what Barthes has named the rhetoric of the image, the mythicization or ideologically framed meaning that hides itself within the apparent transparency of a codeless photographic reproduction.<sup>13</sup> Photography and sculpture have enjoyed an interesting historical relation, both acknowledged and underestimated.

We are not the first to worry about photography as translation. In the early decades of the twentieth century, the Munich-based art historian of style and the Baroque Heinrich Wölfflin (1864–1945) was already alert to the effects of photography on art-historical interpretation because of the way photography pre-coded the viewer’s visual encounter with the art work. Wölfflin believed that there was an intended meaning in each sculpture and he argued that it depended



2.2 Photograph of Antonio Canova's *The Three Graces* in the niche at the Temple of Grace, Woburn Abbey, Bedfordshire.

upon a precisely plotted viewing position relative to which the formal whole synthesized into a statement. Wölfflin was concerned about the right way to photograph a sculpture so as to 'see' the artist's formal conception of the relation and hierarchy of parts. This seeing would lead to 'understanding' the meaning that formal organization visualized for the spectator if s/he occupied the preferred viewing position.<sup>14</sup> We might quibble with Wölfflin's desire for, or even belief in, a single viewpoint through which the stable, singular meaning of a piece may be perceived. Clearly, beholders may move around a sculpture and find many different views and meanings. Wölfflin, however, represents a theory of art that privileges both artistic authorship and intention and thus stands at the



2.3 Antonio Canova, *The Three Graces*, 1815–17. Marble, 173 × 97.2 × 75 cm. Edinburgh: National Gallery of Scotland and London: Victoria and Albert Museum. Also available as a postcard.

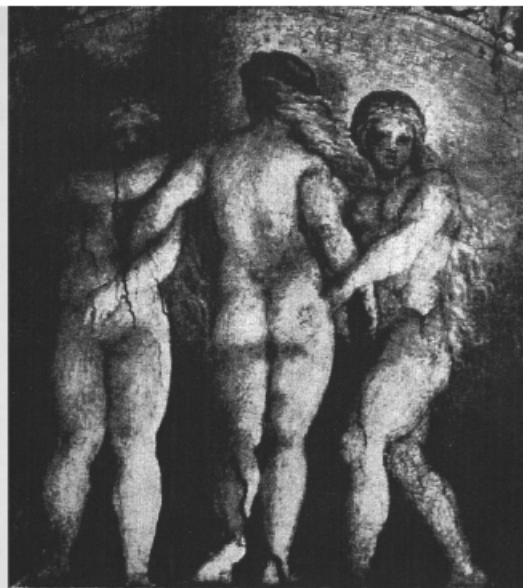
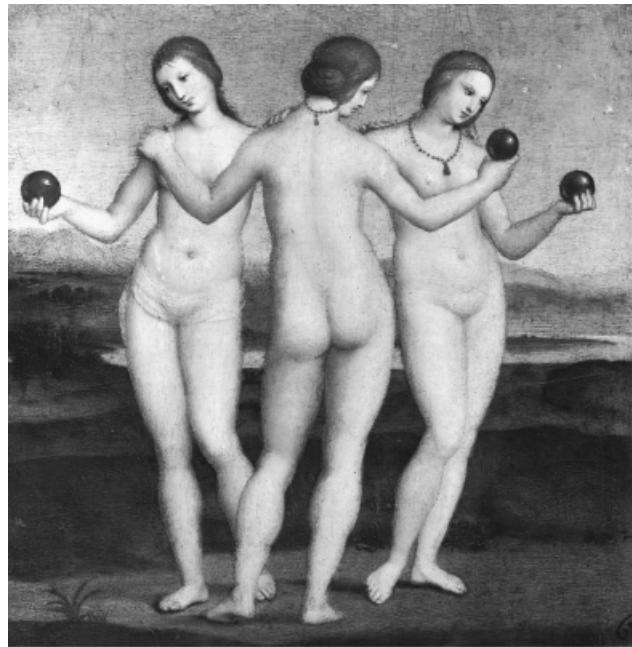
far end of the spectrum from current insistence on the polysemy of a text orphaned from its god-like creator. Nonetheless, his concept of a privileged point of view imaginatively duplicates the projection onto photography of the mechanical means of delivering or realizing such semantic stability, a fixity that yields itself merely to sight conceived as a kind of indifferent mechanical recording of a one-way projection of meaning ‘embodied’ in the worked form of the sculpture. Not only has the camera as eye been subjected to substantial critique in cultural theory, but an understanding of the social and psychic investments in, and desires at play within, visuality seriously complicate what we now think is happening when we look at anything, especially through the mediation of the fantasmatic machinery of photography.<sup>15</sup> In relation to the potential movement and hence narrativity that a sculpture in time and space inevitably incites, the still photograph of a sculpture denatures it, flattening it out as image, entraining a different kind of visuality that offers mastery in place of contingency and sustained curiosity.<sup>16</sup>

The postcards as photographic reproduction, amongst many other effects, introduce into our visual encounter with sculpture’s representations the paradox of narrativity through serial stillness. Instead of the synthetic concept of idea realized through a symbolics of form that Wölfflin posited, art-reproductive photography dislocates sculpture from any originary or fixed site and initiates a quasi-cinematic space of fantasmatic visual encounter, transforming succeeding spaces of different framings of the piece into a certain kind of delusional time, alternating closeness and distance, movement and stillness, generating that cinematic mix of voyeurism (mastery and mobility) and fetishism (petrification and commemoratively ambivalent repetition). Sculpture in the age of photographic reproduction creates sequential framings that introduce a narrativity unhinged from allegory that is intensely susceptible, therefore, to the play of a psychic economy. This alters relations of the body both to the real time of viewing as movement (inciting voyeuristic fantasies) and to the temporalities metaphorically captured in an image of the body that seems to defeat time by holding it before us in a trans-temporal permanence (the impulse of fetishism).

The colour photograph of the whole sculpture (plate 2.3) furthermore infuses the white marble with an almost human warmth, moving its glacial artifice closer to living flesh. Its calculated lighting plays theatrically over the formal undulations of the sculptured bodies.<sup>17</sup> Orchestrated by the play of light that plots a possible viewing, a story emerges, dramatizing a central core of veiled darkness at the exact point of the invisible pubic triangle, where the linking drapery loops, rising to the hand that nestles beneath a luminously tipped breast to fall between the legs of the left-hand figure. A secondary loop over a bent elbow repeats the covering veil but visually encodes, at the same time, the sexual folds disguised by the drapery below. The loops of cloth link to the figure on the right, whose buttocks glisten and dissolve in reflected light. But the detail I have chosen to underline this point (plate 2.4) is not part of the original postcard archive. It exists because another viewer, a photographer, has also been arrested, as I was, by this negotiation of a new formal solution to the formulation to front/rear/front presentations emblematised by Raphael’s tiny painting of *The Three Graces* (plate 2.5) which we also find in the Pompeian



2.4 Detail of Antonio Canova, *The Three Graces*, 1815–17. Marble, 173 × 97.2 × 75 cm. Edinburgh: National Gallery of Scotland and London: Victoria and Albert Museum.



2.5 (top left) Raphael, *The Three Graces*, 1505–06. Oil on panel, 17.8 × 17.6 cm. Chantilly: Musée Condé.  
2.6 (top right) Tommaso Piroli, *The Three Graces*. Engraving after a Pompeian wall-painting, *Le Antichità di Ercolano: Pitture*, Rome, 1789.

2.7 (below left) Attributed to Nicolo Fiorentino, *The Three Graces*, c. 1485. Reverse face of the portrait medal of Giovanna Albizzi Tornabuoni, bronze, 7.6 cm diameter. London: British Museum.

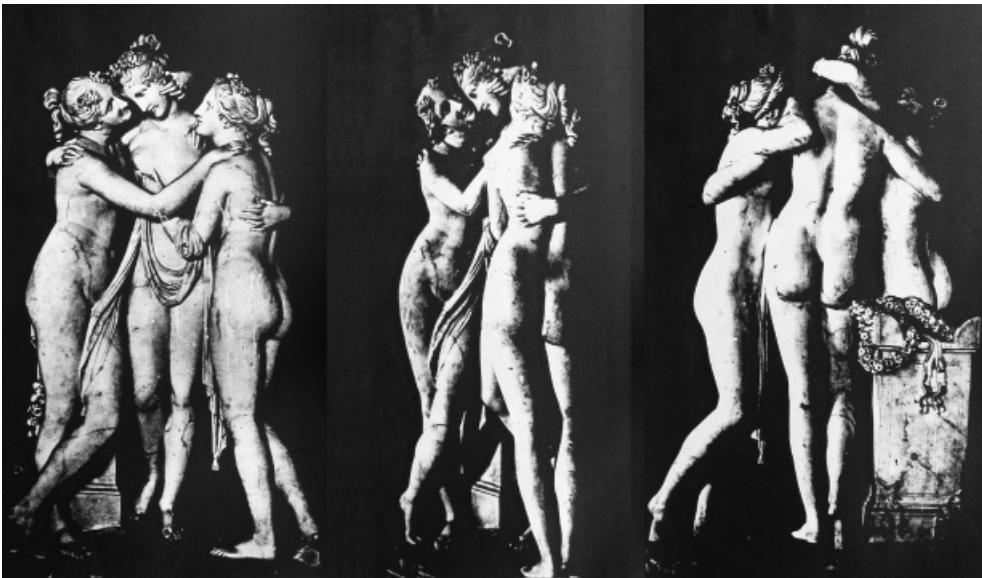
2.8 (below right) Antonio Correggio, *The Three Graces*, c. 1519. Fresco. Parma: Camera di San Paolo.

fresco in the Museo Nazionale in Naples (plate 2.6) and the Medal of Giovanna Tornabuoni (plate 2.7) or in the roundel by Antonio Correggio in the Camera di San Paolo in Parma (plate 2.8).

This is one visual story. Another is produced by a sequence of black-and-white photographs from Girardon negatives of the earlier, original version of Canova's innovative group, made for the Prince de Beauharnais, now in the Hermitage in St Petersburg. I have heightened the dramatic chiaroscuro here by photocopying and reassembling the three views (plate 2.9). The darkness of the ground becomes almost material and it is darkness that appears to draw the figures, incising a deep chasm down the backbone, between the buttocks and legs of the right-hand figure. The scratched glass surface, insisting on the nineteenth-century photographic process itself, echoes the marble's flaws and coloured grain, materializing this stony object from which has been fashioned a sculptural idea radically different from the dematerializing effects of the polished, perfect, marmoreal fluency revealed by golden-hued lighting in the luxuriant fantasy world of the contemporary postcard. A photograph of the Bedford group produced for Innocenti Editori in 1952 (plate 2.10) allows the unyielding chiaroscuro of photography to rewrite the sculptural forms, fading out great areas of the marble to highlight forms and shapes that threaten to become disassociated from the anatomical structure of each figure and the composition of the whole sculpture itself. In powerful yet modulated play of photographically created darkness over the white marble, bodies are dematerialized into shapes, and yet that central sweep of drapery, the entwining arms and the lazy fall of the trailing drapery between the legs of the left-hand figure becomes a defining visual event of this 'image'.

A contemporary series of black-and-white photographs reproduced in a recent exhibition catalogue allows us to explore the effect of sequential reproduction. In these varied points of view we are invited to follow a circling pan (plate 2.11). We are propositioned to experience not only the sculpture in the round but as a succession of still, differentiating views, each introducing a new narrativization of the viewer's positioning in relation to the imaged/imagined female body that seems precisely revealed by the transitions from image to image. Like the cinema, this movement of frame and still creates a fantasy of the disembodied eye, detached from time and space, able to explore fantastically every aspect of the discovered other. The photographic mechanism of this scenario ocularizes the experience of sculpture which is, thereby, less linked to formal and conceptual artistic theatics of a Kantian aesthetics and more susceptible to the exploration of what I would call 'the pornographic imaginary'.

What I mean by that term is not that photographic reproduction automatically degrades the art work to cheap and surreptitious erotica, a move that implies the moral problematics of high and low that have served art history in the past. (I am thinking here of the opening of Kenneth Clark's *The Nude* with its attempts to forestall the failure of the unsophisticated viewer of the artistic nude to see the way that artistic practice elevates the body from its 'naked' sexuality into the ideal form: the 'nude' as the body re-formed.)<sup>18</sup> The pornographic imaginary concerns the staging of desire for an erotics of a



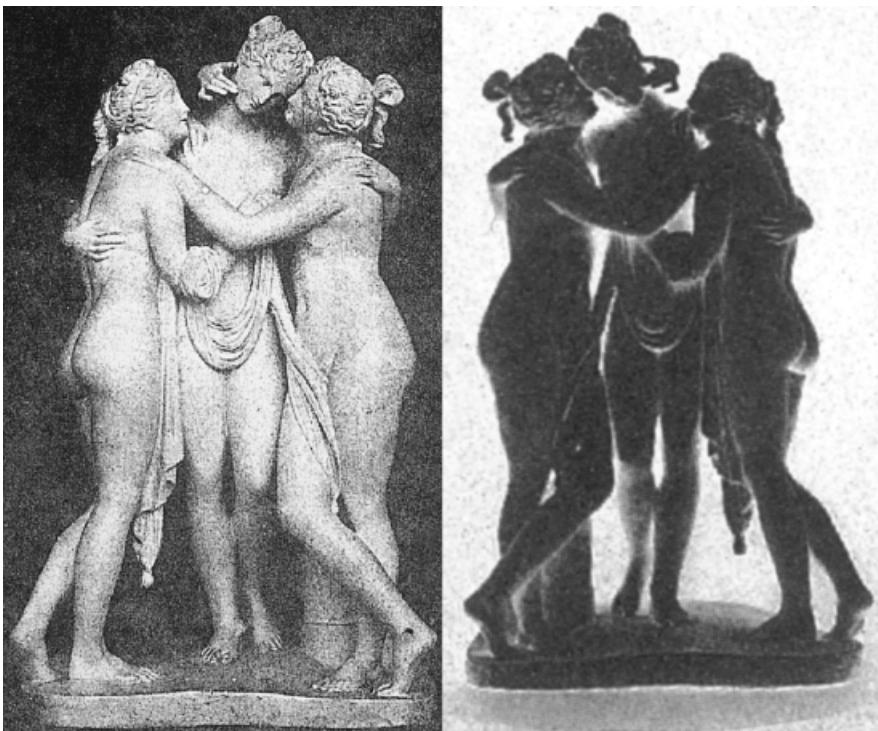
2.9 (above) Three views of Antonio Canova, *The Three Graces*, 1817. Marble, 182 × 103 × 46 cm. St Petersburg: The Hermitage Museum. Photographs: Girardon, courtesy of Art Resource.



2.10 (left) Photograph of Antonio Canova, *The Three Graces*, 1817. Photograph: from Innocenti negative, courtesy of Art Resource.

2.11 (below) Antonio Canova, *The Three Graces*, 1815–17. Marble, 173 × 97.2 × 75 cm. Edinburgh: National Gallery of Scotland and London: Victoria and Albert Museum.





2.12 a and b William Henry Fox Talbot, *The Three Graces* of Antonio Canova, c. 1840–01. Positive on paper and calotype negative on paper. Photograph: Bradford: National Museum of Film, Photography and Television.

hypostatized visual encounter. Rather than fall back on early and necessarily crude feminist polemics against the image and the gendered hierarchies of a specific apparatus of looking, to whose regime all visual representations of the female body were subjected, I think we can allow that the act of viewing can solicit a number of different registers, or inflections, contingent on variable factors in the actual moment and situation. Thus any invitation of sexuality into the field of vision is not by definition sexist or pornographic, and not simply problematic in either case.<sup>19</sup> Closely observing the evolution of photography as an apparatus of the developing pornography industry does allow us to ponder what has to happen for that which we could call the pornographic effect to occur. The relations between movement and contemplation, stillness and arrest seem critical here in the generation of a labile sexual potential to the viewing situation, whatever the object of the look or the social framing of that exercise of the gaze.<sup>20</sup>

For practical reasons, sculpture and early photography developed an intimate relationship at the latter's emergence. Sculptures were both anthropomorphic, hence humanly interesting things of which to make images. Yet if not dead, they were at least unmoving, and hence easier to photograph with the long exposures necessary to the infant technology. A photograph of the *Head of Patroclus* was part of a famous presentation, *The Pencil of Nature* in 1847, and

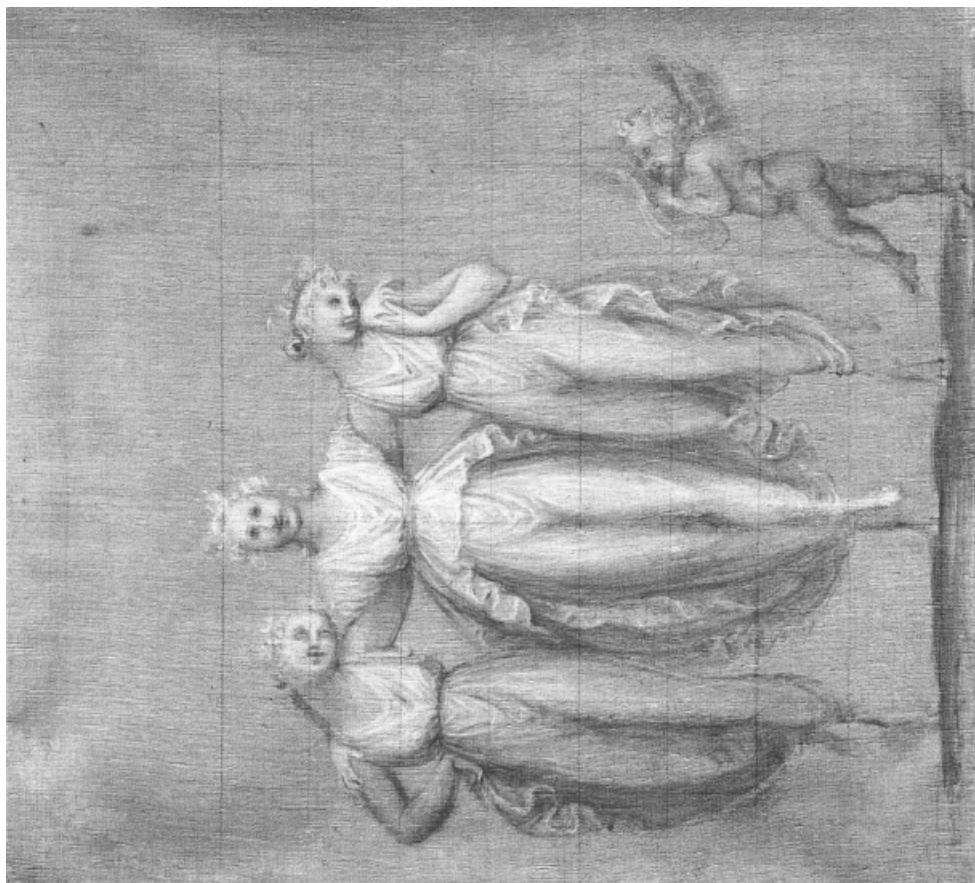
another photographic experimentation with a large sculptural group fell upon the Woburn *Three Graces* in a series around 1840–41 in which he showed how photography could reinvent sculpture by multiplying any sculpture, creating overlapping contrasts, negative, positive, front, back (plate 2.12).<sup>21</sup>

## 2 To move in closer...



2.13 Detail of Antonio Canova, *The Three Graces*, 1815–17. Marble, 173 × 97.2 × 75 cm. Edinburgh: National Gallery of Scotland and London: Victoria and Albert Museum.

The second postcard (plate 2.13) offers a close-up of the faces of the three Graces in a formally calculated interweave of tender intimacies. We know from the evidence of preparatory sketches and models that Canova searched hard for the final compositional combination of three heads (plate 2.14). How radically different would have been the sculpture had all the figures addressed the spectator in this direct way with their eyes the fixed point of reference. Canova's drawings underline that point of encounter between surface and viewing subject. The final sculptural resolution creates incline and interaction while the neoclassical convention of unpainted marble creates a disturbingly blinded, purely stony surface where that beady sign of a virtual gaze once 'animated' the drawings. Canova's final sculptural group has stretched ancient ideas of the



2.14 (left) Antonio Canova, study for *The Three Graces*. Pencil on paper, 17.1 × 9.3 cm. Venice: Museo Correr.  
2.15 (right) Antonio Canova, *The Three Graces Dancing to the Music of Cupid*, 1798–99. Tempera and lead white over chalk, 65.5 × 60.6 cm. Bassano de Grappa: Museo–Biblioteca–Archivo.

dancing movement associated with the Greek representations of the trio (plate 2.15) to distil an historically and culturally specific image of femininity of which grace becomes a ‘naturalized’ attribute, an emanation of being seemingly revealed through the paradox of idealizing naturalism signified by these softly inclining and touching heads. The close-up of the faces recast the sculpture as the encounter of the viewing eye and mind with a gendering and gendered European conceit of a sexual difference.

Since Alberti recycled the ancients there has been an allegorical tradition signified through the trope of the threesomeness of the Graces.<sup>22</sup> I am suggesting, however, that the neoclassical aesthetic restages any inherited iconographic conventions in so etiolated a way that its form alone predetermines the effect generated by the group for its historically disenchanted declassicized modern viewers. In that register, these faces have become both non-allegorical and anti-narrative; they figure grace in the feminine in terms of a stasis of time – that is, as perpetual youthfulness – and in terms of enclosure within a circle that becomes a mirroring repetition of a undifferentiated feminine. A viewer becomes witness to the waning of a pagan or Renaissance allegorical imagination in favour of a surcharged formalist aesthetic that privileges the visual in which woman is made to appear as if finally revealed in an essence, that is all the more mythic for its apparent spontaneity. This ‘revelation’, however, opens the image to fantasy and to its underlying psychic economies that simultaneously instate a sexual order (masculinity and its feminine other) and undo its fixities in troubling as well as in pleasurable polymorphous ways.

By the early nineteenth century, when this work was made, and now that we encounter this piece in the ever renewed present of the art museum, or, in an art book or postcard form through photographic rhetorization, the threeness of the Graces can no longer signify the ideas encoded once in three distinct mythic entities: Aglaie, Thalia and Euphrosyne. Nor can a female trinity function as iconic representatives of entities in the way that Wind identifies with the three Graces in Botticelli’s *Primavera*: Voluptas, Pulchritudo and Castitas.<sup>23</sup> Here I am entering yet another academic field with even greater trepidation. For the non-specialist who needs to borrow from the field of scholarship on classical religions and mythologies, there are certain difficulties of procedure. The trouble is that there is a sexual politics of knowledge, even here. Feminist scholarship has critiqued the framing of knowledge of the ancient world, which, given the canonical role of classical Greece in the narrative of the West’s becoming will not be immune from its own selectivity, repressions and foreclosures.<sup>24</sup>

Let me explain. While researching the range of possible associations of the trio of female personifications of grace, I consulted a number of reference books, encyclopaedias and dictionaries of Greek mythology and religion. What I gleaned intrigued me a great deal.

The Kharites (or Charites) from the Greek word Kharis (Charis) were held by some to stem from ancient manifestations as chthonic, dancing deities that originated in Cretan religious rites and were worshipped as goddesses presiding over both harvests and funerals. They were gift-givers associated with social harmony an-iconically worshipped firstly at/as pillars. When they entered iconic representation it was always as a stately procession garbed in chitons and



2.16 Roman bas-relief representing the Three Graces, Venice: Museo Nani, in Francesco Druzzo, *Collezione de tutte le antichità che si conservano nel Museum Naniano di Venezia*, Venice, 1815.

garlands (plate 2.16). By classical times (after Homer) and in Hesiod, the Kharites had been appropriated as daughters of Zeus, like other trios: the Horai, goddesses of vegetation, or the Moirai, the Fates who embodied three ancient faces of the Goddess: daughter, mother, and chrone, attendant at the birth of children – a residual form of which can be seen in the fairy godmothers around the cradle of the future Sleeping Beauty. In Greek records, the Graces had individual names: Agaliae, Euphrosyne and Thalia; these stood for different attributes: Brilliance, Joy and Abundant Floweriness. Kharis itself means a combination of grace and beauty that can signify loveliness of form, but also nobility of action, eloquence and kindness, harmony and, most significantly for later tradition, gift-giving and gratitude. According to one source, in Cretan culture, the Kharites were associated with lunar time, worshipped by a pillar surmounted with a crescent moon and their rites were practised at the death of the king's son, so they also seemed to preside over some notion of resurrection.

This kind of information, which seems to open a vista onto a much longer and more complex history of the ritual origins of the deities and personifications of natural forces and other mysteries that lie at the origin of both religion and art, is, however, not to be found in the entry by Evelyn Harrison in the most prestigious and scholarly of the research tools: the *Lexicon Iconologicum Classicae Mythologiae*.<sup>25</sup> This authority offers a more document-bound text that details only those interpretations or traditions about the Kharites that appear in Homer and Hesiod and thereafter only in texts that themselves perform ideological revisions to ancient traditions in the service of emerging social and cultural orders. Thus the dependence on certain ideologies of the patriarchal world for authority as historical sources for legitimised interpretations of their past inevitably renders feminist questions anachronistic and illegitimate. From the more eccentric studies of Greek myths by poet-scholars such as Robert Graves, or from the writings of the Nietzsche-influenced Ritualist circle of Cambridge classicists at the turn of the twentieth century (which

included Jane Ellen Harrison, who located the origins of Greek art and drama in ancient sacrificial cults), we find other ways of tracking what was signified by the travelling concepts that were belatedly embodied, personified and mythologized as the Graces.<sup>26</sup> Without adjudicating on the scholarly debates in ancient history and archaeology over shifting gendered or gender-blind ‘ways of seeing’, I draw some inspiration from the work of the Hamburg art historian Aby Warburg. Like Jane Harrison and her Cambridge colleagues, Warburg began to see in the petrified stasis of classical sculpture’s gestural repertoire a repository of once-animated performances and dancing rituals, that carried in mnemonic form the legacy of once-enacted rituals and sacrifices, themselves the register in social and collective action of materially determined – if psychically experienced – emotions about life, death, desire and want. Warburg’s famous concept of the *pathosformel* or *pathos formula*, of a recurring image as memorial signifier of affective traces of once-powerful emotions and a pagan imaginary, seems appropriate if we want to find new ways of talking about what we experience before a sculpture such as Canova’s, so often viewed as the already dead outcome of a cerebralized tradition encoded as iconography and classical scholarship.<sup>27</sup> Warburg’s attention to the unexpected persistence of aesthetic memory traces in visual images and aesthetic practices at all social levels across ages and cultures, as indices of the kind of archaic forms of psychic processes that his modernist contemporary Sigmund Freud would otherwise theorize through the synchrony of psychoanalysis, unexpectedly meets contemporary cultural theory which insists on our moving beyond art history’s preoccupations with anterior narratives: narratives of biography, iconography and contextualism for which the art work is reduced to a belated illustration, rather than a creative intervention both in and outside of [its] time.<sup>28</sup>

Let me take you back, none the less, to an historical rupture. Only in the fourth century BCE did the draped figures of the dancing or processional Graces (plate 2.16) acquire a philosophically charged nudity which stripped them of their chthonic associations and authority over life and death and rendered their imaging emblematic of phallocentrically revised moral principles that were ultimately reinterpreted by the Romans (Kharites became Gratiae). By the Renaissance revival of the pagan antique they simply signified ideas of liberality and gift-giving. By their nudification which is at once abstraction, idealization and corporealization, the Graces become bodies whose collective composition emblematizes an idea not necessarily characteristic of their singular or collective quality as feminine/female forces or principles with privileged relations to life, death and change. It would be here that our understanding of kharis, gratia, or the Hebrew *chesed* – loving kindness – would open up to a philosophical discourse on the logic of a feminine association for such an idea. For instance, Julia Kristeva proposes that we understand the ethical resource of motherhood as that structure which transforms the violence of desire into the tenderness that allows an other to live. She thus insists that, apart from whatever choices an individual woman makes, culture needs the structure of maternity to deflect such violence into ethical or social practice, like friendship or pedagogy. Or Emmanuel Levinas suggests a privileged place for the feminine in any philosophical ethics because it enacts the gift of a life beyond the living of the

giver. Thus the link with the feminine is not as an attribute of any notion of women, then or now. It is an intellectual creation, an initiating conceptualization that may come to find a form of representation through personification (pagan thinking), that may deteriorate to be seen as the mere reflection of the body or gender chosen, logically not anatomically or sexually, to personify the idea of the ethical. To reduce the fundamental principle of grace which in Hebrew, *chesed*, forms one of the foundations of the social human contract to some prettification of three ageless eroticized young women is to empty out from modern thought any potential for the feminine as a principle, structure or logic derived imaginatively from real processes around life, desire, death and the gift to contribute to the human.<sup>29</sup>

The intellectual redefinition of the Graces as allegories of giving required the formulation of an interlinking chain of alternative states rather than movement, in which each Grace represents one moment of giving, receiving and returning, or one is giving and two symmetrically represent receiving. In his still major analysis of the allegorical function of the iconography of an intertwined trio of Roman thought and art, Edgar Wind derives his reading from the stoic philosopher Seneca's account of Chrysippus's treatise on liberality and he writes: 'Why the Graces are three, why they are sisters, why they interlace hands', all that is explained in *De Beneficiis*, by the triple rhythm of generosity, which consists of giving, receiving and returning. As *gratias agere* means 'to return thanks', the three phases must be interlocked in a dance as are the Graces; for the order of the benefit requires that it be given away by the hand but returned to the giver, and although 'there is a higher dignity in the one that gives, the circle must never be interrupted'.<sup>30</sup> According to Servius, a fourth-century Roman writer, the Graces are naked because grace must be free of deceit.<sup>31</sup>

This brief foray into Windian and Warburgian art history makes a simple point. A cultural idea that may enshrine archaic responses to the passage of time, invested firstly in religion and its poetical and iconographical systems, yielded to a patriarchal philosophical one. This then finds itself only present in an aesthetic practice that undoes all traces of the intellectual associations between the feminine and temporality. The emblem of a movement at the heart of the chain of life becomes instead a closed circle, and each figure a mere facet of a single idea, caught in the image as meaning leeches from it so that its only message becomes a hypostatization of the feminine as the sign of a weakened and corporealized notion of grace itself: the feminine is only naked, youthful, mindless physical beauty.

Thus the second postcard that features the close-up of these three heads sent me off, therefore, down a counter chain of associations to bring back into representation other facets of the feminine: mother as well as daughter, the chrone as well as the maid. Camille Claudel's remarkable sculpture of 1905 entitled *Helen in Old Age* (plate 2.17) reminded me of a modern Helen: Marilyn Monroe. Her untimely death on 4 August 1962 left no images of her in old age although I have found one double image of her mother as a young woman and in her sixties (plate 2.18). Meditating on the process of ageing, this woman, stilled by the fatal attraction of a youthful beauty manufactured in the contemporary media, declared:



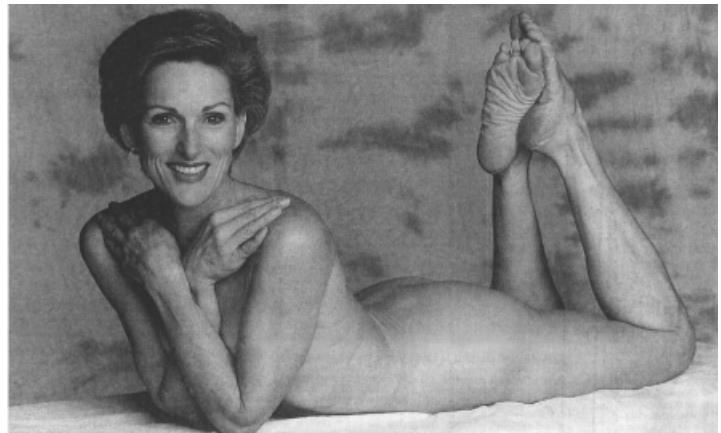
- 2.17 (top left) Camille Claudel, *Helen in Old Age*, 1897. Bronze, 28 × 18 × 21 cm. Private collection.
- 2.18 (top right) Photographs of Marilyn Monroe's mother. Author's collection.
- 2.19 (below left) Auguste Rodin, *She who was once the Beautiful Helmetmaker's Wife*, 1880–85. Bronze, 50 × 30 × 26.5 cm. Paris: Musée Rodin.
- 2.20 (below right) Lilly Martin Spencer, *We Both Must Fade (Mrs. Fithian)*, 1869. Oil on canvas, 182.9 × 136.5 cm. Washington DC: Smithsonian American Art Museum.

I want to grow old without face-lifts. They take the life out of a face, the character. I want to have the courage to be loyal to the face I've made. Sometimes I think it would be easier to avoid old age, to die young, but then you would never complete your life, would you? You'd never wholly know yourself.<sup>32</sup>

Monroe's words point to a radical lack in our repertoire of cultural representation. Mary Kelly revealed in her multi-part installation on women and time, *Interim* (1984–90), the absence of figurations of the maturing of the feminine in and through time. That is not to say there are not images of old women, but that imagery signifies something other than what Marilyn Monroe contemplated: a face and, we should add, a body that would itself be a record of time lived, an embodiment of its history, each mark and fold, each change the register of experience. Camille Claudel's thoughtful, if imaginary, portrait head stands in stark contrast to the statue by Auguste Rodin, *La Belle Heaulmière/She who was once the beautiful helmet maker's wife* (plate 2.19). Old women in art are there to terrify us as a *memento mori*, juxtaposed as scary witches, hags, old bags to the soft fullness of the one moment of feminine desirability: youth. *We Both Shall Fade (Mrs Fithian)*, by the nineteenth-century American painter Lilly Martin Spencer (plate 2.20) plays ironically with the conventional identification of woman not with the cyclical renewability of nature that lies behind the pre-classical, pre-phallic conceit of the Graces that was favoured within neolithic gyandric cultures, but with transience and decay.<sup>33</sup> Youth, as Kathleen Woodward has argued in her analysis of ageing in modern cultural texts, becomes a masquerade behind which lies the ghost of mortality that is so often imaged and imagined as the flaccid disintegration of the idealized female body.<sup>34</sup> What was smooth, full and round becomes wrinkled, haggard and desiccated. Flesh hangs off bones and bulges with the laxity of once-taut muscles. Breasts that pertly met the world with pointed tips, sag downward, emptied and derided. To my counter archive of women and time, I would join as a kind of portrayal of intellectuality, vision and old age a photographic portrait, at the age of eighty, of the American photographer of, amongst other subjects, the flowers that form such a potent association for the transient beauty of woman, Imogen Cunningham (plate 2.21).

Another kind of counter culture closer to Woodward's concept of the masquerade of youth is there in full force in this sad photograph of Jamie Lee Curtis's body double in *Fierce Creatures*: Claire Chrysler, aged 55 (plate 2.22). This repeats Jo Spence's playful rehearsal of the classic baby picture, with all its disruptive demand for an encounter with the fact of human time (plate 2.23). Claire Chrysler reverts to the pin-up mode to juxtapose the mature face with the unwrinkled, still lean body, in a photograph whose lapsus, however, is the unmanageable creasing on the soles of the well-worn feet.<sup>35</sup>

Contrast this identification with the visual image of the self through the management of the body's resistance to time with Camille Claudel's profound attempt to conceptualize and represent the experience of age as a matter of psychological maturity. In an analysis of 'Intellectuality and Sexuality' in Camille Claudel's sculpture, Claudine Mitchell challenged the interpretations



2.21 (top left) Crawford Barton, *Imogen* [Cunningham], 1974. Photograph courtesy of Richard Lorenz: Estate of Imogen Cunningham, Berkeley, California.

2.22 (top right) Mark Richards, *Claire Chrysler*, 1997. Photograph: courtesy of Atlantic Syndication [Associated Newspaper, Mark Richards].

2.23 (below left) 'Eight and a half months' and 'Five hundred and twenty-eight months later', from Jo Spence, *The Family Album 1939-1979*, 1979. Photographs: courtesy of Jo Spence Memorial Archive, London.

2.24 (below right) Melanie Manchot, *Mrs Manchot, Arms Overhead*, 1996. Photograph: courtesy of the artist.

offered by late nineteenth-century critics, who read Claudel's *L'Age Mûr: Maturity*, exhibited at the Paris Salon of 1899, in terms of a narrative in which the visibly ageing male figure is the psychological centre and subject of a passage from imploring youth behind to the enfolding embrace of an aged female figure representing death or destiny. Mitchell cites one such typical piece of critical interpretation: 'Youth, personified in a kneeling position, desperately stretches out her arm towards Man, who departs from her, attracted and guided by Age into which he declines, filled with regrets.'<sup>36</sup> By contrast, she argues that the radically novel dissolution of sculptural unity and the intensified expressivity of gesture and face in the figure of the kneeling Psyche make this figure the central psychological subject of Claudel's conception. She states: 'Psyche symbolises an awareness of experiences that one hoped to encounter or had encountered once and are no longer attainable. ... the figure of the man appears to represent in concrete form Psyche's state of mind and the representation of an emotional state begs to be explained in a set of causal relations between the characters in a narrative.'<sup>37</sup> For Mitchell, Claudel differences the canon of gender forms in sculptural representation by refusing to use the conventions of existing personifications – such as the Three Graces would typify – in order to configure, that is, to use the figurative narrativity of Symbolist sculpture to give a visual form to a specifically feminine subjectivity and its consciousness of time as experience, change and altered hope.

The *Three Graces* by Antonio Canova (plate 2.13) offers us three feminized faces of almost identical type, and appearance, each as perfectly vacuous as the other, each a replication of a cold idealization, a repetition that asserts the timelessness of youthful feminine beauty. At the same time, the stone form serves a fetishising purpose, as a masquerade, a defence against the very process that the temporality of life between birth and death stretches as the field of experience, freezing into a perpetually pleasing image any means of imagining women's time.

How radically different are these stony icons from contemporary artist Melanie Manchot's project to provide a representation of the older woman through a series of firstly black-and-white and later colour photographs of the naked body of her sixty-year-old mother (plate 2.24). The mature maternal body, without clothes, is a complex topic to address, requiring more than the promise of self-evidence deceptively created by the fact of photography. Featured in the year 2000 on a Channel 4 series *Anatomy of Disgust*, Melanie Manchot's works have solicited an array of sexist and positivist feminist comments that underlie the problem her work addresses, but which it cannot sort through the repetitions of the photographic image.<sup>38</sup>

The significance of Manchot's project lies in its daring as a gesture of defiance. It is as if she is saying: 'I shall show you an old female body just as it is.' Yet this is a body manipulated by forms of photographic representation that define the body-as-image; it is the visualized body that the viewer encounters, the body-sign in the field of vision. What the work might be said to lack is an active re-negotiation of the profound – and never anatomical – fantasies lodged within both men and women, straight and gay, of the maternal body precisely not as a figured object or visual sight. Whether we think the maternal

corporeality within which we were quickened to life and from which we have diversely separated through the very moves that make subjectivity possible, as acoustic, rhythmic, a border space, an enclosure, an uncanny home or a fantasized homeland, as something to be dreamt of as the origins of oceanic comfort, or to be abjected as threateningly contaminating, sticky, fluid, transgressive, interior, cave-like, habitable, tomb-like. The list of ways in which this constitutive and always retrospective fantasy of m/other is imagined is endless, and, most importantly, structurally ambivalent. Maternal corporeality is a figure of narrativity, of becoming, of beginnings and endings, of generativity, of possible co-emergences and necessary, if never total, rifts. Manchot's work might be said either to mistake a concrete body of the individual woman (Mrs Manchot) who temporarily lent her physicality as a corporeal support for what will always be a fantasmatic structure: the m/other, for that imago, the m/other, or to imagine that a photographed image of Mrs Manchot's actual middle-aged body in her physical specificity could tell us anything of structural significance of the fantasy of the m/other which is a facet of the daughter-woman's psychic formation not an attribute of her older woman's body. The danger here is that the photographic encounter of artist and her mother literalizes the critical point of the way in which the fantasy of an eternal feminine youthfulness as the figuration of beauty, of grace, is already an imaging of the maternal as the ideal, prospective and already lost object of infantile sexuality. To rip away that masquerade, to disinvest the image of its delusional structure of commemorated and sublimated eroticization, is to return our gaze to a body reduced to flesh, and to time. In that, there is little chance of viewing pleasure, because what we then contemplate is our death.

Outlining a psychoanalytical reading of the problematic of image, woman and age might, therefore, be said to set a new artistic challenge, one that Australian artist Ella Dreyfus took on in her photographic series *Age and Consent* in 1999 (plate 2.25).<sup>39</sup> An earnestly responsible feminist realism coupled with signed consent forms, and photographs taken of friends and neighbours in the comfort of the artist's own home does not begin to address the freight around our culture's profound loss of ideological and psychological support for the image of the feminine through time, linking the feminine to both Eros and Thanatos in psychically productive ways. What I think we have lost is so different from a mere picture of an older woman's body in the nude. Can the photographed naked body offer us an image of the imagined and fantasized? Two of Dreyfus's troubling photographs arrest me, however, precisely because of the exact balance between what the photographic process can make me see and how it can produce a texture in the visible, a skin ego of the ageing body, presented both intimately (close up) and impersonally (without portrait head). As photographs of bodies whose extraordinary presence is presented through the shock of something never seen, yet here so carefully pursued, such images, I suggest, induce a feeling of tenderness and memory, along with curiosity and the possibility of identification with a female body that registers time through its skin. The softly creasing skin of these headless but not depersonalized bodies is the furthest I can theoretically travel in my virtual museum from the frozen, perpetual fixation of the Graces' eternally youthful faces.



2.25 Ella Dreyfus, *Age and Consent*, 1999. Photograph: courtesy of the artist. © DACS 2003.

### 3 Looking up and askance...

The third postcard (plate 2.26) swoops us around the back of the sculptural group and lowers the viewing angle so that we are now excluded from the open intimacies that we just witnessed. Naked female figures sculpted in the round will have backsides but such photography makes a feature of them, offering us that competing cleavage with all its sexual and erotic ambiguities. At the same time, the unusual viewpoint, lowered and looking upwards, allows the bodies held within the logics of known territories by the frontal or close-up views to wander into strangeness. The *Lexicon Iconologium Classicae Mythologiae* provides a comprehensive survey of representations of the Graces, allowing us to chart the key shift from Greek to Roman iconography. But seeing these photographic reproductions of the classical prototypes en masse, as it were, in the authoritative *musée imaginaire*, something else intruded upon my attention as it flashed through the recurrent image of the Graces posed with a single rear view between two front-facing figures. Intrigued by the idea that art originates in ideas and emotions and not mimesis, I found myself seeing in this movement from one body to the other an alternating grapheme of the triangle and the doubled J which has nothing to do with later European dependence on anatomical knowledge of the body. These graphemes as trace of a conceptualization of body and sex alternate between an external mark for an imagined (since the ancients did not perform autopsies or have extensive anatomical knowledge through dissection) interior space. The pubic triangle as sign placed hairlessly on the front of the female body necessarily dispenses with the actuality of pubic hair for the architecture of the body is not derived from a scientific observation. What I am suggesting is that the artistic forming of the female body moving over time towards a certain kind of figurative realism can easily lead us to miss the point still marked by these graphemes, which suggest to me the progressive enfleshment of a concept: genesis. The grapheme of the buttocks is doubled and open where the inscribed or traced pubic V is closed: not so much, I stress, to deny the sexual anatomy of vagina as to mark the outside with the idea of what lies within. The buttocks could perhaps be read then as the external and visible sign of the parting flesh from which the child comes forth, a form that conveys the idea of parturition and duality, a passage to the outside as well as an opening to the inside.

Such speculations of how we might allow our projections onto the archaic modes by which signs come to be associated with bodies help us to approach the comparisons brought to my mind by postcard number three. The work of the contemporary British painter Jenny Saville has consistently elicited strong reactions for her paintings of the female body, often her own or composites of several bodies forged in the paintings from mirror images and photographic fragments. The most mundane of responses lead critics to speak of monstrously fleshy or big women when viewing her massive paintings (plate 2.27). As Alison Rowley has pointed out, most viewers, however, confuse size of body and scale of painting, and thus fail to engage with the painting while being overwhelmed by the image they take to stand for an actual body of disturbing excess or grandeur.<sup>40</sup> The paintings are indeed large works, much larger than life-size and thus the viewer is dispossessed before Saville's painted effigies precisely of the



2.26 Detail of Antonio Canova, *The Three Graces*, 1815–17. Marble, 173 × 97.2 × 75 cm. Edinburgh: National Gallery of Scotland and London: Victoria and Albert Museum.

kinds of mastery that the usual phallic management of scale ensures before the sight of the female body. Dispossessed of a single viewing position enabling us both to grasp the whole of the work and experience the surface and the *matière* by which it has become a painted work, our bodies come into play and the sense of the grandeur of the painted bodies is an effect of a psychic diminution of the viewer, created by the painter's favoured scale of painterly enlargement. Yet, there is no doubt that the bodies are intended to appear substantial and incarnated as skin, flesh, substance, even when we know their model is a woman of average height and body form. But Saville's practice, I would suggest, following on from what I stressed above about a conceptual body, offers an idea that finds a form of



2.27 Jenny Saville, *Fulcrum*, 1998. Oil on canvas, 4.88 × 2.44 m, New York: Gagosian Gallery.

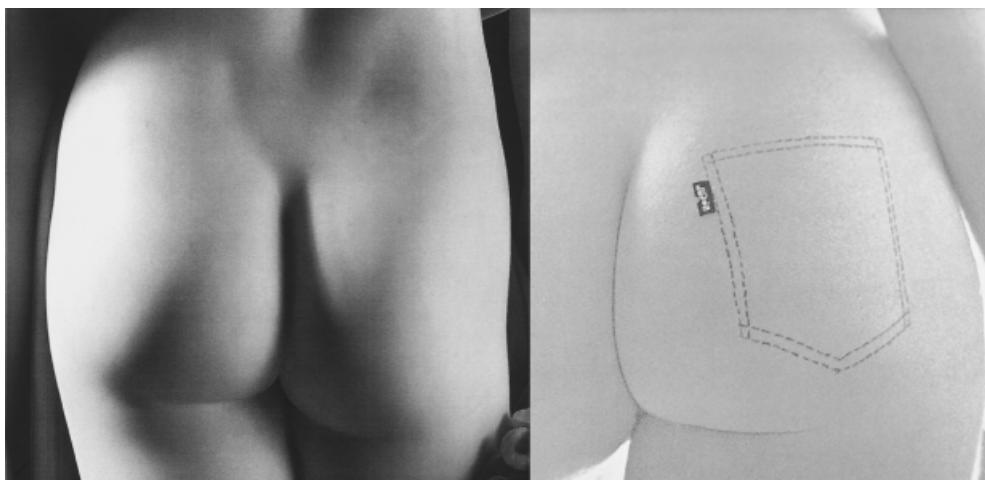
realization in the artist's manipulation of scale, framing, perspective and viewing position. The paintings deliver a doubled dose of body sensation: how it feels to be a bodyscape imagined by its subject as limitless, and how it feels to have to confront an image of such a sensation from the place of your own embodiment, itself more fantasmatic than physiologically precise or anatomically correct. Indeed neither of these registers has much to do with either painting or looking.

Two paintings from a New York exhibition at the Gagosian Gallery in March 2000 of new work by Jenny Saville take her project into the space of postcard number three with its unexpected vistas of created body combinations and perspectives. *Rubens' Flap* (1999, oil on canvas, 309.8 × 244 cm) offers us a Saville version of the *Three Graces*; three bodies seep into a single form, creating an uninterrupted morphing of different anatomies atopped with three not-quite-complete heads. The eye is positioned to follow, as it is in the postcard, up the bodies to find itself confronting a landscape of body parts freed from their conventional fixities. But this painted field of fleshly colour and form is held in place by an even gaze from the central figure that steadies the visual field and demands a response in kind, eye to eye. More challenging is *Fulcrum* of 1999 (plate 2.27), for this painting moves onto the horizontal axis and thus not merely links but actually layers the three bodies. Lying and not standing, they pile up upon one another, varying the two/one rhythm of the *Three Graces* with the middle figure toe to head between the other two, whose torsos are bound tightly together around the painted toes of the third figure, toes that stroke the compressed heads. All three heads are exiled to the edges of the canvas, denying their eyes the role of stabilizing us as viewers of the human form. We are truly displaced, dispossessed and obliged to remain with our gaze fixed at the centre of the universe where three pubic triangles create a deterritorialized rhyme of female specificity or to move in one of two directions towards the not-quite encountered faces of sleeping or dreaming women.

To dismiss such formal inventiveness of ways of imaging the female body and presenting it in the visual field of painting with its icy blues and sharp pinks as the mere showing of fat women, to call it a relentless embodiment of our worst fears or anxieties about corporeality and gender, is to miss the point.<sup>41</sup> The point is Body as a conceptual problematic, a symbolics of form, not a mimesis of physical morphology. The point is a proposition of the body as idea, and, in art, as a formal possibility that Jenny Saville has reclaimed, knowingly or by that artistic unconscious (like Frederic Jameson's political unconscious) that is both the pleasure and the horror of Canova's sculptural invention. The invention is revealed to us as much by the camera angles of postcard three as by going back to the sculpture having seen the paintings of Jenny Saville, seeing the glacial sculpture through the coloured flesh of her paintings of bodies presented in equally disturbing impossibility and artifice.

#### 4 Backing on...

With postcard four (plate 2.28) I enter the territory that Nanette Salomon has examined in her work on contrapposto in the classical male nude.<sup>42</sup> The fourth postcard offers a simple head-on, rear view that places us in the indeterminate zone of the sexual body that is neither the gendered nor the anatomically distinct body. This postcard fragments the whole, isolating a single portion of a single figure in its classic contrapposto with its promise of movement by the subtlest of shifts of weight from one foot. It recalls one of the early advertising images upon which I inflicted my primitive feminist semiotics in the 1970s, when puzzling over the meaning of the body in representation and its ambiguous relation to ideologies of sexual difference (plate 2.29). The golden-hued bared buttocks bearing the sewn markers and logo of Levi jeans unsettled the would-be



2.28 (left) Detail of Antonio Canova, *The Three Graces*, 1815–17. Marble, 173 × 97.2 × 75 cm. Edinburgh: National Gallery of Scotland and London: Victoria and Albert Museum.

2.29 (right) Advertisement for Levi's jeans. Author's collection.

semiotician seeking to link nakedness with the connotations of the female nude. It became clear that the extracted body part, the buttocks, with their distinctive *déhanchement* of the Greek male nude left a kind of undecidability as to the gender of the body. As sexualized signifier across different sexualities, this rear view of buttocks and thighs ‘opens’ a sculpture so far entrapped by a dialectics of hetero-sex with its over-feminization of face, gesture and body arrangement to more mobile and undetermined erotics. Discovered, found, desired, this close-up screens out all narratives so far discussed and reminds us that what ultimately activates the effects of what is viewed is who views it.

### 5 Getting in a knot...



2.30 (left) Detail of Antonio Canova, *The Three Graces*, 1815–17. Marble, 173 × 97.2 × 75 cm. Edinburgh: National Gallery of Scotland and London: Victoria and Albert Museum.

2.31 (right) Still from *Vertigo*, 1958, directed by Alfred Hitchcock. Photograph: courtesy of Universal Pictures.

The final postcard (plate 2.30) provided another backview, another close-up of the back of one of the heads, where the smoothness of the marble that stands for skin and rarefied artistic nudity is ruffled by the volutes and vortexes of the classical sculptural convention for a hair. Bodies smooth and glacially marmoreal are cleansed of all matter that grows and marks them as sites of continual processes of cell production and decay. By negation they call to mind a story told by Sigmund Freud. He describes his real terror when his mother’s prosaic insistence on Judaic anti-transcendentalism robbed him of the comforts that his Catholic peasant nurse had provided with her stories of heavenly resurrection. Having lost his sibling rival, an eight-month-old brother named Julius, Sigmund Freud’s infantile guilt was assuaged by his nurse’s comforting Catholic beliefs of life beyond the grave. Her dismissal, his parents’ financial difficulties and a move to Vienna all coincided with a new death. When Sigmund questioned the Jewish insistence on the idea of dust to dust, his mother Amalia rubbed her hands

together and showed her son the sloughed-off cells that proved the body's substance as mere coagulated dust. The classical absenting of body hair on the female nude and its conventionalization as semi-autonomous aesthetic form functions as a powerful negation of such intimations of our *materiality*.

Head hair, moreover, in an image of woman is, as we know, a displaced sign of secondary sexual hair which incites in the little boy, so we are told, a narcissistic terror sufficient to incite a fetishizing fantasy of the Gorgon's wreath of phallic snakes. Freud's study of hysteria revealed the easy path of displacement from the actual erotic zones to less charged locations that inherit oblique evocations of what must not be imagined and certainly never seen.

The Freudian trail of this postcard takes me to the cinematic, to a film in which a whole narrative is built upon such a highly culturalized displacement of the fantasy of the mother's sexuality onto the knot of a woman's hair (plate 2.31). Hitchcock's *Vertigo* offers intriguing associations for this text, and would surely be playing in the cinématèque of the Virtual Feminist Museum at this point. Its opening sequence offers us first some lips, then two eyes, then one and out of the pupil of an isolated orb spins the vortex that will be the conceptual theme of the film: a spinning void that will find its temporary incarnations in hairstyles as well as its spatialities in dreams of falling. Shortly after suffering a terrible fall that leaves the police detective disabled by vertigo, he is asked to watch a woman. He follows and observes her in a manner that only cinema can render, for we see him seeing and connecting, but then we see what he sees and connects – what he finds worthy of attention – signalled by the moving in of the camera shot and the holding of impossible close-ups where tiny details of paintings and hairstyles fill the screen. Thus Scotty (James Stewart) notices the uncanny resemblance of a French knot on the head of his soon-to-be idealized Madeleine and the twisted hair of a figure in a portrait of Carlotta Valdès – rather the camera finds for us the details that signify a connection in his mind's eye that itself is the sign of Madeleine's (apparent) identification with Carlotta. All is a ruse, however, for this Madeleine is not the real woman bearing that name, but Judy (Kim Novak) playing a part that she will later be called upon to recreate, right down to, and indeed critically, the French knot. It is not the grey suit, the elegant handbag and shoes, the platinum blonde hair that makes Madeleine for Scotty but the twisted hair. It is a detail of such peripheral significance that it alone can in fact sublime and at the same time fetishize the sex/the vortex and the void/ that makes her other, woman for this man undone by love and loss.

In his analysis of the impossibility of love, Mark Cousins has analysed this repeating image of the knot of hair in Hitchcock's *Vertigo*.<sup>43</sup> Cousins tracks the relations between the camera's discovery of the recurrent swirl of a French knot on the heads of both a portrait of Carlotta Valdès and the fake Madeleine to the fear of heights and falling that is cinematically conveyed through both a famous dream sequence and the strangest of uncanny pans at the end of the film when Scotty realizes that Judy and his lost love Madeleine are one and the same, but, by that token, fake and a deceit. Mark Cousins suggests nothing so banal as that the coil of hair with its mysterious empty centre is a Freudian symbol of the mother's sex. It is, of course, just that, but Cousins states precisely that it is only

through necessary chains of displacement/substitution that the continuing intensity of that uncanniness, with its now-dread anxiety at its recurrence, finds its imprint in cultural forms, or even generates those forms as its unacknowledged vehicle. Freudian argument is not about literalism, but about acknowledging the force of archaic imagoes and psychic ideas that can only play on and with us through the chains of association whose linkages we must trace non-reductively, but honestly, not for their final destination or origin, but for their relationality and play.

We short-change the creativity of our psyches and the necessity of inventions of forms for what has none in dismissing the inventiveness with which what can never be imaged, nonetheless lends its energy to the finding of forms that then flash upon the visual screen the unremembered yet affecting site of a quickening to and final delivery into life. Thus the maternal body will find its inscriptions precisely in the distance of created sign, be that fetish or phobia. This is a reminder of what betrays feminist tendencies to a non-Freudian reliance on realism as some kind of delivery from the inevitable polymorphousness of psychic ambivalence: love and dread, desire and anxiety. Rather than confront phallic regimes of representation and their sexual economies with a literal display of living, time-bound flesh (as if any apparatus of representation and viewing could ever be literal), perhaps we need to seek other pathways and other displacements, less subject to the fetishization and castration anxieties that generated the sculptural language deployed with compelling mastery by Canova. Yet all this shows that something escapes even that logic; the psychic life of the sign is never simple.

## 6 And so to end...



2.32 Detail of A. Canova,  
*The Three Graces*, 1815–17  
(see plate 2.3, page 179).

What was all this? Perhaps these considerations and the visual track that supports them are a feminist version of a Warburgian *Mnemosyne* atlas, a psycho-semiotics of the museum, denying the chronological and narrative straitjackets within which relations between images have been confined. Instead I have tracked relays across cultural forms, sites and historical moments, finding both continuities and shifts that tell us something of the relations of sexuality before/beneath/beyond representation. I can, however, locate the freedom I have given myself within some kind of theoretical framework: the scene of analysis that will allow one final play around a body fragment, a trace, a step, and an arched foot (plate 2.32).

In Edmund Engelman's famous 1938 photographs of Freud's apartment at Berggasse 19 in Vienna (plate 2.33), which he would shortly pack up and leave in order to escape the tightening grip of

Nazism on Austrian Jewish lives, the consulting room looks like a private museum, a treasury of relics, reproductions and hangings dictated by an emergent psychoanalytical logic of the image.<sup>44</sup> Each and all are there to assist the analysand in a kind of time travel that involves not so much a going-back as a movement between temporalities layered into the very apparatus that constitutes subjectivity between oblivion and amnesia. The image is critical within psychoanalysis as both a carrier of lost meanings, a translation into a rebus-like language system, in dreams, for instance, that can be otherwise deciphered, and as a screen, a displacement, a deception that, none the less, makes meaning possible despite censorship and repression.

At the foot of the couch in a deeply curious combination of images that George Dimock has analysed in his reading of Freud's rooms, there is a reproduction of Ingres's *Oedipus and the Sphinx* of 1808, a condensation of a complex story about lameness, travel and the ages of a human tracked through crawling, walking and leaning, and hingeing on a foot fragment as the disturbing reminder of both flesh and death.<sup>45</sup> Dwarfing this image, however, is a large-scale bronze replica of a bas-relief from the Vatican in Rome that had featured in a novella by Danish author Wilhelm Jensen in 1903 (plate 2.34). The novella itself, brought to Freud's attention by Jung in 1906 because of its discussion of dreams, incited Freud's first full-length study of a literary work, 'Delusion and Dream in Jensen's *Gradiva*', published in 1907.<sup>46</sup>

Sarah Kofman calls this Freudian study a pivotal work in the elaboration of Freud's aesthetics. It hinges on a double play.<sup>47</sup> At first, Freud lulls us into thinking that he is merely the delighted psychologist who finds that the artist/writer has already discovered psychological operations such as dreams and delusion. Thus Freud confirms that everything that Jensen reveals about his hero's dreams and delusions can be 'scientifically' confirmed by psychoanalysis. The novella's hero is an archaeologist who has fallen prey to an overwhelming fascination for a sculpted image of a young woman in classical garb walking swiftly. Norbert Hanold fantasizes about the metal woman held in mid-movement forever before him through the cast sculpture; he thinks that she must be Hellenistic and imagines that perhaps she lived at the time of or in Pompeii. Hanold gives her a Latin name: *Gradiva*. He then dreams that he himself is present in Pompeii on the day of its destruction in 79 CE. He sees this very woman tripping across the street to a temple where she lies down and gradually turns to stone as she dies beneath the veil of volcanic ash that will preserve her image in killing her body. Disturbed by his dream, Hanold wanders to Italy, arrives in Pompeii and there, in the midday sun, encounters the living revenant of his fantastic idol.

At this point the reader's allegiances are switched. It appears that this is not a ghost story but a study in delusion. The author reveals that there is a real woman screened behind this fantasy: a young German woman who is living nearby in his university town and whom Norbert Hanold has known all his life. As puberty precipitated her into love, he retreated into the science of the dead, the stony relics of lost cultures, unable to make the transfer of infantile desire to the adult surrogate life had offered him in the person of a young neighbour called Zoë – meaning 'life' in Greek, and thus linked to *Havvah*, Eve, which has



2.33 Edmund Engelman, photograph of Freud's consulting room, Vienna, 1938. London: Freud Museum. Photo: © Edmund Engelman.

the same meaning in Hebrew. Her surname, however, is Bertgang, meaning sprightly gait, for which the word *Gradiva* is the direct Latin translation – both fetishistic and defetishizing at the same time. The word/name/sign *Gradiva* attaches itself to her foot forever held in its rising position but it also implies a lightness of movement, a promise of someone going somewhere.

The story of *Gradiva*, just as does the story of Oedipus and the Sphinx, poses a riddle: what is the reason for Norbert's fascination with the relief? What is the psychic investment in looking away, to art? The story itself reveals the answer: the image is the displacement of a potential erotic love, which once 'dug out from the ruins' will pass from childhood to adult heterosexual union and thus solve the riddle in a classic marital move of the heteronormative narrative.

Kofman, however, identifies Freud's second move: to analyse the psychic process of poetic creation itself. The book, the art, the image does not just stage a story of subjectivity; it is itself its enactment with its own *lapsus* and unconscious. 'The *Gradiva* essay is the narrative account of a riddle which figures in miniature the riddle constituted by the work of art as such.'<sup>48</sup> Just as Norbert Hanold suffers a delusion, so the text weaves its own web of illusion to veil and protect its author against the return of the repressed. The actual text is itself both what reveals and hides; like a tissue, its threads work in the paradox of proffered transparency and structural encoding. Norbert, like Oedipus, is able to read surface riddles, to decipher some of the questions that history, our own or past cultures', delivers to us through traces, relics, artefacts. He is an archaeologist, just as one might say that he is an art historian. Norbert Hanold fails, however, to connect what is outside with what Freud would call the 'Pompeii inside', his own psyche, the

2.34 (right) *Gradiva*, Roman bas-relief in the collection of the Vatican Museum, Rome. London: Freud Museum.

2.35 (below) Postcard showing fragments of the *Gradiva* bas-relief, reassembled by Dr Hausner into a frieze of *horae* or *kharites*. London: Freud Museum.



archaeologically sedimented layers of subject formation. Without a psychoanalytical concept of repression, Jensen, none the less, stages such a process through a literary symbolic, through the use of a figure, Pompeii, a seemingly probable setting for a story about an archaeologist and an ancient sculpture, which provides an image of a psychic structure of repression. But the novella's text itself is a symbolic, a repressed encoding of its own author's unconscious: in the recurrence in Jensen's other novels of this same theme of revenant dead women at midday, Freud finds some knot of affect for Wilhelm Jensen.

In the structure of this novella, Freud finds the recurrence of childhood echoes, echoes that have hitherto had no representation until the novel (re)staged them. Thus the work of art is both a repetition of an always-lost memory: the lost mother is the lining of the affect invoked by the encountered image. But it is, as Kofman insists, an originary repetition; for that memory had no charge, no shape, was no part of consciousness without the image that prompted its apparent re-emergence through what is necessarily a creation. Thus Kofman argues that there is only one text; the art work is to be understood, paradoxically, as an originary double.<sup>49</sup>

Thus Freudian aesthetics radically rejects the idea of mimesis, and all notions of naturalism. The relation between the image and its meaning at this level is a repetition only occasioned when there has been a repression which dislocated the signifier: the name Zoë, for instance – from the referent, a German girl next door. Zoë can then float as a disconnected fragment, which may co-operate with other elements to create a compelling but delusional system that seems to find a home and a coherence as part of a found relief. The work of art, like a case of hysteria, generates symptoms to be deciphered but on (other) bodies.

Within the novella, and in Freud's reading, the figure who becomes the site of psychoanalytical 'truth', in the structural relay between analyst, analysand, hysterical and barred subject position, is Zoë Bertgang herself. I am going to claim her as the figure of the feminist cultural analyst, situated in, but also floating free from, historical time, and who performs three important tasks: she raises buried unconscious material to the surface; she matches her interpretation to the cure; and she awakens feelings, restoring affect and thus desire.

Finally, we know that Freud was sent a postcard by Emmanuel Löwy that drew his attention to the work of the archaeologist Hausner. Hausner had proposed a reassemblage of various reliefs (plate 2.35). It transpires through diligent art-historical and archaeological hypothesizing that the relief known as '*Gradiva*' may be a fragment belonging to one of two trios, that may have represented the *Horae*, those ancient cousins of the Graces from a period when the feminine was imaginatively associated with movement, the dance, and thus with time, cycles of life and death, beginnings and endings – so far removed from the frozen stasis that reaches its apogee in early nineteenth-century European neoclassical sculptural conceptions of the feminine.

In my introductory remarks I presented this project as research under two related rubrics. One concerns resuming with a feminist poststructuralist turn the legacy of Aby Warburg's psycho-semiotics of art. My collage of images that defy the usual classification and disciplinary models draws upon Warburg's

discoveries of patterns and persistence across time, location and media. Warburg hypothesized repetition, displacement and deeply structured psychic investment in place of the art-historical commonplaces of style, descent, influence and development. As Julia Kristeva argues, we live simultaneously in several temporalities: that of linear narratives of nation and history, and that of monumental and cyclical encounters which touch on aspects of life experiences that do not change so swiftly or visibly as those tracked by linear narratives. In this latter category she places what we could call the time of sex, the order of sexual difference, as well as temporalities particularly vivid for those of us sited in female bodies. The formulation of women's time owes much to the insights of psychoanalysis, itself a discourse and practice that could be said to have co-emerged with the time disciplines of anthropology, archaeology and, of course, art history, while diverging significantly from the latter in particular.<sup>50</sup> Prompted by the fundamental structure of art history's exclusion of women and questions of sexual difference from its linear, nationalist, periodized and stylistic histories, my feminist project turns now to other resources to develop differencing modes of historical, transhistorical or subhistorical engagement with what artistic practices think and do. The pages or planes of Warburg's atlas of cultural memory, with its metaphorical association with the mind both conscious and unconscious, seems an appropriate alternative to the linear plan of the museum and layout of the art history book or lecture.

The second rubric has a relation to my recent book *Differencing the Canon*. Its subtitle: *feminist desire and the writing of art's histories* declared a mongrel psychoanalytical frame for writing more – and different – stories about and with art. I desire difference for difference is the condition of desire. Too often, in what we can now name a phallic logic, difference is, in fact, forestalled in the fetishizing move that cannot tolerate difference and disavows it through a memorial substitute. Stilled by a fetishistic metonymy that is also a metaphor that must be constantly re-performed, the difference of the feminine is obscured by a paradox. The feminine disappears behind its over-representation as an image that is made, in its transparent immediacy of manufactured 'truth' to 'the visible', to affirm its negative otherness to that privileged masculinity that is produced in this same move as the invisible but potent site of mastery, knowledge and self-sovereignty.

Feminist interrogation has moved from the hammer blows of direct critique of a phallocentric regime of representation to a creative playfulness, inspired by Cixousian deconstruction and her injunction to write our 'sexts', to rediscover the body from which the feminine subject has been imaginatively and intellectually exiled.<sup>51</sup> Thus the Virtual Feminist Museum is not an alternative collection inverting the negative valuation of art made by women. It is a revisiting and reframing, a reconnecting and reviewing of the visual field informed by a relation to desire that seeks to install a feminist conception of time, of movement, of change and of futurity, that might place us finally, as Freud realized in his writings, on the side of life, not death. For all its banality, the questions posed by playing off relations between the canonical image of Canova's *Three Graces* and works about time and the body by a range of artists who are women, are ultimately, as I think feminist thought and practice are,

THE GRACE OF TIME



2.36 Ana Maria Maiolino, *Entrevidas*, 1996. Photograph: courtesy of the artist.

about life, not death. We have to dare to breach a number of disciplinary conventions that are confining the study of art within a concept of time, and of history that, by having foreclosed on the difference of the feminine, risk killing the liveliness of art past and present. Warburg's sense of persistence embedded in the *pathos formula* was, often dangerously, in contact with that liveliness, in all its danger and desire.

As fragments, assemblage and another scene of meaning have structured this foray into the Virtual Feminist Museum, let me conclude by following a modern, political non-Gradivian fantasy delivered by photographic close-up in Ana Maria Maiolini's *Entrevidas* (plate 2.36). It is a photographic image of a performance of a woman walking the mossy street littered with eggs. Her liveliness in gait is given its poetic form in the tiny stone embedded in the sole of her rising foot. Image, stone and life: how shall we encounter the grace rather than the terror of time? We have to be going somewhere.

Griselda Pollock  
University of Leeds

### Notes

I would like to acknowledge the assistance and resources of the Getty Research Institute, Los Angeles, where I was a Visiting Research Fellow May–June 2000 during the research for this paper, which forms part of my larger project *Towards a Virtual Feminist Museum*. Every effort has been made to contact the copyright holders. If, for any reason, copyright has been inadvertently infringed, the copyright holder should contact the Association of Art Historians.

- 1 Malcolm Baker, 'Canova's Three Graces and changing attitudes to sculpture', *Figured in Marble; The Making and Viewing of Eighteenth-Century Sculpture*, London, 2000. Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist*, New Haven and London, 2000. Alison Yarrington, 'The Three Graces and the Temple of Feminine Virtue', *Sculpture Journal*, Vol. 7, 2002, pp. 30–43.
- 2 For one recent discussion, see Georges Didi-Huberman, *Devant le Temps*, Paris, 2000. Didi-Huberman advances the notion of anachronism with considerable persuasiveness.
- 3 I invoke feminist *thought* in honour of the work of Julia Kristeva who has argued that thought, as opposed to the compromised term Reason, offers some space for serious dissidence that tries to avoid self-deception; I invoke analysis to indicate a practice between history and theory that works with and against the settlements into old disciplinary or new interdisciplinary formations. It is a work on and with cultural practices, seeking how to invent new ways to read art and the extended practices with which it proceeds and interacts.
- 4 Nanette Salomon, 'The Art Historical Canon; Sins of Omission', reprinted in D. Preziosi, *The Art of Art History: A Critical Anthology*, Oxford: 1998, pp. 344–55.
- 5 Lynda Nead, *The Female Nude: Art, Obscenity and the Sexuality*, London, 1992; Elisabeth Bronfen, *Over Her Dead Body; Death, Femininity and the Aesthetic*, Manchester, 1992.
- 6 The classic tales of the viewing of Praxiteles's *Knidian Venus* are preserved in Pliny and Lucian, and are discussed by Nanette Salomon in her 'The *Venus Pudica*: uncovering art history's hidden agendas and pernicious pedigrees', in G. Pollock (ed.), *Generations and Geographies in the Visual Arts*, London, 1996, pp. 69–87.
- 7 That phrase is the title of Julia Kristeva's article 'Le temps des femmes', first published in *33/44 Cahiers de recherche de sciences des textes et des documents*, no.5, 1979, pp. 5–19, translated for *Signs*, vol.7, no.1, 1981, pp. 13–35, and reprinted in *The Kristeva Reader*, ed. Toril Moi, trans. Alice Jardine and Harry Blake, Oxford, 1986, pp. 187–213. Distinguishing linear time (project, teleology, progress, nation state) from cyclical (repetition) and monumental (eternity) time, Julia Kristeva analysed the complex relations of femininity to both political time and the temporality of the symbolic order. This tension plays itself out in generations of feminism which, in differing ways, seek access to the political time of the nation state in the name of modernization and progress, while also through literature and art, exploring the longer *durée* of sexual difference, the body, sexuality and reproduction. Identifying the delusions

- of both positions, she argues for a Hegelian resolution of their contradiction in a suspension of anthropomorphism and realization via language of the singularity of each subject – a theme recently returned to in her work on women and genius.
- 8 Kristeva, 'Le temps des femmes' in *The Kristeva Reader*, p. 193.
- 9 It might be pointed out that most survey texts place the beginning of art history either in some ancient texts or more often with Vasari's *Vite*. Rather than work with this 'great man' theory of the origins of our discipline, I am using a Foucauldian discourse analysis that would look to the institutionalization of the practice through university curricula and pedagogy, publication and a corresponding development of the museum. I locate these features in the nineteenth century and refer the reader to an excellent examination of the racializing nationalisms of the foundations of modern art history: Margaret Olin's 'From Bezal'el to Max Lieberman: Jewish Art in Nineteenth Century Art-Historical Texts', in *Jewish Identity in Modern Art History*, ed. Catherine Soussloff, Berkeley, 1999, pp. 19–40.
- 10 The phrase, initiated by me and used by Catherine de Zegher in her catalogue, *Inside the Visible: an elliptical traverse of 20<sup>th</sup> century art in, of and from the feminine*, Cambridge Mass., 1996 (see my essay, 'Inscriptions in the Feminine', in that volume, pp. 67–88) indicates a sphere of potential sub-symbolic subjectivizing meanings not yet available to either feminine or masculine subjects in a phallogocentric Symbolic, but not utterly foreclosed precisely because of the psychic proximity of the formations of sexuality, sexual difference and the aesthetic. The proposition is in dialogue with the theorizations of the feminine sub-symbolic Matrixial dimension proposed by Bracha Ettinger, also advanced in *Inside the Visible*; 'The With-In-Visible Screen', pp. 89–113.
- 11 John Kenworthy-Brown, 'The Sculpture Gallery at Woburn Abbey and the Architecture of the Temple of the Graces', in Timothy Clifford, John Kenworthy-Brown and Hugh Honour, *The Three Graces by Antonio Canova*, London, 1995, pp. 61–71.
- 12 When its fate was settled a major conference was held and the resulting publication documents this history and many others of the sculpture: Clifford, Kenworthy-Brown and Honour, *The Three Graces by Antonio Canova*. I am indebted to this volume.
- 13 Roland Barthes, 'The Photographic Message', *Image-Music-Text*, trans. and ed. Stephen Heath, London, 1977, pp. 15–31. For more recent discussions of sculpture, reproduction and photography, see *Sculpture and its Reproductions*, eds Anthony Hughes and Erich Ranft, London, 1997, and *Sculpture and Photographs: Envisioning the Third Dimension*, ed. Geraldine A. Johnson, Cambridge, 1998.
- 14 Heinrich Wölfflin, 'Comment photographier les sculptures', *Pygmalion Photographe: La Sculpture Devant la Caméra, 1844–1936*, Geneva: Musée de l'art et d'histoire, 1985, pp. 127–31, 132–6.
- 15 The bibliography on this topic is too vast and too generally known to list. Perhaps I should merely cite the recent work of Jonathan Crary and the long feminist tradition acknowledging a psychoanalytical reading of the scopic field initiated by the work of Laura Mulvey and explored in film theory by Mary Anne Doane and Kaja Silverman. On the fantasmatic aspects of photography, the work of David Phillips stands out especially.
- 16 For a significant discussion of what sculpture in its extended installation form demands of the viewer, see Mieke Bal, *Louise Bourgeois' Spider: The Architecture of Art Writing*, Chicago and London, 2001.
- 17 It should be noted perhaps that the infusing of marble with a flesh-like glow was one of the touchstones of Canova's finishing of his sculptures. See Potts, *The Sculptural Imagination*, p. 43.
- 18 Kenneth Clark, *The Nude: A Study of Ideal Art*, Harmondsworth, 1956. Chapter 1 is entitled 'The Naked and the Nude'. This book was the object of one of the earliest feminist critiques by Rozsika Parker and a developed analysis occurs in Lynda Nead, *The Female Nude*.
- 19 For further psychoanalytically inflected discussion of this see Jacqueline Rose, 'Sexuality in the Field of Vision', in *Sexuality in the Field of Vision*, London, 1986, pp. 224–33 and the section 'Postmodern Oppositions', in Mary Kelly, *Imaging Desire*, Cambridge, Mass., 1996, esp. 'Desiring Images/Imaging Desire', pp. 122–9.
- 20 I am drawing here on the work of John Ellis and of Annette Kuhn who both attempt to distinguish the modern, industrial and commodity structure of pornography that give rise to particularities of staging a visual encounter through representational and circulation strategies. John Ellis, 'On Pornography', *Screen*, vol. 21, no. 1, 1980, pp. 81–108; Annette Kuhn, *Women's Pictures: Feminism and Cinema*, London, 1982, esp. 'The Body in the Machine'.
- 21 Hubertus van Amelunxen, 'Skiagraphia: L'exposition du sculpté', in Dominique Pâni and Michel Frizot, Paris, 2000. This reversal from positive to negative recolours the sculptures, rendering their marmorean whiteness ebony black. The profound significance of the politics of pigmentation, of colour – what Fanon would later call the racial-epidermal schema – cannot be underestimated in the aesthetics of neoclassical sculpture. Photography's complex relationship with the representation of racializing discourse and its difficulty in creating a semiotic adequate to the appearances of peoples other than those of pale-skinned European stock is discussed in my 'Territories of Desire', *Travellers' Tales*, eds George Robertson *et al.*, London, 1994, pp. 63–92. See also, for discussions of these issues in eighteenth-century culture, David Bindman, *Ape to Apollo: Aesthetics and the Idea of Race in the Eighteenth Century*, Ithaca, 2002; Jennifer Devere Brody, *Impossible Purities: Blackness, Femininity and Victorian Culture*, Durham, 1998; and Michel Frizot and Dominique Pâni, *Sculpture-Photographie: Photographie/Sculpture*, Paris, 1993.
- 22 The definitive study of this arcane tradition is to be found in Edgar Wind, 'Seneca's Three Graces', in

- Pagan Mysteries in the Renaissance*, Harmondsworth, 1958, pp. 26–35, and his further chapter on Botticelli's *I Primavera*, pp.113–27. See also David Rostand, 'Ekphrasis and the Renaissance Painting: Observations on Alberti's Third Book in Florilegium Columbianum', *Essays in Honor of Paul Kristeller*, eds K-L.Selig and R. Somerville, Ithaca, 1987: 'The ancients represented [the Three Graces] dressed in loose transparent robes, with smiling faces and hands intertwined; they thereby wished to signify liberality, for one of the sisters gives, another receives, and the third returns the favour, all of which degrees should be present in the act of liberality.' (p.156)
- 23 Rostand, 'Ekphrasis and the Renaissance Painting', p. 156.
- 24 For a relatively recent review of feminist issues in classical archaeology, see Shelby Brown, ' "Ways of Seeing" Women in Antiquity: An Introduction to Feminism in Classical Archaeology and Ancient Art History', in *Naked Truths: Women, Sexuality and Gender in Classical Art and Archaeology*, eds Ann Olga Koloski-Ostrow and Claire L. Lyons, London and New York, 1997, pp.12–42. Among the many dictionaries I consulted I can mention Mike Dixon-Kennedy, *Encyclopaedia of Greco-Roman Mythology*, California, 1998.
- 25 'Charis', *Lexicon Iconologicum Classicae Mythologiae*, Zürich and Munich, 1986, p. 192.
- 26 Robert Graves, *The Greek Myths*, Harmondsworth, 1960, and Jane Ellen Harrison, *Ancient Art and Ritual*, New York, 1913.
- 27 For a discussion of the evolution of Warburg's distinctive thesis of the *pathosformel*, or pathos-formula, see Ernst Gombrich, *Aby Warburg: an Intellectual Biography*, London, 1970. For an interesting analysis of its more contemporary sources in nineteenth-century psychology, see Sigrid Schade, 'Charcot and the Spectacle of the Hysterical Body. The "pathos formula" as an aesthetic staging of psychiatric discourse – a blind spot in the reception of Warburg', *Art History*, vol.18, no.4, 1995, pp. 499–517.
- 28 I am thinking here of the Derridian trajectory and its use in a critique of art history and anterior narrative offered by Mieke Bal in *Quoting Caravaggio: Contemporary Art-Preposterous History*, Chicago and London, 1999; Louise Bourgeois' *Spider: The Architecture of Art Writing*; and *Looking In: The Art of Viewing*, London, 2001. Her major revision to iconography is developed in *Reading Rembrandt: Beyond the Word-Image Opposition*, Cambridge, 1992.
- 29 See Julia Kristeva, 'Experiencing the Phallus as Extraneous, or Women's Twofold Oedipus Complex', in *Julia Kristeva 1966–1996—Aesthetics.Politics.Ethics*, special issue of *parallax*, no.8, 1998, p.41; Levinas's most significant comments on the feminine are made in conversation with the painter-theorist Bracha Ettinger, published as Bracha Ettinger, *What Would Eurydice Say?* Paris, 1997, and his ideas are discussed in Griselda Pollock, 'The Presence of the Future: Feminine and Jewish Difference...', *Issues in Architecture, Art and Design*, vol. 5, no.1, 1997, pp 37–63.
- 30 Wind, 'Seneca's Three Graces', p.28.
- 31 Wurd, 'Seneca's Three Graces', p. 30.
- 32 Cited in Graham McCann, *Marilyn Monroe*, Cambridge, 1988, p. 80.
- 33 The phrase gylandric comes from the work of the pre-historian Marija Gimbutas, *The Language of the Goddess*, London, 2000.
- 34 Kathleen Woodward, *Ageing and its Discontents: Freud and Other Fictions*, Bloomington, 1991.
- 35 The photograph by Mark Richards of the *Daily Mail* appeared in the *Observer*, 26 January 1997. Jo Spence, *the Family Album 1939–1979* is reproduced in Jo Spence, *Putting Myself in the Picture: A Personal Political and Photographic Autobiography*, London, 1986.
- 36 Claudine Mitchell, 'Intellectuality and Sexuality: Camille Claudel, the Fin de Siècle Sculptress', *Art History*, vol. 12, no. 4, 1989, pp. 419–47, 431.
- 37 Mitchell, 'Intellectuality and Sexuality', p. 430.
- 38 Melanie Manchot, *Look At You Loving Me: Bilder Meiner Mutter von 1995–1998*, Basel, 1998; London, 1999.
- 39 I want to thank Felicia Huppert of Cambridge University for bringing this work to my attention. Ella Dreyfus, *Age and Consent*, Sydney, 1999, first shown at Stills Gallery, Sydney, 17 March–17 April 1999. See also *Art, Age and Gender: Women Explore the Issues*, London: Orleans House Gallery, 2002.
- 40 Alison Rowley, 'On Viewing Three Paintings by Jenny Saville: rethinking a feminist practice of painting', in Griselda Pollock, *Generations and Geographies in the Visual Arts: Feminist Readings*, London, 1996, pp.86–109. This is one of the first serious feminist analyses of this painting practice.
- 41 See Linda Nochlin, 'Floating in Gender Nirvana', *Art in America*, March 2000, pp. 95–7.
- 42 Nanette Salomon, 'Contrapposto: Inscribing (Homo)Erotic Time in the Body', unpublished paper, CIHA, London, 2000.
- 43 Mark Cousins, 'The Insistence of the Image: Hitchcock's *Vertigo*', in *Art: Sublimation or Symptom*, ed. Parveen Adams, New York, 2003.
- 44 Edmond Engelman, *Berggasse 19: Sigmund Freud's Home and Offices*, Vienna 1938, New York, 1976.
- 45 George Dimock, 'The Pictures over Freud's Couch', in Mieke Bal & Inge Boer (eds), *The Point of Theory: Practices of Cultural Analysis*, Amsterdam, 1994, pp. 239–50.
- 46 Sigmund Freud, 'Delusions and Dreams in Jensen's "Gradiva"' [1907], vol. 14 of Penguin Freud Library, London, 1985, pp. 27–118.
- 47 Sarah Kofman, *The Childhood of Art: An Interpretation of Freud's Aesthetics*, trans. Winifred Woodhull, New York, 1988.
- 48 Kofman, *The Childhood of Art*, p. 178.
- 49 Kofman, *The Childhood of Art*, p.187.
- 50 Another part of this project concerns the archaeological metaphor in Freud's work as another modelling for studies in art's histories.
- 51 Hélène Cixous, 'The Laugh of the Medusa', trans. Keith and Paula Cohen, in E. Marks and I. De Courtivron, *New French Feminisms*, Brighton, 1981, pp. 245–64.

Copyright of Art History is the property of Blackwell Publishing Limited and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.