

# JOYCE IN ART

JOYCE

Joyce in Art accompanies the exhibition of the same title at the Royal Hibernian Academy, Dublin, curated by the author for 16 June 2004, the centenary of Bloomsday.

It is the first art historical account of visual art inspired by James Joyce. At once a comprehensive and selective study, it focuses on the most original, provocative and best-informed artists who took an interest in Joyce.

Every major art movement since the 1910s (from Vorticism to the present multi-faceted artistic landscape) is represented in the book with new interpretative perspectives. Protagonists of these movements are joined by lesser-known contemporaries from around the world and their exciting, relevant work. All the featured artists have in common their passion for Joyce – or their preoccupation with a writer they found to be an obstacle or an irritation.

Joyce's literary innovations – from the epiphanies and the stylistic multiplicity of *Ulysses*, to the employment of sigla and portmanteau words in *Finnegans Wake* – have proved highly interesting to visual artists, who are free to rework Joyce's fascinating motifs and fruitful strategies into their own media. James Joyce himself is established as a conceptual, visual artist: creator of the *Fluviana*.

# JOYCE IN ART



*For Hugh and Liam*



# JOYCE IN ART

*Visual Art Inspired by James Joyce*

Christa-Maria Lerm Hayes

FOREWORD

Fritz Senn

ENVOI

James Elkins

LILLIPUT PRESS

DUBLIN

Copyright © 2004  
Christa-Maria Lerm Hayes  
Fritz Senn  
James Elkins

All rights reserved.  
No part of this publication may be reproduced  
in any form or by any means without the prior  
permission of the publisher.

First published in June 2004 by  
THE LILLIPUT PRESS LTD  
62-63 Sitric Road, Arbour Hill,  
Dublin 7, Ireland.  
info@lilliputpress.ie  
www.lilliputpress.ie

CIP record for this title  
is available from the British Library.

ISBN 1-84351-052-9

THE LILLIPUT PRESS gratefully acknowledges

MBNA (IRELAND)  
Minister for Arts, Sport and Tourism,  
his ReJoyce Dublin 2004 Committee  
Irish Research Council for the  
Humanities and Social Sciences  
National University of Ireland  
The Arts Council/An Chomhairle Ealaíon  
The Irish Times

whose support has made possible this book  
and the accompanying exhibition

Joyce in Art:  
Visual Art inspired by James Joyce

curated by Christa-Maria Lerm Hayes  
in association with Patrick T. Murphy

Royal Hibernian Academy  
Ely Place, Dublin 2  
June 10 – August 29 2004

Font	Caslon, Akzidenz Grotesk
Paper	Munken Print 135 gr
Cover	Kaschmir / Gmund
Production	Richard Ferkl, Vienna
Printed	REMA, Vienna
Concept	Ecke Bonk, Fontainebleau

## Contents

Ecce Joyce	Patrick T. Murphy	IX
Acknowledgments		X
Erigenating	Fritz Senn	1
<b>Introduction</b>		<b>5</b>
<b>1. Joyce and his Contemporaries</b>		
1.1 James Joyce as a Visual Artist		13
1.2 Early Responses		23
<b>2. Illustration and Portraiture</b>		
2.1 Illustrations with a Difference		49
2.2 Beyond Portraits by Artists		73
<b>3. Identities, Formalism, Concepts and Commitment</b>		
3.1 Identification		91
3.2 Formalism and Content: Sigla, Oscillation, Dislocation		109
3.3 Lingualization, Concepts, Openness, Commitment		143
<b>4. Materiality and Related Joycean Issues in Contemporary Art</b>		
4.1 Typography, Portmanteau Shapes		161
4.2 Materiality, Substances, Epiphany		189
4.3 Time, Parallax, Gesture		223
4.4 The Book		237
4.5 The City: Literary Sites as Art Spaces		249
<b>5. The Canon, Popular Culture and Contemporary Thought</b>		
5.1 Appropriation, Cult		271
5.2 Popular Culture, "High" and "Low"		285
5.3 Research as a Strategy, Extending Joyce, Clusters		299
<b>Conclusion</b>		<b>317</b>
What Have We Inherited?	James Elkins	325
Notes		330
Bibliography		384
Index		402



**2 Mihály Munkácsy,**  
**Ecce Homo**  
1895/96

Frontispiece

**1 Man Ray,**  
**Portrait of**  
**James Joyce**  
1922

## Royal Hibernian Academy: Ecce Joyce – Patrick T. Murphy

James Joyce's first essay on visual art from 1899, written when he was an undergraduate, concerns a painting exhibited at the Royal Hibernian Academy. It is a review of Mihály Munkacsy's *Ecce Homo*, 1895-96.<sup>2</sup> Now Joyce has returned to the Royal Hibernian Academy: not as a reviewer, but as an artist himself and as a major source of inspiration for visual art throughout the twentieth century, as well as the beginning of the twenty-first century. This has so far assumed little more than the status of a tilly in relation to the previous one, but the *ReJoyce Dublin 2004* Festival is testimony to a continued fascination with Joyce among artists, scholars and interested audiences from all over the world.

I am pleased to co-curate and host this exhibition, prepared over many years through Mia Lerm Hayes' research. It is in itself a (cyclical) return for me, since I was director of the Douglas Hyde Gallery, Dublin, where the Joyce centenary exhibition took place in 1982 and where I curated Patrick Ireland's show, *The Purgatory of Humphrey Chimpden Earwicker Homunculus*, in 1985. Despite the use of autobiographical material in his works, Joyce emerges in this exhibition not as HCE homunculus, but rather as Here Comes Everybody – a versatile author affecting the eye as much as the ear. In this exhibition his presence is felt in so many different ways. It needs to be seen and enjoyed: *ecce homo*, behold Joyce.

For the exhibition I would like to thank MBNA Ireland for its generous support, the ReJoyce Dublin 2004 Committee for its additional funding, *The Irish Times* and the Arts Council /An Chomhairle Ealaíon for its continuing support of the Academy's programme.

Our heartfelt thanks to all the artists and lenders who participated and contributed to the exhibition. And our debt to the staff of the Academy, in particular Kim Smit, for their seamless professionalism in handling all the logistics and promotion of the show.

## Acknowledgments

My sincere gratitude is due to the many generous supporters of this exhibition and publication; first of all to MBNA Ireland for its substantial commitment to this project, and to The Irish Times. I join the RHA in thanking the Irish Government: the Department of Arts, Sport and Tourism, and its Minister John O'Donoghue, for financial support of the exhibition. I am grateful to the Irish Research Council for the Humanities and Social Sciences, which generously supported my research towards this study with a Post-Doctoral Fellowship at University College Dublin.

I thank the Zurich James Joyce Foundation (F. Senn, R. Frehner, U. Zeller and F. Ilmberger) whose enthusiasm for my research on Joyce and Beuys in 1996 made it possible for me to dream of this exhibition for Dublin in 2004 – and to begin to work towards it.

I thank Patrick T. Murphy and the Royal Hibernian Academy for having the vision to take on this project and for outstanding collaboration; Fritz Senn, James Elkins and Ecke Bonk for their valuable contributions. Jonathan Williams, Susan Waine, Helen Litton and Jeanne Haunschild have provided excellent pre-publication assistance and editing. I cordially thank Ecke Bonk and Richard Ferkl for their great expertise in designing and producing this book.

Many of the artists whose work is relevant to this study have been more than generous with their time, with information and materials. This is also true of the artists' estates and foundations. I acknowledge with gratitude: Miroslaw Balka, Thomas Bayrle, Alighiero Boetti, Ecke Bonk, Eva Beuys-Wurmbach, James Coleman, Gary Coyle, Dedalus Foundation, Ivan Ladilsav Galeta, Zbigniew Gostomski, Richard Hamilton, Frances Hegarty and Andrew Stones, Paul Heimbach, Margarete Hoehme, Patrick Ireland (Brian O'Doherty), Jess, Jürgen Klauke, Joseph Kosuth, John Latham, Lawrence Lee (Khui Fatt), Ciarán Lennon, Danny McCarthy, Jane Middleton, Simon Morris, Mimmo Paladino, Jürgen Partenheimer, Raymond Pettibon, Inge Prokot, Royden Rabinowitch, Martha Rosler, Julião Sarmiento, Sean Scully, Hannes and Petruschka Vogel, Lawrence Weiner.

I received valuable information, helpful suggestions and material from: Inge Baecker, Pieter Bekker, Helmut Bonheim, Ecke Bonk, Christoph Brockhaus, Heidemarie Colsman-Freyberger, Richard Demarco, Söke Dinkla, Dirk Dobke, Marian Eide, James Elkins, Andres Giedion, Antje von Graevenitz, Hans und Franz-Joseph van der Grinten, Rudi and Bärbel Halberstadt, Seamus Heaney, Bernd Klüser, Dieter Koeplin, Uta Krauße-Lerm, Sarat Maharaj, Helen and Ken Monaghan, Bernard Moxham, Patrick T. Murphy, Klaus Reichert, David Scott, Odysia Skouras, Reiner Speck, Dirk Teuber, Rhea Thönges-Stringaris, Caroline Tisdall, Dorothy Walker and Laura Weldon.

Stephen Dedalus  
Class of Elements  
Clongowes Wood College  
Sallins  
County Kildare  
Ireland  
Europe  
The World  
The Universe

## “Erigenating” – Fritz Senn

One of the established facts is that Joyce relied on his ear rather than his failing eyes, a feature that is carried into one of his literary avatars, Shem in *Finnegans Wake*, who is connected with sound, music and time, as against a predominantly visual and spatial Shaun. Being at times nearly blind, Joyce has been compared to Milton (or Homer, legendary blind singer). That his works should be sounded, read aloud, has been reiterated abundantly, and with good reason. The discerning mind leans on binary crutches and contrasts like eye/ear or space/time. Like all stereotypes, emphasis on an aural author is justified and yet saliently inadequate, given Joyce’s own visual range and perception or the mere fact that fictional *Ulysses* and a real though changing city of Dublin blend into one another.

Naturally, Joyce is multimedial. The Blooms alone cover a spectrum, Leopold is concerned with advertisements, a combination of words and pictures, Molly sings and Milly is apprenticed in the relatively new profession of photography.

Joyce inspires musicians and painters – and sculptors and theatre or movie directors or choreographers. Artists, visual artists, seem to have responded to Joyce better and earlier than the critical establishment did. In view of the proliferation of literary, critical commentaries which we tend to turn out, a documentation of the creative, graphic continuation is overdue. As could be expected the scope is tremendous, for after all what Christa-Maria Lerm Hayes has assembled is a judicious selection of astounding variety, a compendium of graphic metamorphoses.

Graphic elements in Joyce’s work do not abound but are nevertheless present. It was Clive Hart who first pointed out that Stephen’s position in the universe, on the flyleaf of his geography book, in the first chapter of *A Portrait of the Artist as a Young Man*, has a distinct shape (see opposite page).

It forms, precisely, a chalice, whether by intention or accident. Many episodes in *Ulysses* can be recognized in one glance at the pages, quite apart from an oversized black dot at the end of what we now call the Ithaca episode (a dot which ironically often got left out entirely). *Finnegans Wake* contains at least a geometrical illustration (297) and two drawings in a margin (308); for these Joyce enlisted the help of the daughter of a Zurich acquaintance, Hans von Curiel, and it may be significant that her name was Lucia.

A case could be made for the choice of the (Greek and hybrid, Latinized) title “Ulysses”, apart from its mythological resonances, for its visual potential. It offers typographical scope, with a “U” and an “I” reaching above, the “y” reaching below the base line, to be followed by a sequence of serpentine “s”s — an attractive design, and no wonder that the seven letters alone can become a work of art on a dust cover.

As his first alter ego, Joyce chose a “fabulous artificer”, a craftsman, sculptor, architect and engineer: Daedalus was cunning (the meaning of the name) and skilled in three-dimensional arts, even to the point of deceiving a lecherous bull. Joyce’s borrowed Ovid’s phrase of Daedalus sending his mind in various directions towards “*ignotas ... artes*” (“arts as yet unknown”), and “*artes*” originally meant what was put together, joined, composed, material arranged to form a significant whole. Joyce’s artificer was “fabulous”, not only a fiction of myth and fable, but one connected with speech, and the fabulous construction of the labyrinth with its intricacy and the seeming lack of marks or guidance, easily could be applied to Joyce’s verbal procedures.

Stephen Dedalus is the centre in *A Portrait of the Artist as a Young Man* where everything revolves around him, and he also expounds on a theory of aesthetics for which sculpture serves as an illustration. A portrait is something graphically fixed and permanent, but to this spatial analogy Joyce adds a temporal extension: “as a young man”, which singles out one particular stage in a whole implied series of changes through age. The low key conjunctive word “as” in the title indicates a transformative power, typical for Stephen’s rapid vicissitudes and for Joyce’s own development, in a series of prose works that are always a new departure as well as characterized by internal variation. It is no wonder that Joyce’s formula “A Portrait of the Artist as ...” has been varied and continued both in literature and painting (as this volume also shows).

The title combines stasis with change. If not this early title, but certainly the underlying impulse will be echoed in phrases like a “Gascon whose fixtures are mobiling” (*Finnegans Wake*, 403). In this overlay someone’s features are fixed as in a portrait, in pictures, but these are mobile, hard to pin down, moving out of focus. As it happens, the passage is about painting: “whose fixtures are mobiling so wobiling befeare my remembrants”. Memories, remembrances too, change with time and here are fused with a self-portrait by Rembrandt (there are many of those). Notice also that the phrase itself is moving and wobbling out of semantic focus and does not stay put.

Artists, painters, sculptors — and especially artists who in turn could not be fixed, labelled or classified — carried on the torch in portraits, illustrations, and fruitful extrapolation. This book bears witness to the variety and it manages at times to show umbilical links where a lay person would not suspect them as, say, in some works of Joseph Beuys. A panorama is sketched out, an anthology of artistic inspiration, a multifarious comment on Joyce. But much more than that.

The radiation which is so well documented here has a wider and more lasting effect than the sum total of our critical, scholarly comments and interpretations. Critics who explain Joyce or put him in perspective had better understand what they write about (not that they always do), but artists are under no such compulsion. Their depictions are worthwhile in themselves, autonomous objects, resplendent or puzzling in their own right, with an independent life that in most cases transcends Joyce's prime stimulus. Art generates art; it is, again in the concision of *Finnegans Wake*, a process of continuous "erigenating".



## Introduction

James Joyce was nearly blind during his later years and possessed a rather traditional taste in visual matters. So far, all attempts at linking the writer's work with visual art have been hampered by these incontrovertible facts. One can quibble with them, show them to be largely irrelevant – as will be done here to a larger extent than previously possible – but they will not go away.

The present investigation has no such problems to contend with. It turns the question of influence away from Joyce and on to visual artists. When reading Joyce, they have very finely tuned eyes and brains, picking up the telling deviations from the typographic norm in Joyce's books, as well as the visually evocative prose and a host of other inspiring features.

The present study's aim is to show the wealth of artwork created with Joyce in mind, how works of art relate to the writer and the contribution they – and thus Joyce – make to the history of art. On the way, our understanding of Joyce may be enhanced.

**Exhibition** An exhibition is both the most sensuous and most sensible way to introduce and juxtapose Joyce-inspired work. The exhibition format is for another reason very appropriate to Joyce, i.e. its closeness to notions the writer himself pursued in his work, such as epiphany. This central (if early) term in Joyce's poetics (*epiphanein*) has been translated by Fritz Senn as "to hold up on show".<sup>1</sup> That is what will be done with many of the works featured here; they will be put on show. There may even be an occasional epiphany in store when these works are viewed together for the first time.

Although the scale and art-historical nature of the exhibition that accompanies the book (or vice versa) is new, there have been some Joycean exhibitions over the decades, usually combining literary and photographic material from Joyce's life with some artworks. Most notably, there was the Paris exhibition *James Joyce, sa vie, son oeuvre, son rayonnement*, 1949, which toured to London (ICA) in 1950. Richard Hamilton designed the poster cum catalogue there.<sup>3</sup> Accompanying the Paris Joyce Conference in 1975, Bernhard Gheerbrant, who had been involved in 1950, exhibited some artworks, and *James Joyce and Modernism* showed reproductions and some originals alongside Joycean materials. The Joyce centenary in 1982 prompted an art exhibition at

**3 Richard Hamilton, poster cum catalogue**  
Joyce exhibition, Institute for Contemporary Art, London, 1950

Dublin's Douglas Hyde Gallery, and Marian Eide, Patricia Noone and Declan Sheehan have since conceived different but small exhibitions of Joyce-inspired art. In 1991 the Zurich James Joyce Foundation devised a textual Joycean labyrinth: *All Space in a Notshall*.

Artists have sometimes chosen Joycean titles and/or opening days on 16 June for exhibitions. This has been at times reverential, as was Robert Motherwell's 1983 Provincetown *Tribute to James Joyce* exhibition, programmatically innovative like *Work in Progress* chosen by the *junger westen* group of painters in 1962, or slightly ironic as in Jürgen Klauke's "Stephen Hero[e]s".<sup>2</sup>

Several small Bloomsday exhibitions are each year held in Dublin.<sup>3</sup> In Derry's Context Gallery, the Bloomsdays from 2002 to 2004 were marked by successive exhibitions of contemporary art devoted to Stephen, Bloom and Molly respectively. Bloomsdays are also celebrated artistically in Szombathely, Hungary, Leopold Bloom's fictional birthplace. Here, however, the occasion has been enlisted to provide a welcome occasion to show contemporary art with very little reference to Joyce.<sup>4</sup> *A way a lone a last a loved a long the* is the appropriate title of a 2000 Zagreb exhibition of contemporary Irish art, again without any overt connections to the writer.<sup>5</sup> Varying degrees of relevance therefore should be ascribed to such "predecessors" of this current exhibition, the first to cover the topic in its historical breadth.

The large-scale *ReJoyce Dublin 2004 Festival* includes some small exhibition projects, in addition to the current RHA exhibition, its visual centrepiece. The Project Gallery, as well as the Goethe Institute's *Return* gallery function as satellites of the *Joyce in Art* show. The Irish Museum of Modern Art is exhibiting Joyce-related work from its collection.<sup>6</sup> I have encouraged the Graphic Print Studio with its Temple Bar gallery and the Gallery of Photography to participate in the Festival's visual programme with a group show of new prints and a display of 1964 Dublin photographs by Magnum photographer Erich Hartmann, respectively.<sup>7</sup> A positive side-effect of the current study and exhibition could be that future Bloomsday exhibitions may take a more informed and adventurous approach.

**Approaches, Previous Studies** As an art-historical endeavour into the ways in which visual artists have responded to Joyce's works (and sometimes to his life), the present investigation needs also to acknowledge its debt to some previous studies. Considering the extent of writings on Joyce, these are, however, very limited in number. Archie K. Loss' *Joyce's*

*Visible Art* covers the years from 1904 to 1922 and thus finishes just when the matter becomes truly interesting.<sup>8</sup> Some of the topics previously covered in the field of art as an influence on Joyce's work have the potential to enter the field of possible reciprocal inspiration. This is where the current study takes up the baton.<sup>9</sup>

Unsurprisingly, some contributions to scholarship on Joyce's link with the visual culture and art of his period are by artists, Martha Rosler and William Anastasi in particular. Their thorough research and Joyce-inspired visual work have led them to cross more than one boundary. Artists' research strategies and writings, however, may not always hold up to scholarly standards – and they do not need to do so. The study of artistic inspiration requires, among other things, a feeling for how artists think and use their sources. Inspiration does not always work in a scientifically traceable, causal way, while requirements of contact with the source need certainly to be upheld.<sup>10</sup> If one wishes to follow inspiration as close to its own terms as possible, speculation is at times necessary, since it echoes paths of inspiration.

Obviously, on these terms, a study such as this becomes a personal endeavour, bound up with the accidentals governing the author's (intellectual) life. It cannot help but be that. This fact finds a correspondence in the way many artists have read Joyce – using coincidences of biography to fruitful ends. Therefore, it is only to be expected that artists themselves have repeatedly focused on other art inspired by Joyce. Complicated clusters of relationships emerge that perpetuate the kind of “coincidences” with which Joyce liked to work.

Interesting in many ways for laying a foundation for the current study have been works on visibility in Joyce,<sup>11</sup> perception in the writer's texts,<sup>12</sup> *ekphrasis* in his works,<sup>13</sup> and general and theoretical topics in the field, covered by Wendy Steiner, Margot Norris, Umberto Eco, Marshall McLuhan, Georges Didi-Huberman and others. The authors of many of the studies mentioned are primarily Joyceans. The success of a collaborative effort – an artwork on Joyce's writings – lies, however, with the artist and the visual works created. Therefore, the history of art has, I believe, much to contribute. It may lie with Joyce studies to decide whether or not an artist has attempted to understand the main principles of the writer's creations, but it rests with the history of art to determine if the works are successful contributions to an art-historical discourse.

This they also emphatically need to be. All three systematic relationships that a work of art entertains must be considered: “one with the

context or the literary and artistic environment, one with the historical context that frames it, and one with the preceding artistic tradition, the pre-text".<sup>14</sup> The works themselves (and their creators) will tell whether a work reaches – or at least attempts to reach – Joyce's level of innovation and intensity, or if they are in fact well-meaning but conventional pieces, some of which even come close to insulting Joyce and the viewers.

**Theories, Procedure** The initial requirement is to introduce the material. So much art that responds to Joyce's oeuvre remains unknown, and canonical work has not previously been placed in a Joycean context. In an attempt to provide something more informative and enjoyable than a dry catalogue, Joyce's place in artists' minds and works will be assessed from many different perspectives. Theoretical and specifically art-historical issues inform this study, but often they cannot be examined in sufficient depth.

Not one of the works under investigation here is exhausted by its reference to Joyce. If there is anything that artists have learnt from the writer – as well as their own practice and other sources of inspiration, of course – it is the absence or unsuitability in art of one-dimensionality. Joyce is the topic here and, for the sake of relevance, I shall leave aside other interpretations and sources of inspiration.

In all this there is a danger of establishing neatly causal relationships inherent in all investigations of "influence". "The danger lies in the neatness of identification",<sup>15</sup> as Samuel Beckett put it when writing about "Dante ... Bruno . Vico .. Joyce". In many of the cases presented, one can certainly speak of influence in the sense that Joyce was instrumental in triggering artists to create works in the ways they did, but inspiration is a term better suited to acknowledging the multi-dimensionality of that relationship.

This term also considers artists' fears. Some deny a link with any source in an at times desperate bid to be considered autonomous, particularly when the influence is extensive.<sup>16</sup> Others seem especially to eschew models within their own field and to look for sources of inspiration in another art form that requires a greater effort at translating finds into another medium. This (in many cases) rather simple crossover endeavour can conveniently stand in the way of causal equations and allegations of plagiarism, and therefore safeguard equally outdated notions of originality.

Despite these sensitivities, studies of inspiration can be useful for a variety of reasons, some of which Göran Hermerén summarizes:

[...] if these studies are not confined to superficial source hunting but are combined with analyses of the genesis of the works of art involved [...] if they provide] insights into the creative processes and show how artistic imagination works [...] how cultural contacts are made [...] show in what respects an artist is original [...] how he uses these influences and in what respects he was not influenced.<sup>17</sup>

The term inspiration is used, rather than influence, partly because it speaks of creativity, although it is admittedly romantic in its hope to reach a synthesis between the art forms. *Spiritus* (Lat. breath) was involved in how Genesis perceived that something living (man) was created. Moreover, the term echoes the secularized religious terminology so central to Joyce's aesthetic, most notably a correspondence with epiphany. It has also been central to investigations into the origin of the work of the visual arts from Heidegger to Derrida.<sup>18</sup>

All creations are as original as they can be in this postmodernist world and should be acknowledged as such. They are works, texts – many of which are indeed interpreting a text, but whose quality as texts in themselves needs to be stressed. They are interpretable works, even works requiring interpretation.<sup>19</sup> This is not Joyce's privilege, although writing on Joyce-inspired works from a Joycean perspective has so far left this aspect somewhat underrepresented.

In relation to Joyce studies, I need to echo Derrida's sentiments of gratitude and unbelief at the openness within this field to intrusions of such "outsiders"<sup>20</sup> as myself. Looking at literature from an art-historical perspective, I have, not surprisingly, found helpful the works of authors like Mieke Bal, Peter Bürger, W.J.T. Mitchell and Georges Didi-Huberman, who have more than a fleeting interest in textual analysis (and often a past career in literary studies). The topic situates itself within the realm of word and image studies. I do not, however, apply a particular theory about the relationship between these two fields – which are not, I hasten to add, binary opposites.<sup>21</sup> Rather, I wish to show how artists keep renegotiating that relationship. Thus the works of art inspired by Joyce take centre stage here in their response-enticing phenomenology.

A history of Joyce's reception in the visual arts will emerge, not only showing how individual artists have reacted to the writer, but how these reactions are to be placed within the history of art at any given time over nearly one hundred years. It is my argument that artistic readings of Joyce have been instrumental in shaping aesthetic norms and the course of art-historical development. Therefore, I will not stop short at

identifying a Joycean iconography, but aim to extend my argument's scope to an iconology of the field.<sup>22</sup> In all this, the current study can hope to go only a part of the way towards charting relatively new ground. The field is vast. New and continued research will remain a necessity.

This study initially follows a broadly chronological path, investigating Joyce as a visual artist, possible reciprocal influences and early responses. Some of the more traditional illustrations and portraits will be discussed, followed by a more complex argument in relation to how artists have identified with Joyce and associated him with shifting, exiled, "dislocated" identities. Joyce's position in the debate between formalism and content, Modernism and Conceptual art in the 1960s concludes the first part.

A Joycean materiality in art is the complex theme that introduces the second part of this study, where issues arising from Joyce's work which have been of particular interest to present-day artists will feature prominently. These include time, flow, book objects, literary sites as art spaces, tradition through Joyce, the writer's canonicity and notoriety, popular culture, research as artistic strategy and "extensions" of Joyce's works into current modes of (artists') thought. An attempt at tracing some of the increasingly fugitive clusters and indirect appearances of Joyce in art concludes this study.



