

What Have We Inherited? – James Elkins

The book you have just read is a prodigious piece of scholarship, a resourceful and energetic attempt to encompass the unencompassable. It does not need an ending because it can never have one: and so I offer these words not as a postscript but as an envoi – something to bear along as you think back on the book and ponder what it says about history and possibilities for the present.

Let me start at a point that may seem diametrically different from the book's perspective but is, at the same time, wholly compatible with it: let me posit that Joyce was, by many measures, an archetypically non-visual artist. I say this in full gratitude for what Lerm Hayes has done in this book. The *Fluviana*, among many examples, are testimony to Joyce's quirky and intriguing sense of the visual. His picture of Cork framed in cork was an exact gesture in its day, and even now it could sell as a neo-Surrealist tourist item. And yet ... even aside from the debatable evidence provided by Joyce's pedestrian taste in painting (cousin to his penchant for conservative music) and his increasingly blurred eyesight, there is the simple monumental evidence of his perfect verbal pitch and his inexhaustible capacity to be mesmerized by even the stupidest wordplays. There have been attempts to show affinities between Joyce's styles and visual arts movements, including Cubism and Pre-Raphaelitism, and it has been said that Joyce is fundamentally, obscurely, or deeply visual after all or in spite of everything he wrote. The books themselves should be enough to contradict those efforts. In this sense Joyce is obdurately non-visual, repeatedly blind to visual experience and visual art.

In the twenty-first century it does not need to be said that no one can be anything other than blind to visuality that purports to be beyond words or outside language. We are necessarily caught in language, except to say that the visual is an example of experience that we do not know how to write, name, or articulate. I say this just to cross my "t"s, and to dot by "i"s. I'll add that disclaimers have in themselves no power to alter those facts, whether we choose to write on as if nothing prevents us from capturing the visual – Nabokov, for example, can lull a reader into thinking that words can conjure the facts of the world – or choose, rather, to write in full and exquisite attentiveness to the skin of words and their power over all sense – as, for example, in William Gass' more tortured meditations. That is my academically minded disclaimer. Given it, I want to ask three questions.

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The first: What does it mean when a country has, as its pre-eminent modern artist, a person so numbed to the testimony of the eyes? What can a contemporary Irish Modernist (or postmodernist – this is not the place to distinguish between them) do with a legacy so word-bound, so sunken into sentences and stories?

I came to Ireland for the first time in 1993, and in the decade since then I have changed in many ways: but strangely, my sense of Joyce has not. Before I visited Ireland, I already had the requisite two or three more or less heavily annotated copies of *Finnegans Wake*, along with Roland McHugh's book and some photocopies from the *Wake Newsletter*. I had already been trying to read *Finnegans Wake* for twenty-odd years, in the patchy way that I take it the book asks to be read. It had already grown in my imagination to the status of an inconstant companion; and yet it was nearly always disconnected from my work as an art historian. It had almost nothing to do with my teaching or reading, except that it had everything to do with my teaching and reading. The book was like an enormous sullen parasite, clinging to everything I taught without ever speaking, attaching itself to whatever I wrote without ever contributing as much as a footnote.

Mia Lerm Hayes's book presses hard on the strangeness of that disconnection. She is very careful about the putative parallels between Joyce and visual art. She is loath to subscribe to even the most tempting affinities; she prefers to keep to facts and let the suggestive links lie. If she had been the kind of historian who rushes to propose yet another bridge between Joyce's universe and, say, Giacometti's, then my task as a reader would be that much simpler. I could then say: Just as I thought, the links are under stress, held in place by special pleading; Joyce's world really was different from the worlds of visual Modernism.

The problem is that Lerm Hayes's recalcitrance makes many of the parallels that much more tempting. Again and again she shows that the desire to make connections between visual art and Joyce's books comes from deeply felt affinities between the texts and fundamental concepts of (post)modernist visual art. Lerm Hayes has led me to think repeatedly of the oddity of finding *Finnegans Wake* and *Ulysses* everywhere in my thoughts and nowhere in my scholarship.

Let me propose some inexact parallels. Consider the visual models that were available to twentieth-century Irish artists when they looked to their past. There have been enough attempts to bring manuscripts like the Book of Kells into Modernism to fill another book this size. Irish artists have also looked further back in time, and made works that play off medieval

objects – daggers, sheela-na-gigs, the Moylough Belt Shrine, the Tara Brooch. Patrick Ireland has even made works that take the Ogham script as a kind of tabula rasa of Irish culture, remade for the present.

These experiments are relevant because they are examples of artists trying hard to find something viable in their past. (The French have it easy by comparison. With a continuous history of visual art from Poussin to Manet, and a strong tradition of early Modernism, their artists have less need to rummage in the deeper past.) Irish medieval culture and pre-history are not exactly straightforward precedents for current art practice: they aren't an immediately useable treasury of visual practices. After all, what kind of current visual culture can be built out of small gold artefacts, myopically entwined medieval illuminations, and notches cut in stones?

As in the case of Joyce, there have been many brilliant answers, and the conversation between present and past is ongoing. (Not to say that everything is unusable: the gold boat from the Broighter Hoard seems suspiciously postmodern.) Yet it is crucial not to lose sight of the fact that Joyce can be just as hard to *use* as the little spirals and swirls of the *chi-rho* page.

Lerm Hayes's book is perfectly placed to force these questions of Joyce's place in contemporary visual culture. She does what so very few art historians dare to do: she puts hundreds of sharply focused facts in place of the usual diffuse claims about Joyce's importance. This is exemplary scholarship, because it offers so much to argue with. She refuses to be limited by the neutrality that is so often found in histories of reception, and she is not shy about criticizing less successful works. Of Mimmo Paladino's etchings for *Ulysses*, she writes acerbically:

I am not sure, however, about the ever-present gold leaf. It is too reverential, stressing the preciousness (and market value) that such a limited or special edition commands. These implications run counter to Joyce's less commercially oriented messages – and to Paladino's own background within Italian Arte Povera. Furthermore [...] there is too much sameness about these illustrations. A commentary on Joyce's stylistic multiplicity is not in evidence.

I find this absolutely refreshing in historical scholarship. The assumptions are there to be read and debated. Does it matter if an artist mistakes another's ideas about commercialism? And if an artist contradicts himself, is that a reason to doubt the work's value? Is "sameness" a problem – especially given the legacy of Minimalism and *support/surface*? This is criticism at its best, mingled with history, and not letting history have the last word.

Lerm Hayes is also inventive about the *kinds* of influence Joyce has had, from strict quotation and mimetic reconstruction to intellectual

history. That flexibility takes this book well beyond exhibitions that may seem superficially like it, such as one on the influence of Albrecht Dürer, which was confined entirely to iconographic borrowings. Lerm Hayes's method could be called post-iconographic: it retains the precision of iconography without the commitment to just certain kinds of influence. Echoes of Joyce are like echoes of science: they are everywhere, even if most artists don't acknowledge them or even think about them. Artworks that refer to relativity, for example, have been exhaustively studied, but what about the groundswell of works done in the wake of modern physics – works impossible to imagine without it, but silent about their allegiances? It's the same problem with Joyce, and it demands flexibility.

This book shows, once and for all, *exactly* what artists have made of Joyce. It is then up to all of us to decide what kind of heritage that is. My own sense of it is that – despite the enormous range of works inspired by Joyce, and despite the fact that Joyce certainly (as Lerm Hayes says) “played a seminal role in the worldviews of those who led the rediscovery of Duchamp in the 1960s,” – Joyce is fundamentally, when the account books are filled and closed, an enormous problem for working artists.

Joyce's presence in the cultural landscape of Ireland is not similar to, say, Alfred Döblin's in Germany, Raymond Roussel's in France, or William Faulkner's in America. Those writers were engaged on specific projects, with definable boundaries of style, place, and subject. Joyce's universalism is immeasurably different. What can modern visual art mean or be when it appears that its every idea is foreshadowed by *Finnegans Wake*; not only foreshadowed but overwhelmed, bested, parodied, forgotten, revived and said so hopelessly much better than it ever has been by the best scholars of visual art? What is postmodernism when its founding moment is no longer the Rauschenberg of the collages or the Warhol of the *Brillo Boxes* but a book that is not on any first-year art history reading list – a book published when Rauschenberg was fourteen years old and Warhol only eleven? The enormous Joyce, the useless Joyce: these are two sides of a truly monstrous inheritance.

It is one of the great virtues of *Joyce in Art* that it raises so many questions, and provides the evidence necessary to debate them. I will mention just two more, which I have found it helpful to keep in mind while pondering this excellent book.

What models of influence might capture Joyce's heritage? The profusion of subheadings in this book suggests there are other ways to arrange the material. When I was reading, I thought several times about Harold Bloom's model of influence, in which a powerful work demands powerful

misreading. If that were the model, how would Joyce's heritage appear? Lerm Hayes makes liberal use of Mieke Bal's texts, but it could be argued that she does not go as far as Bal in embracing all kinds of "pre-posterous" influence: works "influenced" by Joyce but done before him; works that scatter Joyce and therefore appear as anti-Joycean; works that attempt to preserve him through scholarship instead of art, such as this book. And then there is the ultimate possibility: that, instead of Bal and other theorists, it might have been possible to appeal only to Joyce himself for models of strong and weak interpretation. Lerm Hayes notes that Gereon Inger's rubber stamps are "playful and humorous" like Joyce's texts, and also "irreverent" in their use of sources. Joyce's own writing could readily provide the (very postmodern!) theoretical framework for the evaluation and ordering of Lerm Hayes's examples.

What kind of postmodernism does this project conjure? Necessarily, this book concentrates on examples of influence, and not on the history of those examples outside of their relevance to Joyce. "Gesture, 'high'/'low', universality, kitsch, materiality, and appropriation", to sample some of the book's headings, all have their histories, some of which Lerm Hayes mentions. Aligning the reception of Joyce with any of them means aligning him with particular ways of understanding Modernism and postmodernism. The significance of Joyce's interest in typography, for example, is described with the help of Rosalind Krauss's theory of the Modernist grid. The connection is provocative, because it would link Joyce to an American-inspired kind of postmodernism that has so far not often acknowledged him. Materiality, another category, also has its history, which goes back through some French writing (Hubert Damisch, Gaston Bachelard) to Claude Lévi-Strauss. Connecting Joyce to materiality in that sense would bring him into a different stream of thinking about Modernism. Joyce's anti-transcendentalism is another such opportunity. The literature about Modernism and anti-transcendence is vast, and the link to Matisse's chapel in Vence would be problematic to a hard-line Modernist. "High"/"low", another of Lerm Hayes's categories, has also been discussed in various contexts, some of which would deny the dichotomy altogether. Lerm Hayes knows these genealogies, and tracing them is not her purpose. But for me, the book is at its most fascinating when it lets us ponder Joyce's affinities.

When the dust has settled a bit more – say, in another fifty years – what parts of visual art will own Joyce, and what parts will work by disavowing him? Where will Modernism's most troublesome inheritance finally come to rest?

Notes

To facilitate orientation, page numbers given at the tops of the following pages refer to the locations in the text where the notes originate.

- 1 Fritz Senn. "Sequential Close-Ups in Joyce's *Ulysses*". *Modes of Narrative: Approaches to American, Canadian and British Fiction, Presented to Helmut Bonheim*. (Würzburg 1990), p. 255.
- 2 Jürgen Klauke. *Stephen Heros* [sic.]. Exhib. cat. Gallerie Hermeyer Munich. (Munich without year [1992?]). Mentioning Joyce in an exhibiton title can also be meaningless when it relates to a librarian's mixum gatherum of books – by no means concentrated on Joyce: Sarah Mahurter's *Joyce's Typewriter*. Sarah Mahurter, Susan Johanknecht. "The Birth of an Exhibition". *Art Libraries Journal*, vol. 25, no. 1 (2000), pp. 33-36. It is not surprising that artists predominantly engaged with "Joycean" work have chosen to group their work under Joycean themes. Examples are: John Hart. *Hart's Camden Exhibition*. Exhibi. cat. Camden Arts Centre London: 15 June-13 July 1975. (London 1975). Heather Ryan Kelley's *This the Way to the Museyroom*, Abercrombie Gallery, McNeese State University, LA, October 2003 and Susan Weil's *Ear's Eye for James Joyce* at the Sundam Tagore Gallery, New York, September 2003.
- 3 Studio 9, near the James Joyce Cultural Centre, opened its doors on 16 June 2003 with a specially created Bloomsday group show. The Bank of Ireland Arts Centre showed Roger Cumiskey's material that June. Both venues are participating again in 2004. Opened in 2004, 15 Usher's Island, Joyce's house of "The Dead" is another Joycean exhibition venue. It hosted the Australian artist Robert Jacks for its inaugural show.
- 4 For the ninetieth Bloomsday, several artists joined forces for a Bloomsday celebratory exhibition in Fort Worth, Texas. I thank Seán Sills, National College of Art & Design, Dublin, for the information. Ten years later, he set an assignment for students at NCAD to create prints on the episodes of *Ulysses*.
- 5 *A way a lone a last a loved a long the: Dorothy Cross, Rita Duffy, Katarina Maguire, Paul Seawright*. Exhib. cat. muzej suvreme umjenosti Zagreb: 17 December 2000-21 January 2001. Zagreb 2000.
- 6 Further afield but for the same event, the Belvedere, Atelier Augarten in Vienna is holding an exhibition of commissioned work by artists, including Franz West, Lawrence Weiner and Jonathan Monk. It is entitled *Ulysses*.
- 7 Among other planned events is Susan Sakash's *Wandering Rocks/Revolving Doors* project that is

- organized remotely from Panama and involves twenty internationally based artists, who will create work in Dublin's public spaces in reaction to the nineteen sections of "Wandering Rocks". Danny McCarthy has proposed a sound installation to the Crawford Gallery, Cork, based on Joyce's 1924 readings of passages from his works.
- 8 Archie K. Loss. *Joyce's Visible Art: The Work of Joyce and the Visual Arts, 1904-1922*. (Ann Arbor, Michigan 1984). Authors interested in the broad field of Joyce's inspiration by visual art – i.e. not the path followed here – are Archie K. Loss, Hugh Kenner and Jo-Anna Isaak, all with an interest in Cubism. Jo-Anna Isaak. "James Joyce and the Cubist Es-thetic". *Mosaic*, vol. 14 (1981), pp. 61-90. Hugh Kenner. "The Cubist Portrait". *Approaches to Joyce's Portrait: Ten Essays*. Thomas F. Staley, Bernard Benstock (eds). (Pittsburgh 1976), pp. 171-84. Loss. "Ulysses, Cubism, and MTV". *Pedagogy, Praxis, Ulysses: Using Joyce's Text to Transform the Classroom*. Robert Newman (ed.). (Ann Arbor 1996), pp. 195-205. Wendy Steiner then rebuts the Cubism analogy. Wendy Steiner. *The Colors of Rhetoric: Problems in the Relation between Modern Literature and Painting*. (Chicago, London 1982), p. 179. Stylistic comparisons between literature and visual art should be approached with care from both directions. See, for example, Daniel R. Schwarz. *Re-configuring Modernism: Explorations in the Relationship between Modern Art and Modern Literature*. (New York 1997).
- 9 Among the few directly relevant essays are: Evan R. Firestone. "James Joyce and the First Generation New York School". *Arts Magazine*, vol. 56, no. 10, 1982, pp. 116-21.
- Marcelin Pleynet. "Art and Literature: Robert Motherwell's *Riverrun*". *Interpreting Contemporary Art*. Stephen Bann, William Allen (eds). (London 1991), pp. 11-26. And Sarat Maharaj. "'Transubstantiation': Typotranslating the *Green Box*". *The Duchamp Effect: Essays, Interviews, Round Table*. Martha Buskirk, Mignon Nixon (eds). An OCTO-BER Book. (Cambridge Mass., London 1996), pp. 60-92. Art historians like Dirk Teuber have sometimes mentioned Joyce in exhibition catalogue essays. Nathan Halper, Vicki Mahaffey, Fritz Senn and others have, as Joyce scholars, contributed to such catalogues.
- 10 Göran Hermerén. *Influence in Art and Literature*. (Princeton, New Jersey 1975).
- 11 The Zurich exhibition catalogue to which I had the pleasure of contributing: James Joyce "gedacht durch meine Augen" / "thought through my eyes". Ursula Zeller, Ruth Frehner, Hannes Vogel (eds). Exhib. cat. Strauhof, Zurich: 15 December 2000-04 February 2001. (Basel 2000). Fritz Senn. "Trans-medial Stereotypes in the 'Aeolus' Chapter of Joyce's *Ulysses*". *Word & Image Interactions: A Selection of Papers Given at the Second International Conference on Word and Image*. Universität Zürich: 27-31 August 1990. (Basel 1993), pp. 61-68.
- 12 Susanne Peters. *Wahrnehmung als Gestaltungsprinzip im Werk von James Joyce*. (Trier 1995). And Robert S. Ryf. *A New Approach to Joyce: The Portrait of the Artist as a Guidebook*. (Berkeley, Los Angeles 1962).
- 13 Mack Smith. *Literary Realism and the Ekphrastic Tradition*. (University Park, Pennsylvania 1995). And Florence Bianu. *Ekphrasis and Visuality in James Joyce's Prose*. Unpublished PhD thesis, University of Haifa 2000.
- 14 Mieke Bal. *Reading "Rembrandt": Beyond the Word-Image Opposition*. (Cambridge et al. 1991), p. 189.
- 15 Samuel Beckett. "Dante ... Bruno . Vico .. Joyce". *Our Exagmination round his Factification of Work in Progress*. Sylvia Beach (introduction). (London 1929), pp. 1-22, here p. 3.
- 16 Bal. *Reading Rembrandt*, pp. 26-27. Also Patrick Colm Hogan. *Joyce, Milton, and the Theory of Influence*. (Gainesville, Florida 1995), p. 40.
- 17 Hermerén. *Influence*, p. 321.
- 18 Jaques Derrida. *Of Spirit: Heidegger and the Question*. Geoffrey Bennington, Rachel Bowlby (transl.). (Chicago, London 1987).
- 19 Arnold Gehlen. *Zeit-Bilder: Zur Soziologie und Ästhetik der modernen Malerei*. 1960 (Frankfurt/M., Bonn 1965), p. 162.
- 20 Jaques Derrida. "Ulysses Gramophone: Hear Say Yes in Joyce". Idem. *Acts of Literature*. Derek Attridge (ed.). (New York 1992), p. 255.
- 21 On Joyce's retraction of Lessing's *Laocoon*, see Bianu. *Ekphrasis*, pp. 32-33.
- 22 My contribution to the Zurich Joyce Conference, 1996, was entitled "Towards a Joycean Iconology: James Joyce and Aby Warburg".

Chapter 1.1

- 1 If Joyce did indeed meet Man Ray at Mary Reynolds' open house (Bianu. *Ekphrasis*, p. 212), this

- would have been before her friendship with Marcel Duchamp, which began in July 1923.
- 2 James Joyce. *Finnegans Wake*. 1939 (London 1991), p. 293. In future, quoted within the text as customary (FW 293) with line numbers added if applicable.
 - 3 *James Joyce and Modernism: An Exhibit*. Heyward Ehrlich (ed.). Exhib. cat. Robeson Campus Center, The State University of New Jersey: 8-19 March 1982. (New Jersey 1982), p. 15.
 - 4 Milton Hebal depicts Joyce in a comparable fashion in his sculpture, which adorns Joyce's Zurich grave (Fluntern cemetery). On the possibility that Joyce may have known of or even been inspired by Rodin, see p. 369, n 128.
 - 5 There is a third photograph with that same backdrop. Joyce has his hands folded in his lap. This could be an allusion to the passive view of the artist expressed in *A Portrait*.
 - 6 For an insightful discussion of other portrait photographs of Joyce, especially Gisèle Freund's photo essay from 1938, see Maurizia Boscagli, Enda Duffy. "Joyce's Faces". *Marketing Modernisms: Self-Promotion, Canonization and Rereading*. Kevin J.H. Dettmar, Stephen Watt (eds). (Ann Arbor 1996), pp. 133-59.
 - 7 Morton P. Levitt. "Joyce and Vuillard: 'The Music of Painting'". *James Joyce Quarterly*, 30.3 (Spring 1993), p. 379.
 - 8 These exceptions concern Joyce's use of pictorial models. Influence would be too strong a word. Robert M. Polhemus argues convincingly for Joyce's use of Rembrandt's *Nightwatch* and qualifies the writer's liking for Vermeer's *View of Delft*. Robert M. Polhemus. "Painting from the Netherlands in *Finnegans Wake*". Paper given at the 1998 Joyce Conference in Rome (unpublished manuscript). Other visual sources include everything from the Book of Kells, cathedrals and their stained-glass windows to Aubrey Beardsley, Paul Klee and Jean/Hans Arp. For the last, see James S. Atherton. *The Books at the Wake: A Study in Literary Allusions in James Joyce's Finnegans Wake*. (London 1959), p. 52. They will become important here, only when there are possibilities for reciprocal inspiration or when artists seem to have been inspired by Joyce's use of visual material.
 - 9 Richard Ellmann. *James Joyce*. 1959 (Oxford, New York, Toronto, Melbourne 1983), p. 702. Joyce's remark about similarities in their methods can be explained with reference to Jack B. Yeats' term "chain thinking". Ira B. Nadel. "Joyce and Expressionism". *Journal of Modern Literature* 16 (Summer 1989), p. 144. While Joyce was certainly aware of the symbolic, psychological, heraldic effects of colour and used these in his books – J. Colm O'Sullivan. *Joyce's Use of Colors: Finnegans Wake & the Earlier Works*. (Ann Arbor 1987). Also Michael O'Shea. *Joyce and Heraldry*. (Albany, New York 1986). – he does not seem to have "composed" colour for visual effect, even if that would have pertained to the imagination rather than the eyes of the readers. He did use colour "conceptually" (or superstitiously) when it came to dressing in colours corresponding to the terms by which his eye complaints were referred to in German: "Green, grey and black were deeply personal colours to Joyce". *A Conceptual Guide to Finnegans Wake*. Michael H. Begnal, Fritz Senn (eds). (University Park, London 1974), p. 78. Joyce's book covers testify to this.
 - 10 This gained Joyce representation (despite his Irish origins) in the *Pen as Pencil* exhibition: Lawrence Durrell. *Pen as Pencil: Drawings and Paintings by British Authors*. Exhib. cat. Europalia – Great Britain. (Without place 1973).
 - 11 Ellmann. Joyce, p. 302.
 - 12 Examples are: Bianu. *Ekphrasis*. Ryf. *Approach*. Roy Gottfried. "Reading the Text of Ulysses, 'Reading' Other 'Texts': Representation and the Limits of Visual and Verbal Narratives". *Pedagogy, Praxis, Ulysses*, pp. 181-94. Loss. *Visible Art*. (Cubism). Maurice Beebe. "The *Portrait* as Portrait: Joyce and Impressionism". Zack Bowen (ed.). *Irish Renaissance Annual I*. (Newark 1980). (Impressionism). Claude Gandelman. "Joyce, Pre-Raphaelism, Art Nouveau: Pictorial Influences on *Finnegans Wake*". *Orbis Litterarum* 30 (1975), pp. 277-85. (Pre-Raphaelites).
 - 13 It would be helpful not to perpetuate the widespread but simplistic understanding that art is comprised solely of painting. The level on which Susanne Peters understands correspondences to painting, music, film and photography is more appropriate. She speaks about common concepts in relation to the broader field of perception between these and Joyce's work. Peters. *Wahrnehmung*, p. 20.
 - 14 James Joyce. "Fluviana". *transition*, no. 16/17 (Spring, Summer 1929), between pp. 296 and 297.
 - 15 Ellmann. *Joyce*, p. 603; Joyce arrived on 8 July 1928. In the late 1920s Joyce seems to have shown

- particular interest in the visual arts. In 1927 he had bought a reproduction of Vermeer's *View of Delft* and voiced an estimate on what he thought Picasso's earnings would be: Ellmann. *Joyce*, pp. 592, 594. In 1929 he bought Jack B. Yeats' *Porter Boats* and *Salmon Leap, Leixlip*.
- 16 I thank Raitenhaslach's *Heimattpfleger*, Wolfgang Hopfgartner, for his letter dated 16 June 2003. The same issue of *transition* contains on pp. 326-28 Eugene Jolas' description of "Salzachmuseum" and how Joyce "discovered" the photographs there. Pinzinger is not mentioned by name. See also Dougald McMillan. *transition: The History of a Literary Era 1927-1938*. (New York 1976), p. 192. Raitenhaslach is in Germany, over 50km north of Salzburg, a considerable journey even today.
- 17 I thank James Elkins for mentioning fifteenth century Nuremberg woodcuts.
- 18 On Joyce and *transition*, see also Alison Armstrong. "transition Years: James Joyce and Modernist Art". Susan Dick et al. (eds). *Omnium Gatherum: Essays for Richard Ellmann*. (Gerrards Cross 1989), pp. 351-59. Craig Monk. "Sound over Sight: James Joyce and Gertrude Stein in *transition*". *Re-Joyce: Text; Culture; Politics*. John Braunigan, Geoff Ward, Julian Wolfreys (eds). (Basingstoke, New York 1998), pp. 17-32.
- 19 A fact that has so far not attracted any attention in Joyce studies is the number of curators and museum directors who were Joyce's friends. They include Thomas Bodkin and Thomas MacGreevy, both sometime directors of the National Gallery of Ireland, and James Johnson Sweeney, later director of New York's Guggenheim Museum. Carola Giedion-Welcker and Sigfried Giedion were art and architecture historians respectively. The presence of Joyce's manuscripts in John Quinn's collection among much contemporary artwork should also be remembered (I thank Ecke Bonk for the reminder). While all this does not suggest that such contacts must have furthered an understanding of all the issues involved, it indicates that Joyce was most likely aware that placing artworks in certain contexts is a creative task that requires thought.
- 20 For Joyce's increasingly passive view of the artist, see Ian Crump. "Refining himself out of Existence: the Evolution of Joyce's Aesthetic Theory and the Drafts of *A Portrait*". *Joyce in Context*. Vincent J. Cheng, Timothy Martin (eds). (Cambridge 1992), pp. 223-40.
- 21 Frank Budgen. *James Joyce and the Making of Ulysses and Other Writings*. Clive Hart (introduction). (London, Oxford, Melbourne 1972), p. 176: "He was a great believer in his luck. What he needed would come to him."
- 22 Continuing the juxtaposition of Joyce's *Fluviana* with Brancusi's work in *transition*, it may be interesting to remark that Brancusi had created a sculpture for the blind, *La naissance de la monde*, in 1916. During his encounter with the nearly blind Joyce in 1929, he may well have shown him what looks like a marble egg. The *Fluviana* can be seen to resemble this sculpture vaguely in their proximity to shapes found in nature and in their smoothness.
- 23 See Maria Elisabeth Kronegger. *James Joyce and Associated Image Makers*. (New Haven 1968), p. 163.
- 24 He knew (of) many of those mentioned by Harald Szeemann in his *Gesamtkunstwerk* exhibition catalogue. *Der Hang zum Gesamtkunstwerk*. Harald Szeemann (ed.). Exhib. cat. Kunsthaus Zürich: 11 February-30 April 1983. (Aarau, Frankfurt/M. 1983).
- 25 Aside from the *Fluviana*, one of Joyce's clearest hints at pursuing a writerly practice that understands itself as artistic practice in general and expressly includes visual art is how open *A Portrait* is to our understanding of Stephen as a visual artist. Some of the central aims closest to Joyce's heart – the search for an international auxiliary language and the rise of the discipline of linguistics (see Armstrong. "transition Years") – can be said to find correspondences in visual art as an international "language".
- 26 Stella Steyn suggests that Joyce's reason for this was ignorance: *Stella Steyn: A retrospective view with an autobiographical memoir*. S.B. Kennedy (ed., intro.). Exhib. cat. Gorry Gallery Dublin: 26 October-9 November 1995. (Dublin 1995), pp. 16-17. The writer's admiration for William Blake, however, could suggest a meditated point of view. Gregg A. Hecimovich. "With pale Blake I write tinting-face": The Bounding Line of James Joyce's Aesthetic". *James Joyce Quarterly* 36.4 (Summer 1999), pp. 889-904.
- 27 Indeed, if the origins of the total work of art go back to Richard Wagner and his leitmotifs, another avenue exists for considering Joyce's interest in this complex and the creative eclecticism with which Joyce prided himself. Hermann Broch. *James Joyce und die Gegenwart*. 1936 (Frankfurt/M. 1972), p. 31. See Timothy Martin. *Joyce and Wagner: A Study of*

- Influence*. (Cambridge et al. 1991).
- 28 Jacques Aubert. "James Joyce? Ask me Another". Unpublished paper given at the James Joyce Summer School, Dublin, 13 July 1999.
- 29 David Freedberg. *The Power of Images: Studies in the History and Theory of Response*. (Chicago, London 1989), pp. 34-35. They also appear in Winkelmann's writings. I thank James Elkins for drawing my attention to this source.
- 30 In 1982, Pinzinger's son Hans provided Wolfgang Hopfgartner with titles for the over 50 objects, of which a summary photograph exists – grouped underneath the sign "Salzchmuseum". Joyce's "Head of Gazelle" is called "Forging Tongues of Schmiednatzl von der Ramsau" (my translation).
- 31 Dream imagery can be more properly considered as pertaining to sight than to language. Joyce was apparently aware of this objection to *Finnegans Wake's* procedure. Jacques Mercanton. "The Hours of James Joyce". *Portraits of the Artist in Exile: Recollections of James Joyce by Europeans*. Willard Potts (ed.). (Seattle, London 1979), p. 226. A "floating" visual work could have served to engage with this objection. See chapter 5.3.
- 32 Brassai: *Vom Surrealismus zum Informel*. Exhib. cat. Salzburger Landessammlungen Rupertinum: 21 May-10 July 1994. (Salzburg 1994), pp. 72-76: *Sculptures Involontaires* in collaboration with Salvador Dali. First published *Minotaure*, nos 3-4 (1933), p. 68.
- 33 This is where the two differ. Brassai's close-up range is an essential aspect of his images' contribution to Surrealism. See Rosalind E. Krauss. *The Originality of the Avant-Garde and Other Modernist Myths*. (Cambridge, Mass., London 1985), p. 115.
- 34 Ellmann, *Joyce*, p. 551.
- 35 Another earlier visual work by Joyce should be mentioned in this context. In 1914 he mounted, captioned and had framed three reproductions of sculptures by Ivan Mestrovic, exhibited at the Venice Biennial a year earlier. They depicted successively less attractive women and were used by Joyce to illustrate Helen of Troy's age in rebuttal of her illogically long-lasting beauty. See Ellmann. *Joyce*, p. 381. This is also an instance where Joyce appropriated visual material to complement and explain his writing.
- 36 Duchamp's *Fresh Widow* may be an example. This work consists of a scale-model French window, rendered "human" by means of polished black leather ("skin") panels in place of windowpanes. Marie-Dominique Garnier. "Joyce and Cork: of cities, barks and books." Unpublished paper given at the James Joyce Summer School, Dublin, July 2001. I thank its author for letting me have a copy. Here she argues among many other things that "the Cork pun is a visual substitute for Jacques Derrida's famous assertion, 'il n'y a pas de hors-texte'".
- 37 Carola Giedion-Welcker. "Interview, Dublin 15 June 1973". *Yeats, Joyce, and Beckett: New Light on Three Modern Irish Writers*. Kathleen McGregory, John Unterecker (eds). (Lewisburg, London 1976), pp. 110-17. Thomas E. Connolly. "Home is Where the Art Is: The Joyce Family Gallery". *James Joyce Quarterly*, 20.1 (1982), pp. 11-32. Joyce also knew much about public monuments in Dublin and included these artworks prominently in his writings. Anne Fogarty. "We wont have room in the kirkeyaard': Monuments and Memory in Joyce." Unpublished paper given at the Joyce Summer School, Dublin, 12 July 1999.
- 38 Corinna del Greco Lobner. "James Joyce and Italian Futurism". *Irish University Review: A Journal of Irish Studies* 15.1 (Spring 1985), pp. 73-92. John McCourt. *The Years of Bloom: James Joyce in Trieste 1904-1920*. (Dublin 2000), chapter 4.
- 39 James Joyce. *The Critical Writings*. Ellsworth Mason, Richard Ellmann (eds). (London 1959), p. 146.
- 40 *Ibid.* 145. Even according to his early criteria, photography can be art.
- 41 Joyce later commented aptly on the futility of asking whether something was inside or outside the realm of art or literature. Ellmann. *Joyce*, p. 702. See also Timothy W. Bartel. "Appreciation of Dickie's Definition of Art". *British Journal of Aesthetics* 19.1 (1979), p. 51.
- 42 Jo Anna Isaak, "Joyce and the Cubist Esthetic", p. 62. Corinna del Greco Lobner. "James Joyce and Italian Futurism", p. 73.
- 43 Steyn. *Retrospective*, p. 17.
- 44 Rosalind E. Krauss. *Passages in Modern Sculpture*. (London 1977), pp. 213-18.
- 45 Carol Shloss. "Lashing Out". *James Joyce Bloomsday Magazine* (May 2003), pp. 38-39. If Joyce suited Calder as well cannot be determined at present. The Calder Foundation, New York, did not give me access to their archives. Sandy Rower from the Foundation merely told me in February 2003 that "Calder was not specifically inspired by Joyce, but

there is a work entitled *Portrait of the Artist as a Young Man*. Originally, this was a *Self-portrait* [whose title he] changed as a joke [sic].”

Chapter 1.2

- 1 He set lines from *Finnegans Wake* to music as early as the late 1940s. John Cage. *The Wonderful Widow of Eighteen Springs*. (New York, London, Frankfurt 1961).
- 2 See my contribution to *Joycesight: Nove artisti irlandesi per James Joyce*. Patricia Noone (ed.). Exhib. cat. Galeria d'Arte Moderna Trieste: 1-10 June 1998. (Without place 1998), pp. 16-18, here 17-18. Unfortunately, the footnotes were omitted from this essay.
- 3 www.davidsongalleries.com/artists/milton/milton_ministry.html. December 2003. This page includes an artist's statement.
- 4 See Jo Anna Isaak. *The Ruin of Representation in Modernist Art and Texts*. (Ann Arbor 1986), p. 7.
- 5 Quoted in *The Appletree Yearbook 1998: Work from the Ulster Museum and the National Gallery of Ireland*. (Belfast 1998), n.p. [November 1998]. The reference to Manfield is to shoemakers and shoe-shops.
- 6 Together with grey: O'Sullivan. *Colors*, pp. 4, onwards.
- 7 Hart in Budgen. *Joyce and the Making of Ulysses*, p. IX.
- 8 Nathan Halper, Sidney Geist. "Joyce and Brancusi: The Brancusi Portrait (what it meant to Joyce)". *Joyce & Paris: 1902.....1920-1940.....1975: Papers from the Fifth International James Joyce Symposium*. Jacques Aubert, Marie Jolas (eds). 2 vols. (Paris 1975), p. 71.
- 9 Robert Scholes. "In the Brothel of Modernism: Picasso and Joyce". Idem. *In Search of James Joyce*. (Urbana, Chicago 1992), pp. 178-207.
- 10 Ellmann. *Joyce*, p. 594.
- 11 Ibid., p. 614.
- 12 Giedion-Welcker. "Interview", p. 112.
- 13 Max Halperen. "Neither Fish nor Flesh: Joyce and Picasso". *New Alliances in Joyce Studies: "When it's Aped to Foul a Delfian"*. Bonnie Kime Scott (ed.). (Newark, London, Toronto 1988), pp. 93-101. Isaak. "Joyce and the Cubist Esthetic", p. 68. See Heinz Brüggemann. "Bewegtes Sehen und literarisches Verfahren: James Joyces *Ulysses* und der Kubismus". *Neue Rundschau* 3 (1991), pp. 146-59.
- 14 Steiner. *Colors*, p. 183.
- 15 Ibid.
- 16 Julia Kristeva quoted in Isaak. "Joyce and the Cubist", p. 73.
- 17 Ibid., p. 88.
- 18 See Jo Anna Isaak. *Ruin of Representation*, p. 3.
- 19 FW 414.14-419.10.
- 20 Wyndham Lewis. *Time and Western Man*. 1927 (Boston 1957), p. 112.
- 21 Wyndham Lewis was an eclectic, contradictory figure, who described himself as "one of those portmanteau-men of the Italian Renaissance" Isaak. *Ruin*, p. 6.
- 22 Quoted in Peter J. de Voogd. "James Joyce, Wyndham Lewis, and the Mediatization of Word and Image". *Joyce, Modernity and its Mediation*. Christine van Boheemen (ed.). *European Joyce Studies* 1. (Amsterdam, Atlanta 1989), p. 123.
- 23 Lewis. *Time and Western Man*, p. 113.
- 24 Thus, I cannot agree with Peter de Voogd when he attests that Joyce and Wyndham Lewis had identical aims: "in trying to go beyond their art, both overreached, both ultimately failed, and for a very similar reason. You just can't mediatize word and image." de Voogd. "Mediatization". *Joyce, Modernity*, p. 125. For a balanced explanation of Joyce's location in the time and space wars, see A. Walton Litz. "Ulysses and Its Audience". *James Joyce: The Centennial Symposium*. Morris Beja et al. (eds). (Urbana, Chicago 1986), p. 224.
- 25 Lewis. *Time and Western Man*, p. 89.
- 26 Halper, Geist. "Joyce and Brancusi", p. 70.
- 27 James Joyce. *Selected Letters of James Joyce*. Richard Ellmann (ed.). (London 1975), p. 340. It may be interesting to note that the figurative drawing first submitted was loaned to the Guggenheim Museum by Mrs. Marcel Duchamp for Brancusi's exhibition there in 1955.
- 28 This could refer to the expanding spiral, but is probably a misunderstanding of *poseur*, the sitter. Ellmann. *Joyce*, p. 614.
- 29 *Territorium Artis*. Exhib. cat. Kunst- und Ausstellungshalle der Bundesrepublik Deutschland: 19 June-20 September 1992. (Bonn 1992), pp. 42-43. See also Carola Giedion-Welcker. *Constantin Brancusi: 1876-1957*. (Basel, Stuttgart 1958), p. 198 (with illustration). Giedion-Welcker first visited Brancusi's studio in 1928. Ezra Pound introduced Joyce to Brancusi.

- 30 Friedrich Teja Bach. *Constantin Brancusi: Metamorphosen plastischer Form*. (Cologne 1987), p. 259. My translation.
- 31 There is a possibility that the Euclidean diagram Joyce used in the “Nightless” (p. 293) in the *Wake* could be related to the modules of these *Endless Columns*. Giedion-Welcker. *Brancusi*, p. 35.
- 32 The photographs of this space published beside the *Fluviana*, however, do not show this work, since they had already been taken around 1923. Maybe Joyce had hoped for more recent images to appear. Some of them can be seen in *Constantin Brancusi: 1876-1957*. Exhib. cat. Centre Georges Pompidou, Grande Galerie: 14 April-21 August 1995. (Paris 1995), pp. 345, 353, 354, 355, 359.
- 33 Bach. *Brancusi*, ill. 324.
- 34 These seem to have to do with the *Endless Column*'s modules, as well as maybe the year rings of wood, a favourite material. Adjacent to the self-portrait (Ibid.), Bach illustrates the Joyce portrait, without, however, making a clear connection in the text.
- 35 Joyce called it “whirligig” in a letter dated 30 July 1929. James Joyce. *Letters*. 3 vols. Stuart Gilbert, Richard Ellmann (eds). (New York 1966), vol. 1, p. 284. Brancusi describes it as “A few geometric scrawls”. Bach. *Brancusi*, p. 387. Bach goes on to say that the *Symbol* indeed meant more to Brancusi than that.
- 36 “But Joyce did not call it nonsense – he took it quite seriously, which amused me even then.” Steyn. *Retrospective*, p. 15.
- 37 For an illustration, see Bach. *Brancusi*, p. 202.
- 38 Halper, Geist. “Joyce and Brancusi”.
- 39 Friedrich Teja Bach has not found a conclusive answer, but suspects the letters to relate to geometry, maybe Poincaré (p. 387). There are two very similar drawings with slightly different letter combinations. Brancusi executed six Joyce portrait drawings.
- Bach finds five and illustrates three: the completed *Symbol*, the wavy brush drawing with three sets of capital letters and a simple, quite abstracted but figurative profile drawing, which would be the one first submitted. (pp. 202, 345). Pontus Hulten et al. illustrate three more: a study for the drawing in profile, an *en face* portrait with thick spectacles, allowing only two curved lines spanning the circle of the lenses to be seen, and finally a relatively crude version of the *Symbol* with two sets of letter combinations. Pontus Hulten, Natalia Dumitresco, Alexandre Istrati. *Brancusi*. (Stuttgart 1986), p. 190. Five drawings and the copper and cardboard relief are listed in Richard M. Kain, Alan M. Cohn. “Additional Joyce Portraits”. *James Joyce Quarterly* 13 (1976), pp. 216-17.
- 40 Halper, Geist. “Joyce and Brancusi”, p. 75.
- 41 Brancusi once remarked to an American sculptor, holding a stick: “You see, this is a tree. It is also a sculpture, but still a ‘tree’”. Bach. *Brancusi*, p. 204. My translation. See also *Constantin Brancusi*. Centre Pompidou, p. 378: a photo (Ph835) of a branch in the shape of a crocodile.
- 42 This was in the mid-1920s, after which time Duchamp supported himself financially by selling off one Brancusi work after the other. He, however, also promoted the sculptor's work by organizing Brancusi exhibitions in the United States. I thank Jeanne Haunschild and Ecke Bonk for their reminders. John Quinn collected Joyce's manuscripts and was photographed with the writer in 1923.
- 43 Jeanne Haunschild. “Parallel Lives – Sister Arts: James Joyce and Marcel Duchamp”. Unpublished typescript, 1988. Archie K. Loss refers to Duchamp on the concluding pages of his *Joyce's Visible Art*, pp. 64-65.
- 44 See Sidney Feshbach. “Marcel Duchamp or Being Taken for a Ride: Duchamp was a Cubist, A Mechanomorphist, a Dadaist, a Surrealist, a Conceptualist, a Modernist, a Post-Modernist – and None of the Above”. *James Joyce Quarterly* 26.4 (Summer 1989), p. 557. Rather than suggesting with this parallel any Duchamp influence on Joyce (“Given” appears in early notes on the *Large Glass*), both referred to the mathematical term.
- 45 Ibid. The most rewarding is: Maharaj. “Transubstantiation: Typotranslating the *Green Box*”. William Anastasi has published “Duchamp in the *Wake*”. www.toutfait.com. April 2003. Jeanne Haunschild. “Joyce and Duchamp: Arcadia Topped”. Unpublished typescript. Idem. “Parallel Lives”.
- 46 Arturo Schwarz. *The Complete Works of Marcel Duchamp*. Revised and expanded paperback edition, vol. 1. (New York 2000), no. 457.
- 47 I will not follow Florence Bianu, who proposes a causal relationship between (possible, it has to be said) meetings and general, unsubstantiated claims of their effect in the works (not only *Finnegans Wake*, but strangely also *Ulysses*): “It is known that Joyce met Duchamp, Man Ray, Breton, and

- El[o]uard at Mary Reynolds' nightly 'open house' encounters. Duchamp's Dadaist and Surrealist stance is pertinent in *Ulysses and the Wake*. Bianu. *Ekphrasis*, pp. 152-53.
- 48 Krauss. *Passages*, p. 76.
- 49 Hugh Edwards. *Surrealism and Its Affinities*. (Without place 1973), p. 96.
- 50 Ryerson Library catalogue: <http://ryerson.artic.edu/search-S4/t?SEARCH=ulysses>. Summer 2003. Hugh Edwards reads 391. Considering the fact that the used maps were originals, the likelihood is slim that Reynolds bound two copies.
- 51 I thank Ecke Bonk for the information.
- 52 Irene E. Hofmann. "Documents of Dada and Surrealism: Dada and Surrealist Journals in the Mary Reynolds Collection". www.artic.edu/reynolds/essays/hofmann.php, Summer 2003.
- 53 They include Picasso, Léger, Vlamincq, Severini, Miró, Delaunay, Chirico, Laurens, Lipchitz, Chagall, Derain, Brancusi, Ozenfant, Picabia, Le Corbusier, Hans Arp, Volland, Matisse, Braque, Rouault, Dufy, Masson and Man Ray himself. César Abin. *Leurs figures: 56 portraits d'artistes, critiques et marchands d'aujourd'hui*. Avec un commentaire de Maurice Regna. (Paris without date [1932?]).
- 54 McMillan. *Transition*, p. 193.
- 55 Desmond Harmsworth's caricatureish little drawing of Joyce doing his "spider dance", which Ellmann published beside Abin's (Ellmann. *Joyce*, ill. XLIX), on the other hand is light-hearted and fun, with no great artistic merit intended or required.
- 56 Giedion-Welcker. "Interview", p. 111.
- 57 Ibid.
- 58 The letter dates from 30 December 1930. Carola Giedion-Welcker. *Schriften 1926-1971*. (Cologne 1973), p. 500.
- 59 Giedion-Welcker. "Interview", pp. 110-11.
- 60 Joyce. *Letters*, vol. 3, p. 22.
- 61 Hans Richter. *Dada Art and Anti-Art*. (London 1965), p. 169. This is a far more measured approach than Bianu's, who asserts that "A definite Dadaist and Surrealist impact upon Joyce's visuality can be established."
- 62 Armstrong. "Transition Years", p. 359.
- 63 McMillan. *Transition*, p. 108.
- 64 Leonard Forster. "James Joyce, Dadaism, Surrealism and After". Idem. *The Poet's Tongues: Multilingualism in Literature*. (Cambridge, Otago, London 1970), pp. 84-85.
- 65 Giedion-Welcker. "Interview", pp. 110-11.
- 66 I agree with Annette S. Levitt when she states: "Joyce's art is most like that of the Surrealists in their growth beyond Dada: they were concerned not with destroying but with its revitalization" Annette S. Levitt. "Joyce and Surrealism (Abstract)". *Joyce & Paris*, pp. 126-27. Similarly, Surrealism as a movement has long been linked with Romanticism. Kronegger quotes Herbert Read's essay "Surrealism and the Romantic Principle". Kronegger. *Image Makers*, p. 164. "Joyce did not reject the Romantic inheritance; instead, in his own fashion, he tried to blend, accommodate and re-fashion it." Timothy Webb. "Planetary Music': James Joyce and the Romantic Example". *James Joyce & Modern Literature*. W.J. McCormack, Alistair Stead (eds). (London, Boston et al. 1982), p. 53.
- 67 It was the time also of Ernst's collaboration with Arp in literary production, complementing collages. See Dirk Teuber. "Max Ernst Lehrmittel". *Max Ernst in Köln: Die Rheinische Kunstszene bis 1922*. Wulf Herzogenrath (ed.). Exhib. cat. Kölner Kunstverein: 7 May-6 July 1980. (Cologne 1980), p. 220. One should also consider – for precedents of *portmanteau* words and corresponding pictorial approaches – Lautréamont's 1919 phrase, which the "surrealists were fond of quoting: 'as beautiful as the chance encounter of an umbrella and a sewing machine on a dissecting table'". Krauss. *Passages*, p. 123.
- 68 Barnett Newman. *Selected Writings and Interviews*. John P. O'Neill (ed.). (Berkeley 1992), p. 88.
- 69 Werner Spies. *Max Ernst: Collagen*. (Cologne 1974), pp. 29-30. Also *High & Low: Moderne Kunst und Trivialkultur*. Kirk Varnedoe, Adam Gopnik (eds). (Munich 1990), p. 193.
- 70 There are none of Joyce's works in Ernst's library. I thank Jürgen Pech for the information.
- 71 Joyce had a nodding acquaintance with Juan Miró, but apparently not more than that. I thank Enrique Juncosa for the information. Only Ernest Hemingway seemed to think that there was a correspondence between the works. Werner Spies. *Schnitt durch die Welt: Aufsätze zu Kunst und Literatur*. (Ostfildern-Ruit 1995), p. 196.
- 72 (FW 478.21). See Forster. "Joyce, Dadaism, Surrealism", pp. 84-85.
- 73 Carola Giedion-Welcker. "Einführung zu James Joyces *Ulysses*". James Joyce. *Ulysses*. Georg Goyert (transl.). (Zürich 1956), p. 821.

- 74 Carola Giedion-Welcker. "Meetings with Joyce". *Portrait of the Artist in Exile: Recollections of James Joyce by Europeans*. Willard Potts (ed.). (Seattle, London 1979), p. 266.
- 75 Ibid. pp. 271, 274.
- 76 He owned an early German edition in three volumes, an English edition and Joyce's *Portrait*. Annotations can no longer be verified, since Kirchner's library was sold at auction. I thank Roland Scotti of the Kirchner Museum in Davos for the information.
- 77 Nadel. "Joyce and Expressionism" rarely touches on visual art. The references to Jack B. Yeats and Oscar Kokoschka are interesting. Both their oeuvres include Impressionist aspects and, in comparison with Kirchner and other *Brücke* members, it is even doubtful that Yeats was an Expressionist. German Impressionism in the vein of Lovis Corinth seems to come closer to Yeats' style. Joyce learned about Kokoschka in 1913, when Dario de Tuoni lent him a monograph of plays and paintings by the artist. Joyce admired the portrait of Dr. August Forel, whose son would much later treat Lucia Joyce. Ibid., pp. 144, 146-47. See also Bianu. *Ekphrasis*, pp. 137-39.
- Bianu associates, sometimes wildly, Joyce's works with Expressionist artists, claiming a direct influence on Joyce by Kokoschka and viewing the writer as a precursor of Francis Bacon's work. She does not present any of the problematic issues that I touch upon in the following.
- 78 James Joyce. *A Portrait of the Artist as a Young Man*. 1916 (London 1990), p. 187. Cited in the text as "P", followed by the page number.
- 79 See S. L. Goldberg. "Art and Freedom: The Aesthetic of *Ulysses*". *elb* 24.1 (March 1957), pp. 63-64.
- 80 Umberto Eco. *The Aesthetics of Chaosmos: The Middle Ages of James Joyce*. The University of Tulsa Monograph Series 18. (Tulsa 1982). Michael Groden. "James Joyce and the Classical, Romantic, and Medieval Tempers". *James Joyce: New Glances*. Edward A. Kopper, Jr. (ed.). Modern British Literature Monograph Series 2. (Butler, Pennsylvania 1980), pp. 10-21.
- 81 James Joyce. *The Critical Writings*, p. 74.
- 82 *Aesthetics and Politics: Theodor Adorno, Walter Benjamin, Ernst Bloch, Bertolt Brecht, Georg Lukács*. With an Afterword by Frederic Jameson. (London, New York 1988).
- 83 See Jeremy Hawthorn. "*Ulysses*, Modernism, and Marxist Criticism". *Critical Essays on James Joyce's Ulysses*. Bernard Benstock (ed.). (Boston 1989), p. 267.
- 84 In film studies there is no such dearth of writing on Joyce-related work as in the other visual arts, which are what this study covers. I am aware of the impossibility at times of distinguishing between video work and film used by visual artists, as opposed to film-makers. The former is very much part of my scope, while, much to my regret, I am not a film historian.
- 85 Emily Tall. "Eisenstein on Joyce: Sergei Eisenstein's Lecture on James Joyce at the State Institute of Cinematography, November 1, 1934". *James Joyce Quarterly* 24.2 (Winter 1987), pp. 133-42. He had also lectured on Joyce outside of Russia (in London) in 1929.
- 86 Ellmann. *Joyce*, p. 654.
- 87 Ryf. "A New Approach", pp. 175-76.
- 88 See S.M. Eisenstein. *Selected Works: Writings, 1922-34*. Vol. 1: Richard Taylor (ed., transl.). (London, Bloomington, Indianapolis 1988). James Goodwin. "Eisenstein, Ecstasy, Joyce, and Hebraism". *Critical Inquiry* 26.3 (Spring 2000), pp. 529-57. Bazon Brock. "Gracehoppers, Beckett Beans on Toes: Eine generelle Einführung". *Ulysses: Ein Film von Werner Nekes*. Walter Schobert (ed.). (Cologne without year [1984?]), p. 234.
- 89 Quoted in: Tall. "Eisenstein on Joyce", p. 139.
- 90 Vincent Deane. "Looking after the Sense: Taking Stock of Joyce's English". *A COLLIDEORSCAPE of Joyce: Festschrift for Fritz Senn*. Ruth Frehner, Ursula Zeller (eds). Dublin 1998, p. 388.
- 91 Goodwin. "Eisenstein, Ecstasy", p. 540.
- 92 Quoted in Armstrong. "*transition* Years", p. 357.
- 93 Goodwin. "Eisenstein, Ecstasy", p. 540.
- 94 It is not necessary within the confines of this study to repeat what has been written and said about Joyce's use of photography. As a forgotten source see Martha Rosler Neufeld. "Mirrors and Photographs in James Joyce's *Ulysses*". *The November Review* 1.1 (November 1964), pp. 11-33.
- 95 László Moholy-Nagy. *Vision in Motion*. 1947 (Chicago 1961), pp. 341-50.
- 96 Richard Kostelanetz. "Dick Higgins (1938-1998)". *PAJ* no. 62 (1999), pp. 12-17.
- 97 This legacy entered art-historical practice with Alfred H. Barr's diagrams.
- 98 The Dadaists' "literary activities played an important role in the emergence of a more imaginative,

revitalized language, incorporating such different elements as typographical vagaries, dialect and slang. Gradually this approach, not always with a Dada label, gained force and many followers. It broke through the Chinese wall of conventions, as in the case of Joyce's *Finnegans Wake*, the genius of which is not denied by any earnest critic." Moholy-Nagy. *Vision in Motion*, p. 316.

- 99 Veit Loers. "Moholy-Nagy und die vierte Dimension". Über Moholy-Nagy: Ergebnisse aus dem Internationalen László Moholy-Nagy Symposium, Bielefeld 1995, zum 100. Geburtstag des Künstlers und Bauhauslehrers. Gottfried Jäger, Gudrun Wessing (eds). (Berlin 1997), pp. 157-62.
- 100 László Moholy-Nagy. Exhib. cat. Arts Council of Great Britain, ICA London: 12 January-10 February 1980. (London 1980), p. 19.
- 101 Ellmann. *Joyce*, p. 597.

Chapter 2.1

- 1 Irene A. Martyniuk. "Illustrating *Ulysses*, Illustrating Joyce". *Joycean Cultures/Culturing Joyces*. Vincent J. Cheng, Kimberly J. Devlin, Margot Norris (eds). (Newark, London 1998), p. 204.
- 2 Ibid., p. 203. She cites as one example for a "deliberate mixture of mimetic and nonmimetic" (Ibid., p. 207.) approach Frank Budgen's "Nausicaa" illustration, where objects are juxtaposed (Bloom, Gerty McDowell and the bat), which Joyce's text mentions in succession. Ibid., p. 210. I do not think that such *Nebeneinander*, as opposed to *Nacheinander*, substantially disturbs Budgen's mimetic approach.
- Martyniuk also tries to guess why a letter can be seen in Molly Bloom's hand in John Jones' *What a time you were, she said*. This has either similar reasons or it is an artist's wish to become more rather than less readable by including something that could be described as Molly's insignia on that morning.
- 3 Renée Riese Hubert. *Surrealism and the Book*. (Berkeley, Los Angeles, London 1988), pp. 4-5.
- 4 Margot Norris. *The Decentred Universe of Finnegans Wake: A Structuralist Analysis*. (Baltimore, London 1976), p. 3. Archie K. Loss summarizes that "In *Ulysses* as a whole the significant correspondences to the plastic arts are [...] not those of imagery but of technique". Loss. *Visible Art*, p. 39.

It is necessary to take into account (while not necessarily follow) some of the features of Joyce's works as well as his views. For example, if illustration in the traditional sense is akin to repetition in a visual medium, Joyce's central beliefs (following Friedrich Nietzsche and Giambattista Vico) are relevant that centre not on repetition but on a cyclical worldview where there is repetition with a difference. Such is the way in which Joyce himself used his sources and treated narrative and plot.

- 5 Maurice Beebe. "Joyce and Aquinas: The Theory of Aesthetics". *Philological Quarterly* 36.1 (January 1957), p. 27.
- 6 Martyniuk. "Illustrating *Ulysses*", p. 207. Julien Alberts expressed an untroubled, unashamed notion of himself as co-author in a double portrait with Joyce. The artist himself appears to be the (over-) confident half of the Siamese twin, not hesitating to face the viewer, while Joyce does not engage, but looks rather saddened and tight-lipped: a self-revelatory comment on the artist's *Bouquet of Blooms* from around 1970. See R.G. Collins. "Admiring a Bouquet of Blooms (Julien Alberts)". *Mosaic: A Journal for the Comparative Study of Literature and Ideas*. VI/1 (Autumn 1972), pp. 102-11.
- 7 That is indeed the mode of reception that an avant-garde artwork provokes. Peter Bürger. *Theorie der Avantgarde*. (Frankfurt/M. 1974), p. 109. There is indeed such a thing as a legitimate and a false Joyce illustration.
- 8 Bal. *Reading "Rembrandt"*, p. 188.
- 9 Ibid., pp. 216-17.
- 10 "[...] 'reading for the textual whole' versus 'reading for the realistic detail', we can begin to see this tension". Ibid. Bal continues: "unity versus fracturedness of the work and visual versus verbal modes of expression [...] do not overlap [...] neatly". Ibid..
- 11 If there is something wrong with iconography as a predominant practice, it is the dogmatic notion that a reference to models replaces reading of the image; instead, a reference to models should inform the reading". Ibid., p. 206. Consequently, Bal "would like to make a case for a double, differential reading, which juxtaposes the evoked [and] the narrated story, in order to let them interact and to let the tensions between the stories produce new meaning". Ibid., p. 207.
- 12 As the author writing most recently, Stephen Coppel summarizes the circumstances of the Matisse illustrations and quotes both Matisse and Joyce on

- the matter. Richard Hamilton. *Imaging James Joyce's Ulysses*. Introduction and commentaries by Stephen Coppel. Exhib. cat. The British Museum: 2 February-19 May 2002. (London 2002), pp. 16-17.
- 13 Willard Goodwin. "A Very Pretty Picture M. Matisse But You Must Not Call It Joyce': The Making of the Limited Editions Club *Ulysses*. With Lewis Daniel's Unpublished *Ulysses* Illustrations". *Joyce Studies Annual 1999*. Thomas F. Staley (ed.). (Austin 1999), p. 96.
 - 14 Matisse could have been added to the preceding chapter, along with the *Finnegans Wake* illustrator Stella Steyn, but, since it is unlikely that there was reciprocal inspiration between Joyce and Matisse, the illustrative aspects supersede.
 - 15 Ellmann. *Joyce*, p. 675. However, he also said that he was "doing something parallel to the writer, but in a somewhat decorative sense". Quoted in Goodwin. "Pretty Picture", pp. 94-95. See Joyce. *Letters*. Vol. III, pp. 314, 317, 332. See Shari Benstock. "The Double Image of Modernism: Matisse's Etchings for *Ulysses*". *Contemporary Literature* XXI.3 (1980), p. 452: "Matisse did not see himself as an illustrator for anyone - not even Joyce". Benstock also very rightly states that an expectation to see Dublin details in Matisse's designs reveals Joyce's unrealistic notions.
 - 16 Goodwin. "Pretty Picture", p. 95.
 - 17 He spent at least one night reading it, then received Stuart Gilbert's book on *Ulysses* and also consulted and received an introduction from Eugene Jolas. See *Ibid.*, p. 91. Gilbert's book focuses on stylistic multiplicity, motifs, and structure. He was to write an introduction for the Limited Editions Club *Ulysses* also along these lines.
 - 18 For their similar or different emphases in relation to the Homeric model, see Benstock. "Double Image", p. 455: "Joyce and Matisse are surprisingly of one mind in their artistic intent: they employ the classical backgrounds of their work as notation for, or mere inflection of, the present." And Pieter Bekker on Matisse. *James Joyce Broadsheet* 5 (1981), p. 1.
 - 19 Matisse writes: "These 6 plates are really the product of reactions of my mind before Joyce's work [...] James Joyce, who knows of the way I am illustrating his book, quite agrees with me on this". In Goodwin. "Pretty Picture", p. 95. Joyce, however did not remain as pleased as during the conversation with Matisse. He expressed his displeasure, combined with sadness about his daughter's state of health and the fact that such chances to illustrate and publish were not given to her. *Ibid.* p. 96.
 - 20 In Greek mythology, Paris is the abductor of Helen and thus responsible for the Trojan War. He appears in the *Iliad* and is thus Homeric. However, Shari Benstock could also be right in her assertion that these depict Calypso and her maids who found Odysseus. Homer does not specify their number. *The Judgment of Paris* would, I think, be quite an apt commentary on the posing on Sandymount Strand.
 - 21 See, for example, Matisse's reliefs of the backs of women, 1909-1930, Kunsthau Zurich. Another sign of the late Modernist location of that Limited Edition *Ulysses* project is that, as Edward L. Bishop rightly points out, "In little more than a decade, [...] *Ulysses* has gone from an avant-garde work of art to a status commodity. Edward L. Bishop. "Re-Covering *Ulysses*". Thomas F. Staley (ed.). *Joyce Studies Annual* 5 (1994), p. 41.
 - 22 Christopher Butler continues: "stylistic variation (which comes to a climax in the eighteen different styles [...] of Joyce's *Ulysses*." But he does not consider Matisse's illustrations of *Ulysses* in that light. Christopher Butler. *Early Modernism: Literature, Music and Painting in Europe 1900-1916*. (Oxford 1994), p. 29.
 - 23 This would include primary source material. Willard Goodwin's research into the history of the Limited Editions Club *Ulysses*, using the Macy Archive, is valuable.
 - 24 Willard Goodwin found them in the same Macy Archives at the Harry Ransom Humanities Research Center, Austin, Texas. Goodwin. "Pretty Picture", pp. 99-102.
 - 25 *Ibid.*, pp. 101-02. Gilbert continues: "Secondly, the illustrations are too satirical [...] The misshapen faces and projecting teeth are 'caricatural'. *Ulysses* is not a satire or a caricature [...] and its outlook is humane [...] *Ulysses* has as many aspects as life, and most people, I find, read into it their own personal views and limit its scope thereby [...] It is not, for instance, either pornographic or puritanical; Mr. Daniel's illustrations, however, rather suggest that it belongs to the former category." *Ibid.*
 - 26 Joyce's biographer Richard Ellmann pointed out to Hamilton that Bloom was not circumcized, as he had depicted him in the bath. Richard Hamilton. *Work in Progress: On Illustrations for James Joyce's*

- Ulysses*. Exhib. cat. Orchard Gallery, Derry: without dates. (Derry 1988), p.18.
- 27 The early uniformity of style even applied to his depictions of different states of consciousness, as in *He foresaw his pale body*, 1948. This includes doodles of body parts, something that can be described as thought forms, Bloom's interior monologue relating to a bath. This does not acknowledge, however, that the main motif, Bloom in the bath, is also a thought form, because Bloom never actually bathes in *Ulysses*. This fact would have needed to be acknowledged – even in the simple manner Budgen did, when depicting a hazy scene with lotus flowers in the bath water, which serve as pointers to abstraction or estrangement from a fictional reality.
- 28 Martyniuk, "Illustrating *Ulysses*", p. 214.
- 29 Hamilton himself and Stephen Coppel list some of them in the catalogue. Hamilton. *Imaging James Joyce's Ulysses*.
- 30 Richard Shiff. "Cézanne's physicality: the politics of touch". *The Language of Art History*. Salim Kemal, Ivan Gaskell (eds). (Cambridge et al. 1991), pp. 129-80.
- 31 Terry Eagleton. "Introduction". Hamilton, *Work in Progress*, p. 7.
- 32 Richard Hamilton. "Words on Images". Idem. *Imaging James Joyce's Ulysses*, p. 89.
- 33 They are also commentaries on Ireland's political situation in the 1980s through Hamilton's inclusion of work showing Raymond (Pious) McCartney, an IRA hunger-stiker in a Christ-like pose and entitled *The Citizen* (which follows the "Cyclops" episode in *Ulysses*), where Irish nationalism is clearly criticized. I cannot but concur with Brian McAvera in attesting a degree of naivety to Hamilton, who claimed that his *Citizen* was ambiguous. Brian McAvera. "Richard Hamilton, *Ulysses* and the Flaxman Factor". *ART monthly* 124 (March 1989), pp. 19-21. (See chapter 3.3). I thank Gavin Murphy for discussing Hamilton with me.
- 34 Robert Motherwell. *The Collected Writings of Robert Motherwell*. Stephanie Terenzio (ed.). (Berkeley, Los Angeles, London 1992), p. 149. Also *Robert Motherwell: A Dialogue with Literature*. Galerie Bernd Klüser (ed.). (Munich 2001), p. 18.
- 35 See Bernd Klüser. "Robert Motherwell and Literature: Notes on a Dialogue Between Image, Language and Creative Process". *Ibid.*, pp. 9-19.
- 36 That edition is not in the library kept at the Dedalus Foundation. "[...] some babysitter stole [it]" Mary Ann Caws. *Robert Motherwell: What Art Holds*. Interpretations in Art. (New York, Chichester 1996), p. 176. The Bodley Head edition, London 1960 is there, inscribed "Robert Motherwell London 1968. There are several annotations and underlinings, especially on pages in the low 300s and mid-400s. Motherwell bought another copy of *Ulysses* in 1986. He received a gift of the French translation in 1985. I thank the Dedalus Foundation, New York, for facilitating my research.
- 37 See Constance Glenn's text: Robert Motherwell. *The Dedalus Sketchbooks*. Constance and Jack Glenn (eds). (New York 1988), n.p. It was one of the artist's favourite exhibitions of his work. Klüser. *Motherwell and Literature*, p. 10.
- 38 Halper was more than that. He took over a gallery space with John Cuddihy from Motherwell's dealer Samuel Kootz in Provincetown, Massachusetts in the early 1950s. They called their venture the HCE Gallery "after themselves and the hero of Joyce's novel *Finnegan[.]s Wake*". Motherwell. *Collected Writings*, p. 266. See also the following pages with remarks by Motherwell on Halper. Halper's publications are in Motherwell's library (inscribed 1973 and from his wife in 1983).
- 39 See the lengthy interview: *Ibid.*, pp. 283 onwards. His publications are in the Dedalus Foundation, with inscriptions to the artist, mostly dating from 1988.
- 40 Klüser. *Motherwell and Literature*, p. 17.
- 41 Motherwell. *Collected Writings*, p. 289.
- 42 Robert Motherwell. "An Artist's Odyssey". *Art and Antiques* 1989, p. 75.
- 43 *Ibid.*, p. 74.
- 44 Klüser. *Motherwell and Literature*, p. 17.
- 45 Pleyner. "Art and Literature".
- 46 Annotations are carefully written into the text up to page nine. Thereafter, Motherwell wrote titles or short headlines at the beginning of chapters and books within *Finnegans Wake*, which suggests the use of secondary sources, either the *Skeleton Key*, which he bought in 1967 or Anthony Burgess' *Shorter Finnegans Wake*, purchased in 1966. Early acquisitions among secondary literature are Hugh Kenner's *Dublin's Joyce*, 1962, and Harry Levin's *Portable Joyce*, bought in 1964.
- 47 There are some twenty primary or secondary Joycean titles in Motherwell's estate.
- 48 Mimmo Paladino. *Ulysses: 16 June 1904*. Bernd Klüser (ed.). (Munich 1995), pp. 11-47. Also James

Joyce. *Ulysses*. Stephen James Joyce (preface), Jaques Aubert (introduction), etchings by Mimmo Paladino. The Folio Society London 1998.

49 Some further realistic and mimetic works should be introduced briefly.

Michael Beznal's Molly images could depict any nude. Stephan Frede. *Der Ulysses von James Joyce: Illustrationen anderer Künstler und eigene Arbeiten*. Unpublished thesis for the first State Exam in Art Education. (Nuremberg 1991), p. 15. Ernst Arnold Bauer is another artist who has sought to partake in *Ulysses*' notoriety and licentiousness by aligning Joyce's novel with his conventional drawings featuring many a bare-bosomed female. He, moreover, includes what can only be described as anti-Semitic depictions of Jews. Ernst Arnold Bauer. Illustrations. Ken Monaghan. "My Home was simply a Middle-Class Affair": *Joyce's Dublin Family*. (Wiesbaden 2000). In this he is unfortunately not alone. Charles Mozley made five drawings of Bloom, 1960, again combining the caricaturized "Jewish" features with what John Ryder calls "sexual verve together with a sensitivity for the love-motivated figures moving voluptuously through Joyce's central theme. To this interpretation is added just the right touch of scato-logical interest". John Ryder. "Unpublished Illustrations by Charles Mozley for James Joyce's *Ulysses*, 1960". *Matrix* no. 8 (Winter 1988), p. 165. The latter remark refers to two images depicting Bloom and Molly on their respective (chamber) pots. No commentary is required.

Eamonn O'Doherty's 1988 prints on the episodes of *Ulysses* also focus on titillating aspects ("Nausicaa"). Some are kept at the Joyce Tower, Sandycove, County Dublin.

Alan E. Cober, Kenneth Francis Dewey and Paul Hogarth have created illustrated editions of *Ulysses* in the second half of the 1970s, all for The Franklin Library, Pennsylvania. These, as well as John Jones' and Pat Cooke's *Ulysses* watercolours are all one-dimensionally mimetic, and often caricaturist in approach. Cober's, Dewey's and Cooke's forte are Dublin sites mentioned in *Ulysses*. Frede. *Der Ulysses*, p. 18.

Similar cases are Susan Stillmann's illustrations for a Book-of-the-Month-Club *Ulysses* (New York, 1982), and Ernest Groome's lithographs on *Ulysses*, shown at the Dublin Symposium in 1977. The last two works may show a more independently inter-

pretative mind. While also realistic and mimetic, John Johnes' illustrations to *Ulysses* from 1987 take into account a certain openness owing to their media of pen and wash and charcoal. Their intended use was as "decorations" on a pack of playing cards (leaflet for the exhibition). The several alternative charcoal lines of Bloom's hat, for instance, echo the curves of the statue's behind, which Bloom approaches in the National Museum (Collection Pieter Bekker). Johnes' Joycean work has been shown in *Finnegans Wake: Contexts Art Exhibition*, Leeds June 1987, together with Trevor Edmunds' paintings (for which Pieter Bekker suggested *Wakean* titles), Graham Head's "inversion of Stephen Dedalus' pyramid, written on the flyleaf of his geography book" (leaflet for the exhibition), and Sylvia June Webber's watercolours and pastels on the *Wake*. This artist knowledgeably comments on her task, but decided not "to find visual analogies for his juxtapositions and over-laying technique. Such an approach is naive, of course" (leaflet for the exhibition). Saul Field's work was also shown at the same exhibition.

Field's *Bloomsday: An Interpretation of James Joyce's Ulysses*, 1972, carries appreciative comments by Morton P. Levitt. But despite Joycean approval and Field's considerable knowledge of the writer, the works are largely mono-stylistic and comical, resembling children's book illustrations, as Stephan Frede puts it. Frede. *Der Ulysses*, p. 25. The prints are technically innovative, but they remind us of Stuart Gilbert's comments on Lewis Daniel: "*Ulysses* is not a satire or a caricature [...] and its outlook is humane [...] *Ulysses* has as many aspects as life". Goodwin. "Pretty Picture", p. 102. Field even illustrated *Finnegans Wake* in 1992, again in a mimetic, more comic-like way: Saul Field. "Thunderwords". Three illustrations. *James Joyce Broadsheet* 16 (February 1985), pp. 2-4. That humane quality can, however, also give rise to work that is rather naïve in style and mimetic, as in Diz Hartford's case. Christopher Rolfe. "Moments from Dreamtime": Diz Hartford's *Ulysses* Cycle". *James Joyce Broadsheet* 10 (February 1983), p. 2.

"*James Joyce et Paris: Exposition réalisée par Bernard Gheerbrant*". *Joyce & Paris*, pp. 115-49. This exhibition has been noted. Some of the works not previously mentioned are:

André Françoise, Gerald Kemmet designed a cover for Dedalus published at "Folio", Gallimard.

Jean Lancri (born 1936 in Oran, Algeria): *At the windows of the river*, 1972. It contains the opening lines of the *Wake*.

I would like to add some further artists and works. Hans Körnig (1905-89) illustrated Joyce in 1963, in an Expressive Realist way. Rainer Zimmermann. *Expressiver Realismus: Malerei der verschollenen Generation*. (Munich 1994), p. 401.

Georges van Haardt (born in Poland 1907, Foreign Legionnaire in Beirut, and student in Paris in the 1950s) was a barrister and self-taught painter, attached to *Nouveau Réalisme*. He created many *Ulysses* works, which I have not been able to locate. I thank Hans M. Schmidt for the information in conversation, Bonn, 6 December 1994.

Tim L. Saska (born 1935) has created six large acrylic paintings inspired by *Finnegans Wake*. CV and documentation at the Zurich Joyce Foundation.

Eberhard Schlotter's *Anna Livia Plurabelle*, a portfolio of eleven etchings, was edited by Gallery Michael Stüber in Berlin (W) in the late 1980s.

Serge Torville held an evening of his paintings and words, dedicated to Joyce and Shakespeare, in Paris on 20 January 1985.

Mark Jeoffroy's choice of individual scenes, quotations, and styles in his 25 images to accompany *Ulysses*, 1988, is detailed. Frede. *Der Ulysses*, pp. 22-23.

Similarly, Aldo Bachmayer continues to invest much time into work on Joyce (he showed in Trieste, 2002), but Fritz Billeter rightly comments on his "unspoiled innocence" in relation to the writer, as opposed to an intellectual approach. Fritz Billeter. "Abenteuernd". *Züritip* 14 January 1994. Reprinted in: Aldo Bachmayer. *Ulysses. Interpretationen: 12 Bilder zu James Joyce*. (Artist's own publication: without place, without year). Bachmayer does include different styles (for example *Birth* after "Oxen of the Sun"). Aldo Bachmayer. 93-97 *Ulysses*. (Balgach 1998), pp. 75-76.), but the images remain mimetic, with a distinct stress on a personal view and sexual innuendo. No particular contribution to art history can be ascertained.

Nor is this the case in Roy Keegan's 1988 paintings on Joyce (both of *Ulysses* and *Finnegans Wake* it seems). They are kaleidoscopic, but uniformly so, as well as naively realistic and mimetic.

Grazia Loddeserto's eighteen, almost photo-realistic, paintings on *Ulysses* combine psychoanalytic

interests with Surrealist juxtapositions of motifs and Art Nouveau ornaments – recaptured in the aesthetics of the 1970s. It is not that the artist did not pay attention to Joyce's work, but, to present-day eyes, the candy colours and most of the odd trappings do not strike a chord – at least not one related to Joyce. Grazia Loddeserto. *Centopiùuno... (100+1) Ulysses from Homer to Joyce: Pictorial transcription from Joyce's Ulysses*. Exhib. cat. Newman House, Dublin: 11-22 June without year. (Dublin without year).

Mervin Rowe's paintings of scenes for Sean Walsh's movie *Bloom*, 2004, served as storyboards. They share their mimetic approach with the film. See www.Ulysses.com, Summer 2002.

50 I would like to thank Susan Weil for her time in New York in 2003 and in Basel and Zurich in 1996, where she contributed to my panel on "Visual Art" as part of the International Joyce Symposium. See Elizabeth Brunazzi. "Susan Weil's Art of Joycean Illumination". *James Joyce Quarterly* 34.1/2 (Autumn 1996/Winter 1997), pp. 121-34.

51 Bal. *Reading "Rembrandt"*, p. 218.

52 Erwin Pfrang. "Circe Drawings". *The Paris Review* 127, p. 145. See Erwin Pfrang. *Circe Drawings Based on James Joyce's Ulysses*. Exhib. cat. David Nolan Gallery: 7 September-5 October 1991. (New York 1991).

53 Another artist who has in an Expressionist mode created visual images to accompany "Circe" is Allen Hessler (shown at the University of Manitoba, Winnipeg, Canada, March 1985). See Pieter Bekker. "Allen Hessler". *James Joyce Broadsheet* 18 (October 1985), pp. 2-3. There was also a "Surrealist" video.

54 Erwin Pfrang. *Odysseus und kein Ende: Eine kleine Geschichte des Worts in 26 Zeichnungen oder Verwirrfahrten durch Bücherland*. Also *Erwin Pfrang: Arbeiten auf Papier*. Michael Semff (text). Exhib. cat. in 2 vols. Staatliche Graphische Sammlung München in der Neuen Pinakothek: 5 February- 29 March 1998. (Munich 1998), vol. 2, pp. 7-13.

55 In this, there is some correspondence with the Scandinavian artist Frank Rubin's work on *Ulysses* from the late 1960s. Frank Rubin. *hjerne hjerte saed*. Exhib. cat. Trefoldigheden: 1-11 June 1968. (Trefoldigheden 1968).

56 More recently, in a portfolio dedicated to Harald Beck, Pfrang's friend and interpreter, as well as German translator and scholar of Joyce, Pfrang

- explored a humorous “little story of the word” under the title *Odysseus and No End*. Pfrang. *Odysseus*, vol. 1. In it, he has recourse not only to Genesis and Homer, but also naturally to James Joyce. There is some crossover, as in *Homer Advises Joyce on the Rhythmification of Aeolian Winds*. Joyce also finds himself confronted with a little creature by the name of Nevermore, undoubtedly from *Finnegans Wake*: “what Nevermore missed and Colombo found” (FW 129.30–31). The text is personified, as Joyce has personified many objects (waves, rocks, the picture of the nymph in *Ulysses*). This is an imaginative extension of the writer’s work.
- 57 Bal. *Reading “Rembrandt”*, pp. 234–35.
- 58 Another “palimpsestual” approach to *Ulysses* – this time involving various techniques – is that presented by Michaël C. Reinhardt, to an enthusiastic audience at the Zurich James Joyce Foundation, 27 November 2003. The presentation’s title was: “Actalectic tetrameter of Iambs Marching: Ulysses graphisch”.
- 59 See also James White. *Ferenc Martyn: 1899–1986*. (Unpublished typescript without year). I thank Catherine Marshall for making me aware of the works, which were subsequently exhibited at the London Joyce Conference, 2000.
- 60 Ibid.
- 61 For work using comic aesthetics, see chapter 5.2.
- 62 Participating artists include Peter Bailey, Ian Breakwell, John Christie, Lo Cole, Nick Cudworth, John Furnival, Bernard Moxham, Tom Phillips, Rey Tanaka and Steve Williams. See Bernard Moxham. *James Joyce’s Ulysses*. <http://www.ulysses-art.demon.co.uk>. Last updated August 1999.
- John Christie has since the completion of eighteen images on the sites and times of the episodes of *Ulysses* developed a more multi-faceted, multi-layered *Ulysses* work. Leo Koenders commissioned it as a unique artist’s book. He was very kind to show it to me in Zurich in December 2003. It takes the title page of the first edition as a basis for various further scans, collages and drawings which are subtle and coherent in their variations on colours (mostly red tones) and shapes, sometimes retaining the texture of the sites and the angles of the clock hands that originally denoted time. Subtly chosen but telling quotations are also part of the images. A very few words usually suffice to evoke the episode’s mood or themes.
- 63 Seán Scully’s letter to the author on 4 October 2001 states: “I like Joyce. I like his writing. He is however not my favourite writer: And Bernd [Klüser] likes to do as many projects with his artists and Joyce as possible. This is the spirit in which I consented to participate in the project.”
- 64 Bernd Klüser’s Munich Gallery has also exhibited and edited Joycean work by Robert Motherwell, Mimmo Paladino and Juliao Sarmiento.
- 65 Hannes Vogel. *J & J: Die Farben im Ulysses gespiegelt im Zufall*. Exhib. cat. Helmhaus Zürich: 17 May–16 June 1991. (Zurich 1991).
- 66 Gereon Inger. “*Ulyssesstempel*”. <http://www.inger.de/vermehrung/editionen/ulyssesstempel.html>, Summer 2003. My translation.
- 67 For Duchamp’s box in relation to Joyce, see Paul K. Saint-Amour “Over Assemblage: Ulysses and the *Boîte-en-valise* from Above”. *Cultural Studies of James Joyce*. R.B. Kershner (ed.). European Joyce Studies 15. Amsterdam, New York 2003, pp. 21–58.
- 68 Michael Kvium, Christian Lemmerz. *The Wake*. Film produced by Dino Raymond Hansen, Wake Film ApS. (København 2000), n.p. Also www.wake.dk. Summer 2003.
- 69 *The Wake* is a hopeful development, as filming Joyce continues in the older, realistic, mimetic, and thus much reduced tradition of Strick. And this although promising work has been carried out by Werner Nekes, who did make a valid attempt at representing Joyce’s formal innovations in his *Ulysses* film from the early 1980s. Brock. *Gracehoppers*. These, Eisenstein had already viewed as properly pertaining to the film genre.
- 70 If one wished to do so, one would enter the fraught territory of annotations of Joyce. Fritz Senn writes: “Associations are never wrong, but notes, even notes of associations may be.” Fritz Senn. *Inductive Scrutinies: Focus on Joyce*. Christine O’Neill (ed.). (Dublin 1995), p. 140.
- 71 It has even occurred that artists have spelled *Finnegans Wake* with an apostrophe in their visual works on Joyce’s writing. Examples are Peter Ford’s etchings from 1990 (displayed at the Joyce Tower, Sandycove) and Veit Hofmann. *Ein Künstlerbuch zu Finnegans [sic] Wake nach der Übersetzung von Hans Wollschläger*. (Berlin 1994), part of the Zurich Joyce Foundation’s collections.

Chapter 2.2

- 1 Erika Anne Flesher. "I'm getting on nicely in the dark: Picturing the Blind Spot in Illustrations for *Ulysses*". *Joycean Cultures*, p. 118.
- 2 "In Joyce's canon, [...] there is no parallel portrait of the artist as a young man who is a realist or naturalist. Nor is there, ultimately, a serious artist who is a naturalist". Marguerite Harkness. *The Aesthetics of Dedalus and Bloom*. (London, Toronto 1984), p. 15. There is a possibility that Joyce's judgment in this need not be trusted, especially when it comes to more recent art, but on the whole, realist or naturalist approaches have not – outside of Pop Art (see chapter 5.2) – become more valid.
- 3 Erika Anne Flesher. "I saw his face in every line": *Verbal and Visual Portraiture in Modernist Literature*. Unpublished PhD thesis, University of California. (Irvine 1997), p. 23. "One cannot present a portrait of Bloom simply by gathering the bits of Bloom's description and suturing them together. The gap between Milly's drawing and the dry catalogue of its parts serves as an implicit warning to future illustrators: a literal rendering of such details would miss the irony with which the information in 'Ithaca' is presented." *Ibid.*, pp. 123-24.
- 4 Maurice Beebe. *Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce*. (New York 1964), p. 267.
- 5 *Ibid.*, p. 262.
- 6 Martyniuk. "Illustrating *Ulysses*", p. 214.
- 7 Maurizia Boscagli, Enda Duffy. "Joyce's Faces". *Marketing Modernisms: Self-Promotion, Canonization, and Rereading*. Kevin J. H. Dettmar, Stephen Watt (eds). (Ann Arbor 1996), p. 149.
- 8 *Ibid.*, p. 151.
- 9 *Ibid.*, p. 156.
- 10 Gisèle Freund. *Three Days with Joyce*. New York 1985, front cover.
- 11 Boscagli, Duffy. "Joyce's Faces", p. 157.
- 12 Richard M. Kain, Alan M. Cohn. "Portraits of James Joyce: A Revised List". *James Joyce Quarterly* 3 (1966), pp. 205-12. Also Kain, Cohn. "Additional Joyce Portraits". The authors list such Joyce portraits and caricatures (mostly carried out during Joyce's lifetime) by: Ernest Hamlin Baker, Jean Barois, Émile Bécat, Pierre de Belay, Blanche, Frank Budgen, Oscar Cesare, W. Cotton, Jo Davidson, Stuart Davis, Guy Pene Du Bois, Jill Elgin, F. Scott Fitzgerald, Franco Gentilini, Desmond

Harmsworth, Milton Hebdal, Grace Henry, Lewis Herman, Adolf Hoffmeister, Augustus John, two sketches by Lucia Joyce (one exhibited in Paris 1975), Harry Kernoff, Roald Kristian, Gwen Le Gallienne, Stephen Longstreet, Mina Loy, Macaya, Desmond MacNamara (a papier-mâché bust), Maurice Maurel (cover of *Time*, 29 January 1934), Myron C. Nutting, Ivan Opffer, Georges Orloff, Seán O'Sullivan, Tono Salzar, Arnastas Botzaris Sava, Theodor Scheel, Otto Schöninger, Tullio Silvestri, Theodore Spicer-Simon, Arthur Stern, Richard Taylor, Patrick Tuohy, and Ottocaro Weiss.

I should add Pierre Alechinsky, George Granville Barker, Basil Blackshaw, Brian Bourke, Pat Cooke, Zdzislaw Czeremanski, Guy Davenport, Tibor Kaján, Brian King, David Levine, Jean Messagier, John Bromfield Rees, John Ryan, Hendrik Rypkema, Louis Seargent, Tom Spelman, and Charles Welles. Portraits and caricatures by these artists (or reproductions of them) were either included in Bernard Gheerbrant's 1975 Paris exhibition, the 1982 *James Joyce and Modernism* exhibition, or the 1998 *Joycesight* exhibition. Alternatively they are held at the Harry Ransom Research Center of the Humanities at the University of Austin, Texas.

Vladimir Holub (1912-95) created a Joyce portrait, which is held at the Lehbruck Museum, Duisburg. I thank Christoph Brockhaus for this information.

Sidney Nolan's Joyce portrait is featured in the Irish Museum of Modern Art's *High Falutin Stuff* exhibition from April 2004.

Andreas Rzadkowsky drew *Good Luck James* in 1985. See *James Joyce Broadsheet* 25 (February 1988), p. 6.

Jan de Bie. *Joyce 1987*. See *James Joyce Broadsheet* 39 (October 1992), p.2.

Also see the following publications: Paul Flora. *Hungerburger Elegien: Zeichnungen 1943-1975*. (Zurich 1975). Richard Smyth. "Imaging Joyce". *James Joyce Bloomsday Magazine* 2001, pp. 48, 49. Eirement: textes de James Joyce dessins de Monique Lepeuve. Conception, réalisation de Julie Micheau. (Paris without year).

Rowan Gillespie created *Ripples of Ulysses* in 1999, a sculpture with rings of words around it, for the Regis University, Denver, Colorado.

Gertrude Snyder. "Vivienne Flesher". *Graphis* 10 (1984), pp. 50-57. The artist is the author of "I saw

- his face*" (PhD) and "I'm getting". *Joycean Cultures*. Bruno Chersicla. *Anno di Joyce*. Exhib. information Sala Comunale d'Arte Trieste: 3-16 February 1982. (Trieste 1982).
- Lee Savage. Exhib. cat. Martin/Molinary Art & Design Gallery. (New York without year: [1983?]).
- James McGarrell. "On Three Paintings from 1963". *Texas Quarterly* 16. 1 (1973), pp. 109-14. Joyce plays the guitar seated in a river in: *The Grand Artificer, Young and Old (James Joyce)*, a diptych from 1992/93.
- 13 Jedlicka interprets the painting (and a study for it) as results of an inner view. Gotthard Jedlicka. "Wilhelm Gimmis *Bildnis James Joyce*". *Neue Zürcher Zeitung* 736.13, 28 March 1954, p. 4.
- 14 Poster for the Seventh Annual Trieste Joyce School, 2003.
- 15 I thank Frances Ruane for letting me have a slide of the painting. I also thank the artist's daughter Penelope [*sic*] and the late Gwladys McCabe's family for helping me in my efforts to locate the work, which is now lost. Frances Ruane. *Patrick Collins*. Exhib. cat. The Arts Council. (Without Place [Dublin], without year [1981 or 82]). Collins gave Joyce's wallet to the Joyce museum at Sandycove. In his later work, Patrick Collins painted his native Sligo landscape in a personal, non-mimetic way. His interest in Joyce and his initial intention to become a writer may have led him to fuse past (Irish mythology in particular) and present in his timeless paintings. He wished to express the universality of his origins, albeit in a way that may suggest too harmonious a universe. What may be absent in these paintings, however, are some disturbances or contradictions. "Around 1912, perhaps earlier, Joyce begins to complicate correspondences with contradiction." David Weir. *James Joyce and the Art of Mediation*. (Ann Arbor 1996), p. 151.
- 16 This work was shown at the Derry exhibition on Stephen Dedalus in 2002.
- 17 Felim Egan: "I remember making the work on Joyce as part of 8 or so commissioned works by the arts council. At the time my work had no direct influence from Joyce so I approached the subject in an oblique manner. I found a way into it from the rather minimal line drawing of Joyce by Brancusi, in that way I was able to make a work without departing from my style or way of painting. Also I have always been an admirer of Brancusi's work." Correspondence with the author, 19 March 2003.
- 18 Kain, Cohn. "Additional Portraits", p. 217.
- 19 Provincetown 1980.
- 20 Budgen. *Joyce and the Making of Ulysses*, p. 325.
- 21 Elsa (Nuala) De Brun in her 1952 pastel *riverrun, past Eve and Adams ...* (held at the Harry Ransom Research Center, Austin, Texas), depicts a tie hanging on a knot of a similarly entangled "Celtic" maze – this time, undoubtedly doubling as the river Liffey, as well as standing in for Joyce himself.
- 22 Barnes in correspondence with the author, 11 January 2003.
- 23 Christa-Maria Lerm Hayes. *James Joyce als Inspirations Quelle für Joseph Beuys*. (Hildesheim, Zurich, New York 2001). A list of drawings formerly part of the *Ulysses Extension* is enclosed in the appendix of that study.
- 24 Ellmann. *Joyce*, p. 597.
- 25 Perhaps Turrell sensed that Cy Twombly may be inspired by Joyce.
- 26 See, for example, Pleynet. "Art and Literature", p. 21.
- 27 Marc Le Bot. "Valerio Adami: deux portraits de Joyce". *Chroniques de l'art vivant* 44 (1973), p. 12.
- 28 *Ibid.*, p. 13.
- 29 Eduardo Arroyo. *El Ulises Prohibido: Los dibujos originales de la edición de Ulises Ilustrado un recorrido visual y literario por la novela del siglo de Eduardo Arroyo y Julián Ríos*. (Without place: Círculo de Lectores 1992).
- 30 Pieter Bekker. *Joyce Broadsheet* 7 (February 1982), p. 2. Le Brocquy goes on to state his interest in revealing Joyce's "soul": "I was extremely conscious of all he must have suffered – the humiliations and neglect, the physical suffering and poverty. And of course I was also thinking constantly of the extraordinary adventure that had taken place in that head."
- 31 Dorothy Walker. *Modern Art in Ireland*. (Dublin 1997), p. 63 Also Richard Demarco in *The Celtic Consciousness*. Robert O' Driscoll (ed.). (Edinburgh, Portlaoise 1982), p. 543.
- 32 Richard Kearney. "Joyce and le Brocquy: Art as Otherness". *The Crane Bag* 6.1 (1982), p. 32.
- 33 Róisín Kennedy, Association of Art Historians conference in London, 11 April 2003.
- 34 *Revue Svetovej Literatúry* 6/1968.
- 35 Christine van Boheemen. "The cracked looking-glass' of Joyce's *Portrait*". *A Collideorscape*, p. 101.
- 36 First published in *Art News*, May 1956, pp. 36-37.
- 37 *Light Rays: James Joyce and Modernism*. Heyward

- Ehrlich (ed.). (New York 1984), frontispiece.
- 38 In the same (but literary) tradition stand Dylan Thomas' *Portrait of the Artist as a Young Dog*, 1940, and Michel Butor's *A Portrait of the Artist as a Young Monkey*. Reiner Speck. "Beuys und Literatur". Multiples, Bücher und Kataloge. Exhib. cat. Galerie Klein, Bonn: 10 April-19 May 1973. (Bonn 1973), n.p.
- 39 I thank Inge Baecker for the information.
- 40 Joyce-inspired artists often seem to have wished to see their dogs as somehow connected with their interest in the writer, extending his presence maybe into their lives. David Smith called his dog Finnegan and Tony Smith's Irish setter was the recipient of *Finnegans Wake* recitals by his owner.
- 41 Daniel Spoerri with Robert Filliou, Emmett Williams, Dieter Roth, Roland Topor. *An Anecdoted Topography of Chance*. (London 1995), 230.
- 42 Reiner Speck in interview: Armine Haase. "Triumph der Postmoderne?" *Kunstforum International 160* (June-July 2002), p. 454.
- 43 *246 little clouds*, 1968 (176 pages, 23.5 x 15.8 cm) and *80 Wolken*, 1967 (24 pages, 15 x 15 cm). I thank Dirk Dobke from the Hamburg Roth Foundation for this information. *246 little clouds* includes aphorisms juxtaposed with small, schematic drawings that are Sellotaped on. A sample: "26. To make something disappear, / on its own surface [...] 107. a look into a paper cup - / the milk fall is pulling / those remembered beings down into me [...] piling up literature / inside myself / without piling it up / in front of myself".
- 44 *Rothzeit: Eine Dieter Roth Retrospektive*. Theodora Vischer, Bernadette Walter (eds). Exhib. cat. Schaulager Basel: 24 May-14 September 2003. (Baden 2003), p. 116.
- 45 Correspondence with the author via Sperone Westwater Gallery, 17 March 2003.
- 5 Budgen. *The Making of Ulysses*, p. 189.
- 6 "The strongest guiding principle for the composition of *Ulysses* seems to me to have been the analogical urge for self-revelation or – which comes to the same thing – the revelation of the nature of all mankind." Ernst R. Curtius. "Extracts from 'James Joyce' (1928)". Robert H. Deming (ed.). *James Joyce: the Critical Heritage: 1928-1941*. Vol. 2. (London 1970), p. 449. Ulrich Eberl has observed that Joyce himself split the two-fold structure of the individual and the allegorically universal. While the Romantics were looking for the trans-individual in the subject itself, Joyce found it in reality. He adapted, without taking over, the foundations of Romanticism. Joyce did not reject the Romantic heritage, he tried to blend, accommodate, and re-fashion it. Ulrich Eberl. *James Joyces Ulysses – Leitbild und Sonderfall der Moderne: Vom psychologischen Realismus zur transindividuellen Allegorie*. (Regensburg 1989), pp. 695-96. Among Joyce's contemporaries, Eugene Jolas was ready to play his important role in publishing and furthering *Work in Progress*, because, as Ellmann leads us to believe, he was looking for a theory of art that could simultaneously be a philosophy of life. Ellmann. *Joyce*, p. 587.
- 7 Umberto Eco. *The Open Work*. Italian 1962 (Without place: Hutchinson Radius 1989). See chapter 3.3. Wolfgang Iser. "Der Archetyp als Leerform: Erzählschablonen und Kommunikation in Joyces *Ulysses*". Idem. *Der implizite Leser*. 1971 (Munich 1979), pp. 300-58.
- 8 Ibid.
- 9 Senn. "Beschwichtigung", p. 11.
- 10 Rosler Neufeld. "Mirrors and Photographs".
- 11 The work is untitled, 2002. Margaret Fitzgibbon's *Specchio: Mirrors*, 1998, cast and etched bronze, reacts directly to Joyce's symbol of Irish art, the broken mirror. Hannes Vogel has created several "broken" works in response to both Joyce and Duchamp. See *James Joyce: "gedacht durch/thought through"*, pp. 205-09.
- 12 Hogan. *Joyce, Milton*, p. 18.
- 13 "Having these words resonate so deeply inside me that I have to write them across the painting I am working on." Joan Snyder. *Primary Fields*. Exhib. cat. Robert Miller Gallery: 25 April-26 May 2001. (New York 2001), n.p. Snyder called her daughter Molly.
- 14 "A Poor Trait of the Artless: The Artist Manqué in James Joyce". Morris Beja. *Joyce, the Artist Manqué*,

Chapter 3.1

- 1 Related by Sarah Auld, New York, January 2003.
- 2 Fritz Senn. "Das Abenteuer Ulysses: Beschwichtigung". Insert in special edition of James Joyce. *Ulysses*. Frankfurt/M. 1984, p. 7.
- 3 Derrida. "Ulysses Gramophone", p. 281.
- 4 Brian Breathnach. *2B Paintings*. Exhib. pamphlet. Dalkey Castle and Heritage Centre: 16-29 June 1999. (Dublin 1999).

Chapter 3.1

- and Indeterminacy. The Princess Grace Irish Library vol. 6. (Gerrards Cross 1989), p. 11.
- 15 See Antje von Graevenitz. "Duchamps Tür *Gravida*: Eine literarische Figur und ihr Surrealistenkreis". *Avant Garde: Interdisciplinary and International Review* 2 (1989). Klaus Beekman, Antje von Graevenitz (eds), pp. 63-93.
 - 16 See William P. Fitzpatrick. "The Myth of Creation: Joyce, Jung and *Ulysses*". *James Joyce Quarterly* 11.2 (Winter 1974), pp. 123-44.
 - 17 "No other writer used obscurity as successfully as Joyce, and he used it so that it promises that an answer can be found by careful effort." Sheldon Brivic. *Joyce the Creator*. (Madison, London 1985), p. 63.
 - 18 As Mieke Bal formulates: "Not just any idealized representation will appeal to the need, in the viewer, to go about repairing him- or herself; yet sharing this appeal between the artist and addressee is indispensable if the works are to have this effect. Hence the work cannot function if the addressee does not bring to it the needs it helps to fulfil." Bal. *Reading "Rembrandt"*, p. 323.
 - 19 This applies equally to artists in all art forms. It would be convenient if there was in fact proof of Florence Bianu's vague statement: "Joyce's evidence for the autobiographical in art often comes from the plastic arts" Bianu. *Ekphrasis*, p. 175.
 - 20 See Lerm Hayes. *Inspirationsquelle*, chapter III b, illustrations 2-12.
 - 21 See Joseph Beuys. *Die Multiples: Werkverzeichnis der Auflagenobjekte und Druckgraphik 1965-1985*. Jörg Schellmann (ed.). (Munich, New York 1992), no. 512. My translation.
 - 22 Christa-Maria Lerm. "Beuys - crise psychique et lecture de Joyce". *Joseph Beuys*. Harald Szeemann (ed.). Exhib. cat. Centre Georges Pompidou: 30 June-3 October 1994. (Paris 1994), pp. 263-65.
 - 23 Jorge Luis Borges' *Invocation* to Joyce can be understood in similar terms: "What does our cowardice matter if on earth / there is one brave man, / what does sadness matter if in time past / somebody thought himself happy, / what does my lost generation matter, / that dim mirror, / if your books justify us? / I am the others. I am all those / who have been rescued by your pains and care. / I am those unknown to you and saved by you." *Light Rays*, p. 144.
 - 24 *Contemporanea*. Exhib. cat. Roma, Parcheggio di Villa Borghese: November 1973 - February 1974. (Rome 1973). - The "final" title is: *Arena - wo wäre ich hingekommen, wenn ich intelligent gewesen wäre / Arena - where would I have gone had I been intelligent*.
 - 25 It is reproduced in Carola Giedion-Welcker's Brancusi book, p. 198.
 - 26 *Arena* could also be a term from *Finnegans Wake* (320 27-29), where nicely "Beuysian" buttered snow features.
 - 27 The first of Beuys' one hundred frames shows a work that depicts thunder by means of a half-unfolded wooden measure, his *Auschwitz Demonstration 1956-1964* (*in progress*). Did Beuys add "in progress"? The English words quite clearly indicate a Joycean reference. One of *Arena's* frames contains blue glass, a possible pointer to "riverrun". *Finnegans Wake's* last word can be seen on the back of the Dia Center's 1994 *Arena* catalogue. It is written on the wall of the space in which Beuys performed *Celtic (Kinloch Rannoch) Scottish Symphony* in Edinburgh 1970, alongside "diaphane" gelatine.
 - 28 Ernst Kris, Otto Kurz. *Die Legende vom Künstler: Ein geschichtlicher Versuch*. 1934 (Frankfurt/M. 1995).
 - 29 Jacques Derrida. "Joyce le Symptome". *Joyce & Paris*, pp. 13-17.
 - 30 Griselda Pollock. "Yayoi Kusama: Three Thoughts on Femininity, Creativity and Elapsed Time". *Par-kett* 59 (2000), pp. 109-10.
 - 31 Adolf Muschg. *Literatur als Therapie? Ein Exkurs über das Heilsame und das Unheilbare*. Frankfurter Vorlesungen. (Frankfurt/M. 1981), p. 203.
 - 32 *Ibid.*, p. 177.
 - 33 A naive form of identification manifested itself in the "fashion" for suicide following the publication of Goethe's *Werther*. Kant's theory on this example will not do in relation to Joyce since it relates to an unchanging, heroic character.
 - 34 Peters. *Wahrnehmung*, p. 47.
 - 35 Wayne Booth explains that "in any reading experience there is an implied dialogue among author, narrator, the other characters, and the reader. Each of the four can range, in relation to each of the others, from identification to complete opposition, on any axis of value, moral, intellectual, aesthetic, and even physical". Wayne C. Booth. *The Rhetoric of Fiction*. 1961 (London et al. 1991), pp. 155-56.
 - 36 Bal. *Reading "Rembrandt"*, p. 324.
 - 37 Hans Robert Jauß argues that within the development of the Modernist novel, the bridges of understanding, which allow the reader to transpose

- him/herself unquestioningly into the world of another person, were being successively dismantled. "Das Vertrauen darauf, daß ein gemeinsamer Horizont der Selbsterfahrung das Sich-Verstehen im Anderen begründe, erscheint nicht mehr tragfähig, wenn eine explorative Literatur beginnt, die klassische Einheit des Subjekts preiszugeben, die Pluralität des Ichs aufzudecken". Hans Robert Jauss. *Wege des Verstehens*. (München 1994), pp. 81-82.
- 38 Shari Benstock noticed a correspondence between Joyce's and Matisse's approaches to their classical subject matter via a distancing from emotion, although achieved by means of different strategies: embellishment, on the one hand, and reduction, on the other. Benstock. "Double Image", p. 478-79.
- 39 "Joyce is present in his works [...] as a changing mind in progress" Brivic. *Creator*, p. 59.
- 40 See Ellmann. *Joyce*, p. 710.
- 41 This goes back at least as far as Hegel, who has historicized aesthetics. See also, for example, Bürger. *Theorie der Avantgarde*, pp. 117-28.
- 8 Firestone. "New York School", p. 118.
- 9 See the David Smith files kept at the Archives of American Art, New York.
- 10 The letter inviting him to be John Simon Guggenheim Memorial Fellow is dated 31 March 1950. Smith was asked to exhibit at the Munson Williams Proctor Institute, Utica, New York, on 1 December 1950. They subsequently bought *The Letter*. I thank the Estate of David Smith for assistance.
- 11 Inscription on the back of a photograph of the work kept at the MoMA archives, New York.
- 12 Rosalind E. Krauss. *Terminal Iron Works: The Sculpture of David Smith*. (Cambridge, Mass., London 1971), pp. 135-36. The author also suggests that *Perfidious Albion* may have been entitled after *Finnegans Wake*: "Perfedes Albionias!" (FW 343,09).
- 13 See Fritz Senn. *Nichts gegen Joyce*. (Zürich 1983), p. 72.
- 14 Interview with Thomas B. Hess printed among other places in David Smith. *Skulpturen Zeichnungen*. Jörn Merkert (ed.). Exhib. cat. Kunstsammlung Nordrhein-Westfalen, Düsseldorf: 14 March-27 April 1986. (Munich 1986), p. 168.
- 15 Ibid.
- 16 "Throughout the 1950s and 60s his major pieces appeared, to others, to be nonrepresentational, which seems to have been caused by a heightening of the *principle of discontinuity*." Krauss. *Passages*, p. 165. "[...] it is the relationship between the *disjunctive syntax* of his assemblage and the thematic material that constitutes Smith's originality – and sets him apart from his American contemporaries." Ibid., p. 171.
- 17 See Ibid., p. 167: He felt a strong wish to run away any time he perceived that a rule was becoming fixed in his practice. Sarah Kianovsky is convinced that David Smith thought of himself as changing sculpture in the way that Joyce changed literature. I thank her for sharing her thoughts on David Smith and Joyce with me (telephone conversation with the author, New York, 21 January 2003).
- 18 "The surviving book in Adolph Gottlieb's library by Joyce is *A Portrait of the Artist as a Young Man* (1917). Adolph had a studio fire in 1966 and much of his books were destroyed then." I thank Nancy Litwin of the Adolph and Esther Gottlieb Foundation for her assistance.

She also let me have a copy of an interview: Gottlieb told Dorothy Seckler in 1967 that reading Joyce was one of his most memorable experiences

Chapter 3.2

- 1 Aspects of this question have been introduced in: James Joyce "gedacht/thought".
- 2 Joyce. *Letters*. Vol. 1, p. 213.
- 3 Roland McHugh. *The Sigla of Finnegans Wake*. (London 1976).
- 4 Ibid. pp. 7 onwards. Joyce explained the sigla in a letter to Harriet Shaw Weaver as "fluid composites". James Joyce. *Finnegans Wake: A Facsimile of Drafts, Typescripts and Proofs*. David Hayman, Danis Rose (eds). (New York, London 1978), books VI.B13-16, p. VIII, IX: "E [in all variations]: HCE, Δ ALP, [Shem, L Shaun, T [also:→, J, ←] Isolde, ∞ Rainbow girls, X The Four (Mamalujo), O The Twelve, T Tristan, S The Snake, □ The Book (letter, coffin, container etc.)".
- 5 It is no. 716 and was bought second hand.
- 6 There is also one inscribed "for Bill Rafter", which is very similar.
- 7 Robert Morris' *Untitled*, 1965, is an installation of large "L"s, turned in different directions. It highlights formal properties and matters of perception: the elements' dimensions seem to be different each time, although one knows they are not. It is unclear whether or not these sculptures are also (directly or indirectly) inspired by the sigla.

- and then continues: “No, I didn’t try to make any correlation between what writers were doing, or even what the Cubists were doing and my own work. I had a feeling for most of that period that to blindly follow Picasso or Joyce or whoever [*sic*] would not necessarily lead to finding one’s own way.”
- 19 Although *Letter to a Friend* from 1948 already shows these. Rosalind Krauss has connected David Smith’s *The Letter* and Adolph Gottlieb’s pictographs. Krauss. *Terminal*, p. 36, note 16.
- 20 James Elkins. *The Domain of Images*. (New York 1999), p. 150.
- 21 Michael Fried. “Art and Objecthood”. *Artforum* 9.10 (1967), pp. 12-23.
- 22 See, for example, Rosalind Krauss. *Originality*, pp. 227-42. Paul Wood, Francis Frascina, Jonathan Harris, Charles Harrison. *Modernism in Dispute: Art since the Forties*. (New Haven, London 1993). And Georges Didi-Huberman. *Was wir sehen blickt uns an: Zur Metapsychologie des Bildes*. Markus Sedlacek (transl.). (Munich 1999). Also the discussion below.
- 23 “James Brooks, speaking of his friend Bradley Walker Tomlin, said, ‘I think a writer who influenced most of us, [...] me more than any painter, was James Joyce’”. Firestone. “New York School”, p. 116.
- 24 “[...] no-one served the generation into which he had been born so well as he who offered it [...] the gift of certitude”. Michael Fried. *Art and Objecthood: Essays and Reviews*. (Chicago, London 1998), frontispiece.
- 25 This is an uncharacteristic quotation of lines that were not subsequently used in *A Portrait*. It moreover tends, if anything, to underestimate the importance of formal(ist) enquiries for both Joyce and Fried. See Morris Beja. “The Incertitude of the Void: Epiphany and Indeterminacy”. Idem. *Joyce, the Artist Manqué, and Indeterminacy*. The Princess Grace Irish Library, vol. 6. (Gerrards Cross 1989), pp. 27-34.
- 26 Clement Greenberg. “Avant Garde and Kitsch” (1939). Reprinted in: *Art and its Histories: A Reader*. Stephen Edwards (ed.). (New Haven, London 1999), p. 214.
- 27 Terry Eagleton seems to agree: “‘formalism’ reacts in an opposite direction [to naturalism], but betrays the same loss of historical meaning. In the alienated words of Kafka, Musil, Joyce, Beckett, Camus, man is stripped of his history and has no reality beyond the self”. Terry Eagleton. *Marxism and Literary Criticism*. (Berkeley, Los Angeles 1976), p. 31.
- 28 As Edward L. Bishop puts it: This was “a work aimed at [...] general readers who wanted a work of avant-garde art to display.” Bishop. “Re-covering”, p. 35.
- 29 Herbert Read. *Art Now: An Introduction to the Theory of Modern Painting and Sculpture*. 1933 (London 1948), p. 112.
- 30 Mario Praz contends that “Even a page from *Finnegans Wake* is more accessible than most abstract painting”. Mario Praz. *Mnemosyne: The Parallel Between Literature and the Visual Arts*. (Washington, D.C. 1970), p. 216.
- 31 While some aspects of these debates are mentioned in this chapter, I cannot in the current context do them justice. James Elkins has recently summarized Greenbergian and Anti-Greenbergian art history in his draft of *Master Narratives*. www.imagehistory.org, June 2003, pp. 25 onwards.
- 32 *Our Exagmination*, p. 14.
- 33 Eisenstein considered the interior monologue, a means relating particularly to film: “It was in *Help Yourself!* that Eisenstein for the first time introduced the idea of inner monologue as an essential element of sound film, comparing it to the literary technique of James Joyce.” Eisenstein. *Writings*, p. 21.
- 34 Motherwell quoted in Mary Ann Caws. *Robert Motherwell: What Art Holds*. Interpretations in Art. (New York, Chichester 1996), p. 176.
- 35 H.H. Arnason. *Robert Motherwell*. (New York 1982), p. 103. The passage from which the title is taken includes “artist” as a term of abuse: “Artist, Unworthy of the Homely Protestant Religion”. *Ibid.*, pp. 71, 21-22.
- 36 Firestone. “New York School”, pp. 119-20.
- 37 Thomas B. Hess assumed this also Thomas B. Hess *Barnett Newman*. Exhib. cat. The Museum of Modern Art New York. (New York 1971), p. 81.
- Robert Murray, Barnett Newman’s friend and studio assistant, writes: “I tend to relate *Ulysses*, as a title, to Barney’s other use of Greek Hero names; i.e. Achilles, Prometheus, etc. [...] But Barney, being Barney, would be interested in all of the implications of a title and given his interest in James Joyce, Joyce’s *Ulysses* and Homer’s *Odysseus*, I think we can safely assume, were both sources for

- this title. [...] these choices often hinged on a specific point. [...] Even so, the ‘imagery’ was not intended to be literal or in any way illustrative. [...] he liked his titles to be thought-provoking – vague associations – and he was always interested in what chain of thought the titles and the paintings conjured up in others. Free association! We did talk about Joyce’s *Ulysses*, but the conversations I can remember had to do with its availability.” Correspondence with the author via Heidi Colman-Freyberger 28 January 2003. Newman’s minimal private library, which had to be accommodated in small apartments, includes all Joyce’s main works and three items of secondary literature from 1957, 1958 and 1960. Newman owned *Ulysses* in the Random House edition from 1946. This is well in keeping with the date of the *Ulysses* painting. The *Finnegans Wake* copy in his library was published in 1959. The bookseller’s label suggests an early purchase: the address is Aberdeen Book Company on 4th Avenue, long since renamed Madison Avenue. I would like to thank Heidi Colman-Freyberger, Robert Murray and Yves-Alain Bois for assisting me with my research on Barnett Newman.
- 38 Newman. *Writings*, pp. 90–91.
- 39 *Ibid.*, p. 88.
- 40 “After having seen the exhibition of Barnett Newman’s paintings and the review [...] by Hubert Crehan, I was reminded of the words of T.S. Eliot commenting on the book by John Middleton Murry in which he makes an analysis of D.H. Lawrence. Eliot wrote that never had the sacrificial victim been more beautifully arranged for the obsidian knife. / H. Rumbold / New York, N.Y.” *Art News* 58.3 (May 1959), p. 6. This source is presented, again with thanks to Heidi Colman-Freyberger.
- 41 *Art News* 58.4 (Summer 1959), p. 6.
- 42 David Norris. *With Respect to Mr. Joyce: An Introduction to James Joyce’s Greatest Works*. CD. (Dublin without year).
- 43 *James Joyce Broadsheet* 32 (June 1990), p. 4. Sharpe in 1981 also gave many Joyce portraits an art-historically versatile (and humorous) setting (from Byzantine art to Leonardo): Henry J. Sharpe. “Sixteen Illustrations”. Mairead Byrne. *Joyce – A Clew*. (Dublin 1981).
- 44 “His close friend at the time the architect Tony Smith loved to recite from memory portions of Joyce’s stream-of-consciousness prose. Since at least one of these books was originally inscribed to Tony Smith, it seems likely that he was the catalyst for their acquisition”. Ellen G. Landau. *Jackson Pollock*. (London 1989), p. 174. Howard Putzel is another possibility: *Ibid.*
- 45 Not only to Tony Smith, but to Lee Krasner, Alfonso Osorio, Fritz Bultmann, B.H. Friedman and Betty Parsons. Firestone. “New York School”, p. 117.
- 46 There is the American first edition of *Ulysses*, Random House 1934 and a copy of *Finnegans Wake*. My thanks are due to Barbara Novak and Helen Harrison from the Pollock House Study Centre. Ellen G. Landau also mentions *Stephen Hero* and the 1944 *Skeleton Key to Finnegans Wake* in the library of Pollock and Lee Krasner. Landau. *Pollock*, p. 174.
- 47 *Ibid.*, p. 260, note 60.
- 48 Such a connection has been suggested by E.R. Firestone and Ellen G. Landau.
- 49 *Ibid.*, p. 15.
- 50 It may be a surprise to find that Joseph Beuys, one of the most politically active artists of his generation, has also been inspired by Joyce’s formulations concerning the passive, removed artist. He not only included fingernails in his works (see chapter 4.2 under “discharge”), but he also gave a work – a folded deckchair with felt seat – a revealing title as regards his concept of the artist in general. It is *großer aufgesogener Liegender im Jenseits wollend gestreckter*, 1982.
- This can be understood as a corresponding formulation to Joyce’s Homeric, protracted sentences. On the page on which he noted that title for the collector, he also wrote “James Joyce”. See Lerm Hayes. *Inspirationsquelle*, chapter IV u.
- 51 “Although Shakespeare’s lines had been recently quoted in an issue of the avant-garde magazine *Tiger’s Eye*, if Pollock had heard the phrase “full fathom five” at all before [Ralph] Manheim’s suggestion of it as a title for his painting, he would have probably been acquainted with its incorporation into these lines from James Joyce’s 1922 novel, *Ulysses*.” Landau. *Pollock*, p. 172.
- 52 James Joyce. *Ulysses*. The corrected text, Hans Walter Gabler, Wolfhard Steppe, Claus Melchior (eds). Paris 1922 (London 1989), episode no. three (“Proteus”), line 470. *Ulysses* is usually cited in the text with episode and line number: (U 3.470).
- 53 He also quotes lines from *Finnegans Wake* with similar intentions: 118.28–30.

- 54 Firestone. “New York School”, p. 117. See also Krauss. *Originality*.
- 55 As photographed for *Life*, 8 August 1949. See chapter 4.2 for a discussion of bricolage artwork on Joyce.
- 56 Firestone. “New York School”, pp. 116–17. Firestone applies this particularly to Robert Motherwell, whose “appreciation of Joyce preceded his preoccupation with ‘automatic writing’ of the Surrealists” *Ibid.*, p. 116.
- 57 *Ibid.*
- 58 Peter Bürger, Christa Bürger. *Prosa der Moderne*. (Frankfurt/M. 1992), pp. 325–26.
- 59 The abolition of the idea of pictorial climax in Cubism has already been linked to Joyce, this time as an inspiration for him. Isaac. “Cubist Esthetic”, p. 85. “Fragmentation is one of the keys to this central aesthetic paradox of certain Modernist works, that is, their nonmimetic, yet intensely realistic nature: elements of reality were incorporated into the artistic discourse, actually presented, not represented”. Isaac. *Ruin*, p. 4. Florence Bianu’s misunderstanding of Cézanne’s colour compositions as depth, rather than the flatness that formalism favours, may be indicative of the rather complicated nature of the debate: “Cézanne’s depth [*sic*] achieved by means of colour [...] influenced Joyce’s writing” Bianu. *Ekphrasis*, p. 101.
- 60 Greenberg. *Art and Culture*, p. 157.
- 61 Claude Cernuschi. *Jackson Pollock: Meaning and Significance*. (New York 1992), p. 118.
- 62 This is through very detailed material, which requires a research-accompanied re-reading in *Ulysses* and “condensed” language (*portmanetau* words) in *Finnegans Wake*, which can be “extracted” and deciphered at a minute level.
- 63 Krauss. *Originality*, p. 237. She continues: “There is nothing ‘formalist’ about this ambition [to make energy and motion visible]. Its subject [...] also contained the psychological, although a condition of the psychological that was de-specified, like a dream that is both charged with feelings and stripped of images”. *Ibid.*, p. 239.
- 64 “When I objected to the obscurity of the meaning he answered: ‘It is night. It is dark. You can hardly see – you sense rather’.” Mercanton. “The Hours”, p. 233.
- 65 Krauss. *Originality*, p. 240. “Aside from any influence Joyce may have had on Pollock, the fundamental similarities between these men had pro-
- found significance for twentieth-century literature and art. For both, the making of art, the process of creation rather than the result, was the meaningful part of the effort.” Firestone. “New York School”, p. 118.
- 66 For Pollock, see *Modernism in Dispute*, p. 15.
- 67 Norris. *Decentred Universe*.
- 68 Firestone. “New York School”, p. 69.
- 69 Krauss. *Originality*, p. 229.
- 70 Didi-Huberman. *Was wir sehen*. I thank David Scott for drawing my attention to Didi-Huberman’s work. Fried himself added a caveat to his argument: “literalist sensibility is itself a product, or by-product, of the development of modernist painting itself” Fried. *Art and Objecthood*, p. 45.
- 71 Didi-Huberman uses Joyce (Stephen’s painful connection between the “oscillating” sea and the absent/present mother) as a “fable” or metaphoric image for the oscillating movement between seeing and being “seen” or touched by a work. Tony Smith, knowledgeable as he was concerning Joyce, may already have made these connections. The central work in Didi-Huberman’s argument is the black steel cube *Die*. Joyce’s siglum _ denotes “The Book (letter, coffin, container)” according to McHugh. *Sigla*.
- 72 Didi-Huberman confirms aspects of Peter Bürger’s assessment, that following a “new type of reception forced onto the viewer [see “openness” below], one can assume that this process of opening formalist and [...] hermeneutic methods will proceed to a synthesis [...] We seem to be at this point in literary studies today.” Bürger. *Theorie der Avantgarde*, p. 110. My translation.
- 73 “*Ulysses* is used as an exhibit of both modernist hermeticism and the culmination of realism”. Isaac. *Ruin* p. 4. Joyce’s location between the poles is also programmatic and based on earlier models. Maurice Beebe writes on “Joyce and Aquinas”: Joyce “accepts completely: the identification of truth as the conformity of mind and object [...] absolute, psychological standards for art [are for] Joyce a defence against the charge his theory is that of a dilettante or an Art-for-Art’s sake advocate.” p. 34.
- 74 Willi Erzgräber finds that the similarities between *Ulysses* and *Finnegans Wake* prove that the latter is a development of the former, which differences signal the distinct characteristics between the movements. Willi Erzgräber. “Quintessenz der Moderne – Basis der Postmoderne”. *Besichtigung der Moderne*:

- Bildende Kunst – Architektur – Literatur – Religion: Aspekte und Perspektiven.* Hans Holländer et al. (eds). (Cologne 1987), pp. 71-88.
- 75 Nathan Halper in a letter to Firestone, 10 March 1980. Firestone. “New York School”, p. 120. Clement Greenberg’s assertion that Abstract Expressionists created their art for each other appears true for very different reasons. Greenberg. *Art and Culture*, p. 89.
- 76 I thank Catherine Marshall for letting me know about Middleton’s interest in Joyce and to Jane Middleton Giddens for further information. She writes of her father that “his copy of *Finnegans Wake* was the one he acquired when it first came out. He always read it aloud, to himself or to others. He read it most when he was alone, when my mother for some reason had to travel. I would hear him reading and chuckling and roaring with laughter.” Correspondence with the author, 20 March 2003. Middleton’s library no longer exists. The Middletons were friends of many writers, who include Seamus Heaney, Michael and Edna Longley, Derek Mahon, John Pakenham and James Simons. Correspondence 30 March 2003.
- 77 The studio is kept at the Dublin Municipal Gallery, The Hugh Lane.
- 78 John Russell. *Francis Bacon*. Norwich 1979, p. 31.
- 79 *F.E. McWilliam: Sculpture 1932-1989* Mel Gooding (ed.). Exhib. cat. Tate Gallery London: 10 May-9 July 1989. (London 1989), p. 16. The book was still banned in Britain at the time. Mel Gooding writes: “Joyce and Shaw were abiding influences of McWilliam’s outlook upon things: Shaw for his direct moral and political honesty, his complete lack of humbug; Joyce for his complexity, his richness of reference; both for their wit.” Ibid.
- 80 Bürger. *Theorie der Avantgarde*, p. 122. My translation.
- 81 There are also artists who work in an abstract way and claim to have been “beaucoup influencé”, but where it is difficult to ascertain such a link. Kimber Smith (born in 1922 in Boston) is one such case. The relationship exists more in his own writing, which follows a Joycean vein, according to the artist. Stanislas Ivankow. “Interview with Kimber Smith”. *Art Press* 18 (1975), pp. 18-20.
- 82 Conversation with the author, 16 June 2003.
- 83 Ciarán Lennon. *HAPAX*. With a text by Vicki Mahaffey. Exhib. cat. National Gallery of Ireland: 21 January-31 March 2002. (Dublin 2002).
- 84 Interview with the author, 20 February 2003.
- 85 Jess in response to my questions, as recorded by Odyssea Skouras, January 2003, my italics. I am grateful to Odyssea Skouras for her untiring assistance.
- 86 *Collins Dictionary of the English Language*. Patrick Hanks et al. (eds). (London, Glasgow 1986), p. 843.
- 87 Norris. *Decentered Universe*, pp. 130, onwards.
- 88 Jess in response to the author’s questions.
- 89 Untitled typescript, David Smith files, Archives of American Art, New York.
- 90 Krauss. *Terminal Ironworks*, p. 135.
- 91 Firestone. “New York School”, p. 118.
- 92 *The Letter* photograph inscription, MoMA archives.
- 93 The passage should read: “a roof for may and a reef for hugh butt under his bridge suits tony” (FW 6.06-07) Tony Smith, *Untitled (Black Heart)*, c. 1962.
- 94 These lines appear in *Finnegans Wake* as: “and the beardwig I found in your Clarksome bag. Pharaohs you’ll play you’re the king of Aeships.” (FW 625.2-4). Tony Smith. *Beardwig*, 1962, Steel, painted black, edition of six (and one artist’s proof).
- 95 Quoted in Budgen. *Joyce and the Making of Ulysses*, pp. 67-68.
- 96 They are kept in Washington and Otterlo, The Netherlands.
- 97 Letter kept at the Barnett Newman Estate, New York.
- 98 Correspondence with the author, New York, 17 January 2003.
- 99 Jane Smith kindly answered my questions about her husband and reported on 10 April 2003 via Sarah Auld: “Jane and Tony did visit Ireland in 1955 on their way back to the States. Jane had been in Germany since 1950/51 and Tony had joined her in 1953. Kiki was born in 1954, so she was with them in Dublin. Jane remembers getting a babysitter for Kiki while they were in Dublin so that they could go out, perhaps to the theatre. ‘The trip was wonderful and very meaningful to Tony, he apparently regretted not being able to spend more time there. [...] In Dublin we stayed at a famous hotel on the park, it was wonderful [probably The Shelbourne]. Tony was interested in every place that Joyce [...] celebrated, and we visited the sites that Joyce had talked about.’ Probably sometime in 1953 Jane went with Tony to Joyce’s grave in Trieste. When they asked the grave keeper where Joyce was buried he said, “Ach ja, der Irische Dichter.” Tony knelt at

- Joyce's grave. He got a thorn in his hand and it was bleeding a little. Jane says Tony was thrilled and felt it never healed, 'his holy wound'. I thank both Jane Smith and Sarah Auld.
- 100 Postcard kept at the Barnett Newman Estate.
- 101 Brian O'Doherty. "Assembling Sheridan". *Noel Sheridan: On Reflection*. (Dublin no year: 2001), pp. 33–45.
- 102 Ibid.
- 103 Because of Joyce's outsider and emigrant status, it is doubtful if he really perpetuated colonialist borrowings of "primitive" cultures, as Bianu suggests: "Joyce used Celtic art and myth for many of the same artistic reasons that his contemporary visual artists used African and prehistoric art forms". Bianu. *Ekpbrasis*, p. 85.
- 104 Artists thus follow and affirm Stephen's dictum in *Ulysses*: "Ireland must be important because it belongs to me". (U 16.1164–65).
- 105 "Surrealism [...] resorted to violent dislocations in scale in order to open a cleft in the continuous ground plane of reality". Krauss. *Passages*, p. 229. One could also think of Duchamp's earlier *Fountain*, 1917, flipped onto its "back".
- 106 Senn. "Dislocation", p. 206.
- 107 "The English language [...] has been an amalgamation from the very beginning of its existence". Eugene Jolas in *Our Exagmination*, pp. 82–83. "Only when Stephen becomes aware that 'his own language is a hybrid, that he is spoken through even in his private thoughts' (892), can he engage in creative interaction with his 'heteroglossia'" Robert Spoo in *Joyce and Popular Culture*. R.B. Kershner (ed). (Gainesville, Florida 1996), p. 912.
- 108 Fritz Senn. "Dislocation". Idem. *Joyce's Dislocations: Essays on Reading as Translation*. John Paul Riquelme (ed.). (Baltimore, London 1984), p. 202.
- 109 Ibid., p. 207.
- 110 Ibid., pp. 211–12. "*Ulysses* is an unruly book in its design, its surface, its architectures, its details, and its interweavings, quite apart from the constant allurements away from the tangible referents to the words themselves [...] *Finnegans Wake* is dislocutory throughout in all possible senses." Ibid., pp. 202, 209.
- 111 An outcome of the 2003 conference of British Art Historians, chaired by Christine Boyanoski.
- 112 Hélène Cixous. *The Exile of James Joyce*. (New York 1972).
- 113 Ibid., p. 481.
- 114 Vincent J. Cheng. *Joyce, Race, and Empire*. (Cambridge 1995), p. 294.
- 115 Ibid., p. 295.
- 116 Ross Frazer. "Laurence Betham: An Independent Painter". *Art Newzealand* 50 (1989), p. 58. Similarly, Guram Tsibakashvili has photographed his Georgian home of Tbilisi in a Joycean vein (see chapter 4.5). Feelings of dislocation/dislocation rooted in an artist's own background are what the Brazilian artist Lenir de Miranda expresses in a *Ulysses Passport (series 2)*, n.p., issued to each owner on a 16 June, originally in 2002. Contained in it are drawings, spaces for "visas of borderline thoughts", and those designated for photographs. There are also short extracts from *Ulysses* and texts explaining this passport to be "a document for expatriates". Headlines include "Bizarre Passport", "Itinerary", "Departure Requirements", and "Rite of Passage".
- 117 Correspondence with the author, 28 July 2003.
- 118 "This puts forward 'Tommy' as someone who was marginalized within this prevailing discourse, but is revealed as 'still standing' when the tide has receded. Like many Catholics in the North, he has managed to achieve this through maintaining investment in the 'charmed circles' of family, friends, place, poetry. As such, he is – like Heaney – someone who[se] position can be described as 'post-modern', in so far as he has maintained a strong relationship to the 'pre-modern' all along, held onto it as an act of resistance." Ibid.
- 119 Ibid. Marshall McLuhan's indebtedness to Joyce and his focus on the ideologies inherent in media like the radio renders this a particularly relevant artwork.
- 120 Anastasi attended a Catholic school for twelve years but insists that – "like everybody in this part of the world" – he is a "jew" with a lower case "j". He follows Bloom in emphasizing that Jesus was a Jew. Conversation with the author, January 2004.
- 121 *James Joyce Broadsheet* 61 (February 2002), p. 4.
- 122 *Rites of Passage: Art for the End of the Century*. Stuart Morgan, Frances Morris (eds). Exhib. cat. Tate Gallery London: 15 June–3 September 1995. (London 1995).
- 123 Interview with the author, Warsaw, June 1999.
- 124 *A Conceptual Guide*, p. 73. "But then I'm not sure that Joyce's book, like Christ's eucharist, does not require so personal a response that such mingling of subjectivities is inevitable – and desirable." Ibid., p. 80.

- 125 Didi-Huberman. *Was wir sehen*, p. 25.
- 126 The Catholic artist Alain Kirili slightly misquotes David Smith's remarks in his interview with Thomas B. Hess as saying: "I'm interested in Joyce for very serious reasons ... because when you're born American Calvinist, and you want to be a sculptor, it's better for you ... to read an Irish Catholic!" Alain Kirili. "The Phallus Stripped Bare by its Non-Bachelors, Even: A Conversation between Alain Kirili and Philippe Sollers". Translated by Philip Barnard. *Art Criticism* 5.1 (1988), pp. 11-18. This does not so much apply to David Smith – Kirili seems to be unaware of his Irish and presumably Catholic roots. But in suggesting an importance of "Joyce's Catholicism" for American sculpture, he insinuates a "reason" for artists in "Protestant" countries to read Joyce: as a balancing measure, in order to upset governing structures and assumptions, i.e. in order to dislocate.
- 127 Senn. "Dislocation", p. 202.
- 128 Greenberg, among others, has seen this.
- 129 *Our Exagmination*, p. 58.
- 130 Senn. "Dislocation", p. 209.
- 131 Firestone. "New York School", p. 120.
- the method which is difficult". Joyce quoted in: Declan Kiberd. "Bloom the Liberator: The androgynous anti-hero of *Ulysses* as the embodiment of Joyce's utopian hopes". *The Times Literary Supplement*, 3 January 1992, p. 3.
- 7 "Die fortschreitende Objektivierung des schöpferischen Prozesses und die gleichzeitig sich vollziehende Wandlung des Autors zum [...] Arrangeur wird mit zunehmender Deutlichkeit ablesbar an der euro-amerikanischen Kunstentwicklung zwischen Duchamp und John Cage, zwischen Schwitters und Jackson Pollock, zwischen Malewitsch und Donald Judd, die – nicht anders als Joyce [...] der Eigendynamik des Material, des Konzepts, der Idee Vorrang gegeben haben". Felix Philipp Ingold. "Jeder kein Künstler: Versuch über den Autor". *Neue Rundschau* 96 (1985), p. 8.
- 8 Kosuth has kindly compiled a list of his recent Joycean works: "1. *Les Aventures d'Ulysses sous Terre*, TGV station, Lyon, France, 1995 2. *Words of a Spell, for Noëma*, Tachikawa Site, Tokyo, Japan, 1994; 3. *Guests and Foreigners, Rules and Meanings*, IMMA, Dublin, Ireland, 1997; 4. *Ulysses, 18 Scenes* (neon installation, unique work), Galerie Bruno Bischofberger, Zurich, 1998; 5. *Ulysses, 18 Scenes* (framed silkscreen installation, edition) installed in the following locations [...] (a.) Galerie and Edition Atelier, Graz, Austria, 1998, (b.) Haifa Museum, Haifa, Israel, 1999 (a joint installation with Haim Steinbach), (c.) Galleria Nazionale d'Arte Moderna, wall installation [...], 2000; 6. *Ithaca Circle*, neon installation, private commission, Sean Kelly Gallery, New York." Correspondence with the author, 3 September 2003.
- 9 Correspondence with the author, 22 July 2003.
- 10 Kosuth. *Art after Philosophy*, p. 38.
- 11 Inadvertently, Kosuth uses as a metaphor the "cravat", which Joyce once brought to the fore (chapter 2.2) – one of the main arguments of his "formalist" status.
- 12 Correspondence with the author, 3 September 2003.
- 13 See Elkins. *Master Narratives*, pp. 25-26. May I here call to mind the importance of Joyce for formalist critics, established earlier?.
- 14 David Smith was mentioned positively, albeit not quite as unambiguously as Anthony Caro. A possible motivation for the fact that David Smith enabled two approaches to his work could already be established as attributable to his interest in Joyce.

Chapter 3.3

- 1 Lucy R. Lippard. *Six Years: The Dematerialization of the Art Object from 1966 to 1972* [...]. 1973 (Berkeley, Los Angeles, London 1997).
- 2 Wolfgang Max Faust. *Bilder werden Worte: Vom Verhältnis von bildender Kunst und Literatur vom Kubismus bis zur Gegenwart*. (Cologne 1987), p. 15.
- 3 Steiner. *Colors*, p. 35.
- 4 "Art is not an escape from life. It's just the opposite. ... central expression ... of life". James Joyce. *Stephen Hero*. 1944 (London 1989), p. 86. In the United States, many artists have read John Dewey's *Art as Experience* since its publication in 1934. Here, Dewey formulated a continuity between so-called aesthetic and quotidian experiences. John Dewey. *Art as Experience*. 1934 (New York 1980). Joyce similarly "restores art to its context in experience" Goldberg. "Art and Freedom", p. 45.
- 5 Joseph Kosuth. *Art after Philosophy and After: Collected Writings, 1966-1999*. Gabriele Guercio (ed.), Jean-François Lyotard (foreword). (Cambridge, Mass., London 1991), p. xxi.
- 6 "The thought of *Ulysses* is very simple [...] it is only

- 15 Latham in interview with the author in London, 12 April 2003. I thank John Latham for his time and kind assistance.
- 16 *Modernism in Dispute*, p. 160-61. It needs to be said that this commentary is one made with hindsight. Performance strategies in Joyce-inspired art and the “performative turn” in relation to this topic will also be examined (see chapter 5.3).
- 17 I thank Martha Rosler for kindly providing me with a copy of the essay and for speaking to me about Joyce and her work: 2 July 2003.
- 18 Rosler. “Mirrors and Photographs”, p. 11.
- 19 *Ibid.*, p. 33.
- 20 *Modernism in Dispute*, p. 161.
- 21 Michael Craig-Martin in a lecture at the Douglas Hyde Gallery, Dublin, 9 November 2000.
- 22 *Ibid.*
- 23 Interview with the author, 10 November 2003.
- 24 *Ibid.*
- 25 Tony Godfrey does not mention Joyce often in his monograph: Tony Godfrey. *Conceptual Art*. (London 1998). But in this context he writes: “Perhaps the talismanic predecessor for the readymade is that little wafer of bread which is lifted up by a priest in the Roman Catholic Church and transformed into the body of Christ. This is a miracle – at least for the believer – in which a banal object is turned into one of transcendental significance. What could be more special than the body and blood of the Redeemer? Is this not the ultimate claim of authority? No wonder that James Joyce parodies it obsessively in his novel *Ulysses*, or that blasphemy became such a common strategy of early Modernism.” *Ibid.*, pp. 31-32.
- 26 “Each of the four texts is self-explanatory; they represent key moments in the labyrinth: Most of the HCEs (alphabetically); Shem, writing with his own caca; Anna Livia flowing out to sea; and (the fourth) a meditation on mortality from a section I must locate. On the top, the ten 100-letter thunders (the tenth has 101, as you no doubt remember). The tops of the little half cubes (white) are the last sixty words of the *Wake* and the first sixty words of the opening lines, with a counter, mirror-writing going the opposite way. What happens when you empty out the honey comb and reinsert all the pieces? Can be done randomly or intentionally. Either way, what you get are echoes and pulses of the original, with (when random) the great god chance rewriting the *Wake* in an aphasic ecstasy [*sic*]; or (when intentional) bringing all your reading of the *Wake* to bear (with Joyce at your elbow), suggesting new combinations and runs that delight you.” Correspondence with the author, 16 June 2003.
- 27 *Ibid.*, 2 February 2003.
- 28 But “it does not occur to him that there’s a connection between Joyce’s writing and his own work”. Andre’s answer to my questions as related by Steve Henry, Paula Cooper Gallery, January 2004. Brian O’Doherty first mentioned Andre’s interest in Joyce to me in conversation, 17 January 2003.
- 29 Maharaj. “Typotranslating”, p. 69.
- 30 Correspondence with the author, 3 September 2003.
- 31 And that includes Andy Warhol – see chapter 5.2.
- 32 The Centre Pompidou in Paris considered splitting a Duchamp exhibition and having Richard Hamilton curate “The Modernist Duchamp” and Kosuth “The Post-Modernist Duchamp”. Kosuth in correspondence with the author, 3 September 2003. Ecke Bonk adds in conversation with the author, February 2004, that material from the Estate of Alexina Duchamp, donated to the Centre Pompidou, was to be exhibited. This project entailed conversations with several artists, but was eventually curated by Richard Hamilton and Ecke Bonk, i.e. the *typosophes sans frontières* (see chapter 4.1). The *Green Box* notes were the focus of what turned out to be a small show.
- 33 Anastasi’s continued interest in linking Joyce and Duchamp’s works and personalities may have its roots in the apt perception that they “joined forces” in the minds of those who developed concept art. See William Anastasi. “Duchamp in the *Wake*”. http://www.toutfait.com/issues/volume2/issue_5/articles/anastasi/anastasi.html. April 2003. Anastasi met Duchamp once in 1967, but played chess almost daily with John Cage for years. Conversation with the author, January 2004.
- 34 A compelling path for artists to follow is to work on Joyce and Duchamp simultaneously. Apart from Anastasi, Hannes Vogel and Ian Hays are just two further examples. Hays currently works (as part of a both practical and theoretical doctoral project at the University of Nottingham) on digitally palimpsestual collages, compiling evocative material pertaining to both. Correspondence with the author, 18 December 2003.
- 35 Concept Art from Poland (Gostomski) seems as much inspired by Joyce as that from Israel: One of “the Fathers of Conceptual Art in Israel [...] was

- Arie Aroch (1908-74) who dealt with Joyce (and mainly with *Ulysses*)." Shiri Bar-On in correspondence with the author, 6 May 2002. Unfortunately, I have not been able to see Aroch's Joyce-inspired work.
- 36 *Gravity & Grace: The Changing Conditions of Sculpture 1965-1975*. Exhib. cat. Hayward Gallery: 21 January-14 March 1993. (London 1993), p. 25.
- 37 *Our Exagmination*, pp. 106-07.
- 38 Iser. "Der Archetyp", p. 356.
- 39 *Das offene Bild: Aspekte der Moderne in Europa nach 1945*. Erich Franz (ed.) Exhib. cat. Westfälisches Landesmuseum Münster: 15 November 1992-7 February 1993. (Münster 1992).
- 40 Pleynet. "Art and Literature", p. 23.
- 41 See Bal. *Reading "Rembrandt"*, p. 223.
- 42 *Das offene Kunstwerk*, p. 13.
- 43 See Didi-Huberman. *Was wir sehen*. Also Bal. *Reading "Rembrandt"*, p. 246.
- 44 Eco. *Open Work*, p. 4. "Polyvalenz und Engagement sind nicht unvereinbar". Christa Bürger. *Tradition und Subjektivität*. (Frankfurt/M. 1980), p. 40. *Ulysses* "embodies the modern notion of artistic freedom in a way that makes it a positive symbol for the twentieth century." Paladino. *Ulysses: 16 June*, p. 87.
- 45 Umberto Eco. *Das offene Kunstwerk*. 1973 (Frankfurt/M. 1977), p. 295.
- 46 Budgen. *Joyce and the Making of Ulysses*, p. 284.
- 47 See Phillip F. Herring. "Joyce's Politics". *New Light on Joyce from the Dublin Symposium*. Fritz Senn (ed.). (Bloomington 1972), p. 13. "[...] nicht präskriptive Moral des Ästhetischen aus seinem Vermögen begründen läßt, Verstehen zu eröffnen, zu vertiefen und zu problematisieren. Die moralische Beurteilung ist dem Ästhetischen darum nicht erst nachträglich aufgesetzt. [...] Die implizite Moral des Ästhetischen ist im Akt des Verstehens selbst schon angelegt." Jaufß. *Wege des Verstehens*, pp. 34-35. "Sie macht institutionalisierte Normen und moralische Prinzipien diskutierbar, bringt ihre Widersprüche [...] zum Vorschein und fordert damit Urteil, Beipflichtung und Mißbilligung heraus". *Ibid.*, p. 36.
- 48 Helmut Bonheim. *Joyce's Benefactions*. (Berkeley, Los Angeles 1964), pp. 6, 13, 15, 112.
- 49 Interview with the author, New York, 15 January 2003.
- 50 Rosler in conversation with the author, 2 July 2003.
- 51 *Ibid.*
- 52 Budgen. *Joyce and the Making of Ulysses*, p. 192. "It would be a great impertinence for me to think that I could tell the world what to believe." Joyce quoted in Maurice Beebe. "Ulysses and the Age of Modernism". Thomas F. Staley (ed.). *Ulysses: Fifty Years*. (Bloomington, London 1972), p. 180. For Joyce, didactic arts were improper arts. See Beebe. "Joyce and Aquinas", p. 24. "[Joyce] was too good a student of Vico to delude himself with the notion that he would save us". *A Conceptual Guide*, p. 17.
- 53 Bürger. *Theorie der Avantgarde*, p. 122. See Michael Tratner. *Modernism and Mass Politics: Joyce, Woolf, Eliot, Yeats*. (Stanford 1995), p. 243.
- 54 See Senn. *Nichts gegen Joyce*, p. 14.
- 55 This includes but goes beyond readers' experiences with literature in general: that it encourages a questioning of ethical issues and the status quo, as other worlds and complex characters' lives are laid out for contemplation.
- 56 They were to an institution for 25 years and were held until 2000.
- 57 Terry Eagleton. "Joyce and Modernism". Lecture at the James Joyce Centre, Dublin, 14 February 2001. Earlier, Pollock, Motherwell and other Abstract Expressionists were also involved in leftist politics: *Modernism in Dispute*, pp. 14-15.
- 58 I thank Gavin Murphy for a conversation about his PhD thesis (University of Ulster, Belfast) on this topic, May 2003.
- 59 One could cite the proverbial "silence, exile and cunning". (P 222).
- 60 Catherine Whitley. "The Politics of Representation in *Finnegans Wake's* 'Ballad'". *Joycean Cultures*, p. 173. Whitley's quotation continues: "[...] a new attitude of tolerance toward difference that, if implemented, would have profound effects on interpersonal relations and on politics. In *Finnegans Wake*, Joyce attempts to break the destructive cycle of the past and clear a textual space for the imagining of a new future, a future in which Ireland has a new politics of tolerance and cooperation and a new and varied art." *Ibid.*
- 61 Joseph Beuys. *The Secret Block for a Secret Person in Ireland*. Heiner Bastian (ed.), Dieter Koepplin (text). Exhib. cat. Martin-Gropius-Bau Berlin: 20 February-1 May 1988. (Munich 1988), no. 366, formerly part of the *Ulysses-Extension*.
- 62 Speck. "Beuys und Literatur", n.p.
- 63 Tony Smith's "F" sigla sculpture was probably never carried out, because of the overtly anthropomorphic nature of the letter "F", whereas the "C"s,

which he was to use for a sculpture, are more neutral – and permissible, viewed from a formalist perspective.

- 64 His German translation was published in 1971 and appears in his tax documents for 1972. I thank Eva Beuys for this information.
- 65 In 1970, he discussed with Henning Christiansen, a collaborator in several performances or “actions”, that the Celts were not ready to accept authorities or central government. Beuys, like Joyce, repeatedly worked with correspondences between the ancient and the new, rather than with contrast (see chapter 5.1). Interview with Henning Christiansen, Autumn 1999.
- 66 Lerm Hayes, *Inspirationsquelle*, chapter IV q.
- 67 In 1974 Peter Bürger reinstated politically engaged elements in Modernist art. The avant-garde artwork is still to be understood as a unity, but this unity now incorporates contradiction. Bürger. *Theorie der Avantgarde*, p. 110.
- 68 While I do not wish to establish a causal relationship, it is remarkable that Moholy-Nagy taught Tony Smith (in Chicago: 1937/38), who in turn taught a host of artists within the generation that came into its own in the 1960s. Among the “Joycean” ones presented here are Chimes and Segal. John Cage stayed with Max Ernst for a while in New York; John Latham taught Jeffrey Shaw, and so on.

Chapter 4.1

- 1 See Hans Dieter Huber. “Materialität und Immaterialität der Netzkunst”. *kritische berichte, Zeitschrift für Kunst- und Kulturwissenschaften*. Special issue: Netzkunst. 26.1 (1998), pp. 39-53.
- 2 Fritz Senn credits Clive Hart with first seeing a chalice in this configuration. Senn. “Transmedial Stereotypes”, p. 61.
- 3 Steiner. *Colors*, introduction.
- 4 Sorel Etrog. *Dream Chamber: Joyce and the Dada Circus A Collage*. Also John Cage. *About Roaratorio: An Irish Circus on Finnegans Wake*. Robert O’Driscoll (ed.). (Toronto, Dublin 1982), pp. from 21 onwards. Etrog, a Romanian-Canadian artist, was born in 1933.
- 5 Jacob Drachler’s work fits into the same context. Jacob Drachler. *Id-Grids and Ego-Graphs: A Confabulation with Finnegans Wake*. A Suite of 44 Graphics. (Brooklyn 1978). Carol Shloss has argued: “Typography is the convention against which all of Joyce’s variations and word plays are carried out. [...] Joyce’s typographers have recognised that mise-en-page, the arrangement of the page, must remain absolutely classic if readers are to deal adequately with the ‘soundsense’ of the words. [...] the very form or appearance of the printed page provided Joyce with an emblematic visual representation of his own creative act”. Carol Shloss. “Finnegans Wake as a History of the Book”. *James Joyce: The Centennial Symposium*. Morris Beja et al. (eds). (Urbana, Chicago 1986), p. 114.
- 6 T-shirts and other memorabilia for the Zurich James Joyce Foundation are among them.
- 7 O’Neill has, in 1993, copied the lines from *Finnegans Wake* that address the “Tunc” page from the Book of Kells and calligraphy (FW 114) to follow the very recognizable visual framework of this page.
- 8 Gereon Inger. *Finnegans Fake*. http://www.inger.de/schrift_bild/abschrift_inschrift/finnegans_fake.html. Summer 2003.
- 9 Owen Griffith, Michael Sauer. *Works in Progress: Anna Livia Plurabelle, The Mookse and the Gripses, The Muddest Thick that was ever heard dump, The Ondt and the Gracehoper, Haveth Childers Everywhere, The Mime of Nick, Mick and the Maggies, Storiella as She is Syung*. Edinburgh 1992. These are publications by the Split Pea Press. Earlier reprintings of chapters of *Work in Progress* include the collaboration between an artist, Joseph D’Ambrosio, and Elmore Mundell in Portage, Indiana, in the late 1970s, described by Joseph D’Ambrosio. “The Compulsory Printer of Portage, Indiana”. *Matrix* 11 (Winter 1991), pp. 53-59.
- 10 Anastasi has also repeatedly written the thunderwords on/as drawings, where the letters are allocated their own space in a grid.
- 11 Large, painted letters also feature in Dieter Krieg’s work. *Untitled*, 1993, for example, shows the letters “Lügen” written on it – or rather on what remains of the painting, as one can see the bare stretcher above and below the strip of canvas on which the writing is visible with painted shadows, making them stand out in their hand-written irregularity. Krieg breaks spelling conventions. It should have been “Lügen”, German for “lies”. Thus he chooses a *Finnegans Wake*-related strategy, in order to highlight the “lies” of painting, which Sigmar Polke was famously to choose as the subject of a work one

- year later. Dieter Krieg. Exhib. cat. Hans Thoma Preis 1993. Hans-Thoma-Museum: 8 August-12 September 1993. (Bernau/Schwarzwald 1993). I thank Dirk Teuber for drawing my attention to Dieter Krieg's work.
- 12 Anna Wolf could have chosen any other text to display her calligraphic talents. *letterwork 2* contains passages from *Finnegans Wake*. Postcard held at the Zurich Joyce Foundation. Serge de Torville's texts from *Finnegans Wake* juxtaposed with portrait sketches and gestural elements from 1985 do not seem to enlighten the viewer any more than reading a passage of Joyce's text and looking at a portrait photograph. Mumprecht has also shown interest in writing and designing pages of Joycean text with little additional content. Materials and works held at the Zurich Joyce Foundation. Quite a similar case – now in the medium of print – is Felix Brunner's work from 1993. It includes quotations from *Finnegans Wake*, arranged and in different fonts, and juxtaposed with photographs and Greek and Hebrew writing. Felix Brunner. *Touch Wood*. Exhib. cat. Kunsthalle Wil: 16 October-13 November 1993. (Wil 1993). Robert Amos combines Celtic knots and "oriental" calligraphy and stamps in his calligraphic works that feature passages from *Finnegans Wake* without making any particular comment. He takes commissions for favourite passages. *James Joyce Quarterly* 39.2 (Winter 2002), title page and inside cover.
- 13 To give one example: this is a repeated practice in Brian Bourke's Joyce portraits. See *Joycesight*.
- 14 Lisa Schiess' "Und dann flog..." *James Joyce/Ulysses: Cryptogramm nach Nausicaa* is an example. The only slightly altered and recurring "O"s and exclamation marks are recognizable elements. Otherwise, the choice of that arguably most accessible episode of *Ulysses* appears odd for cryptographic treatment. In a further move – now perfectly befitting the episode and materialistic, fashion-conscious Gerty MacDowell – Lisa Schiess' design was used in the mid-1990s by the Zurich silk-printing house Fabric Frontline to adorn ties. Lisa Schiess. "Und dann flog..." *James Joyce/Ulysses: Cryptogramm nach Nausicaa*. Postcard. (Zurich 1993).
- 15 Giampaolo Guerini chose words and passages from *Finnegans Wake* and in the early 1990s wrote them on both sides into sections on transparencies. Deposit at the Zurich Joyce Foundation. The nature of the sigla most likely prompted him to find this solution, since these often are mirrored and turned around letters. Joyce's endorsement of the diaphane gives added relevance to the simple but effective pieces. Giampaolo Guerini. *Lo Stato del dove*. (New York without year: year [1992?]).
- 16 Wilhelm Füger. "SCRIPTSIGNS: Variants and Cultural Contexts of Iconicity in Joyce". *Joyce Studies Annual 1997*. Thomas F. Staley (ed.). (Austin 1997), pp. 60-80. Colleen Jauretche plans a related book project, which she introduced at the Joyce Summer School, Dublin, July 2003.
- 17 The prints were exhibited in Zurich: Fritz Janschka. *Radierungen Zeichnungen*. Exhib. cat. Graphische Sammlung der eidgenössischen Technischen Hochschule Zürich: 4 November-22 December without year. (Zurich without year [1972?]). Fritz Janschka. *Ulysses-Alphabet*. John Norton-Smith (afterword). (Dortmund 1983).
- 18 Pfrang. *Odysseus und kein Ende*, p. 9. (See chapter II a).
- 19 *Und das Wort ward Mensch geworden. Anfängliche Schwierigkeiten in der Buchstabenbildung: die Sprachartisten in der Aufwärmphase*.
- 20 This was distributed at Galerie Loehr, Frankfurt/Main on Bloomsday that year. Bazon Brock. *Ästhetik als Vermittlung: Arbeitsbiographie eines Generalisten*. Karla Forbeck (ed.). (Cologne 1977), p. 815.
- 21 Ewald Trachsel-Blankenroth has used the Swiss equivalent title BLICK for his "estrangement", deposit at the Zurich Joyce Foundation. Frede. *Der Ulysses*, p. 19.
- 22 (FW 20.10-13). Shloss. "History of the Book", pp. 112-13.
- 23 Tom Phillips, inspired by William Burroughs, bought a copy of W.H. Mallock's 1892 novel, *A Human Document*, and developed a technique of striking out unwanted words, followed by many similar pieces, where he picks words and connects and highlights them by means of speech-bubble-like outlines. The remainder of the text is covered up by varied visual patterns of figurative drawings. The artist traces this procedure to John Cage (and thus indirectly to Joyce), where the given order of words in a book also determines the choice. The summary *Wake*-like title of Phillips' procedure would also point towards Joyce: *A Humument*. However, Joyce's works neither constitute the main material for Phillips, nor are they the initial inspiration for his procedure. They are thus not art inspired by Joyce in a strict sense.

- 24 Conversation with Patrick Murphy, Summer 2003.
- 25 In the White box, Duchamp suggests changing dictionaries and encyclopaedias – and using them afterwards. I thank Ecke Bonk for drawing my attention to this work.
- 26 “Rodney [confirmed] that he does not have any works that relate to James Joyce”. Correspondence with Simone Montemurno, 303 Gallery, New York, 4 March 2003. I thank her for her assistance.
- 27 Fritz Senn. “Ovidian Roots of Gigantism in Joyce’s *Ulysses*”. *Journal of Modern Literature* 15.4 (1989), pp. 561-77. Wyndham Lewis’ *Blast*, 1914, where Joyce is mentioned, was a typographically innovative work, anticipating Joyce’s many lists or catalogues (for example in “Ithaca”).
- It is the first of several works, which take the shape of lists and are linked with Joyce. Many of them are by Joseph Beuys and some by his Fluxus colleague Bazon Brock. Concerning Beuys, see Lerm Hayes. *Inspirationsquelle*, pp. 232-33. Bazon Brock. *D.A.S.E.R.S.C.H.R.E.C.K. E.N.A.M.S.* Vol. 3 Dädalus series. (Basel 1960). Nonsense poetry by Brock appears as “signed” by “J.J.: “in his allaphbed”. He is again mentioned a little later as “James Joyce unzüchtig” (indecent), n.p.
- 28 Krauss. *Originality*, p. 9.
- 29 Ibid. p. 158.
- 30 Reduplication in a Joycean sense is not serial, however. He repeatedly narrated events in order to show their different facets and let readers combine the still incomplete accounts. Joseph Beuys understood him and used repetition in this way. *Odyseus* has been discussed. See Lerm Hayes. *Inspirationsquelle*, pp. 98-100.
- 31 John Cage. *Writing Through Finnegans Wake & Writing for the Second Time Through Finnegans Wake*. (New York 1978).
- 32 See Christina Ritchie. *Inquiries: Language in Art*. Exhib. cat. McMaster University Art Gallery, Hamilton, Ontario: 4-30 September 1990. (Hamilton 1990).
- 33 Scott W. Klein “The Euphonium Cagehoused in Either Notation: John Cage and *Finnegans Wake*”. *Bronze by Gold: The Music of Joyce*. Sebastian D.G. Knowles (ed.). (New York, London 1999), p. 159.
- 34 John Cage. *Roaratorio: Ein irischer Circus über Finnegans Wake / An Irish Circus on Finnegans Wake*. Klaus Schöning (ed.). (Königstein/Ts. 1985), p. 29.
- 35 Morton P. Levitt has taken the opportunity in an essay on Joyce’s supposed inspiration by Symbolist

painting to slight Cage’s approach: “John Cage might have wished to find parallels between *Finnegans Wake* and aleatoric composition, but Joyce surely would not. And Joyce would certainly despise Cage’s own (postmodernist) experiments with the text of the *Wake*.” Levitt. “Joyce and Vuillard”, p. 380. “[Cage’s work shows] not quite the same sort of artistic control that Joyce sought”. Ibid., p. 391.

Martin Maurach quotes John Cage as saying that “I had wanted to find a way of writing music that freed the sounds from my likes and dislikes and from my memory and from my taste.” Martin Maurach. “ALEA et alii. Zufall und Ordnungsbildung in Hörstücken und Gehirnen”. *Die Künste des Zufalls*. Peter Gendolla, Thomas Kamphusmann (eds). (Frankfurt/M.) 1999, p. 88. He goes on to challenge the use of the I-Ching for works like *Roaratorio* as constituting “absolute” chance. Moreover, he finds various entry points for “likes” and “taste” in Cage’s initial and subsequent decisions concerning the piece.

While a wish to exclude taste underlies conceptual artistic practices, which we have established to be part of and in keeping with Joyce’s procedures, Levitt’s criticism cannot be allowed to stand on the grounds of “control”. The issue seems more likely to be a clash of “tastes”.

- 36 See Hannes Vogel, Christa-Maria Lerm Hayes. Wylermeer – *The Hill On Which Vogel, Beuys, Joyce, Cage Bartning ... Meet With Ten Thunderclaps / Wylermeer – Der Berg, auf dem sich Vogel, Beuys, Joyce, Cage, Bartning ... mit zehn Donnerschlägen treffen / Wylermeer – Le mont sur lequel Vogel, Beuys, Joyce, Cage, Bartning ... se rencontrent aux dix coups de tonnerre*. Dirk Krämer, Klaus Maas (eds). (Bottrop 1997).
- 37 Lerm Hayes. *Inspirationsquelle*, chapter IV f.
- 38 Marjorie Perloff. “Music for Words Perhaps: Reading/Hearing/Seeing John Cage’s *Roaratorio*”. *Genre* 20 (Autumn-Winter 1987), p. 459.
- 39 “Having ordered the *Green Box*’s allover spendthrift spill of writing into the typotranslation’s disciplined economy of print, Hamilton had probed the limits of Gutenberg and its electronic modes, into computer-based systems of digital regulation, storage, retrieval, and data selection.” Maharaj. “Typotranslating”, p. 92.
- 40 *Documenta X: Short Guide/Kurzführer*. Exhib. cat. Kassel: 21 June-28 September 1997. (Stuttgart 1997),

- p. 90. In honour of Joyce, Bonk has on occasion “adopted” Dublin as a birth-place. Correspondence with the author.
- 41 For a further discussion on Joyce in a scientific context within contemporary art, see chapter 5.3.
- 42 “God speaks through signs and the configurations of nature ... Joyce has also fixed the signatures of the divine language in his language ... sigla ... initials of HCE and ALP that are woven into the texture of the whole, by which the hand, the signature of the gods may be visible in the commonest of words, no matter of what they speak, because divine language only *shows*, does not articulate”. Klaus Reichert. “Vico’s Method and its Relation to Joyce’s”. *Finnegans Wake: Fifty Years*. European Joyce Studies 2. Geert Lernout (ed.). (Amsterdam, Atlanta 1990), p. 52. Fritz Senn maintains that words can perform an optical duty and thus place themselves in the tradition of word magic. Fritz Senn. “James Joyce”. *Die literarische Moderne in Europa*. Hans Joachim Piechotta et al. (eds). Vol. 1: Erscheinungsformen literarischer Prosa um die Jahrhundertwende. (Opladen 1994), p. 261.
- 43 Christa-Maria Lerm Hayes. “Finnegans Sehschule”. *James Joyce: “gedacht durch/thought through”*, pp. 37-52.
- 44 *Our Exagmination*, p. 15.
- 45 He owned Rudolf Steiner’s lecture on the “Mysteries of Hybernia”, linking rites of passage and threshold experiences with the island. This must have seemed logical to Beuys, as he knew about megalithic carvings of spirals in Ireland and later visited Newgrange, the megalithic passage tomb in County Meath in which such carvings can be seen. Beuys considered himself to have come from Celts, since his home region was a Celtic settlement area.
- 46 Annotations of other authors’ books can confirm Beuys’ procedure in this regard. He used the “siglum” of a circle with a dot in the centre for annotating St Ignatius Loyola’s biography. It was not only Joyce who played with the incendiary meaning of “the ignacio” (FW 228.11). Beuys used the customary sign to refer to the Latin meaning of fire and thus the sun: the circle with a dot at its centre.
- 47 John Gordon. “‘Ithaca’ as the Letter ‘C’”. *James Joyce Quarterly* 32.1 (Autumn 1994), pp. 45-55.
- 48 Beuys. *Multiplies*, no. 136.
- 49 McHugh. *Sigla*, p. 16. The “S” is rendered unfamiliar or sigla-like in the process. As the first and last letter of *Ulysses*, Joyce may have considered it appropriate to hint at or prefigure a cyclical structure, joined by the “S”s.
- 50 Louwrien Wijers. “Joseph Beuys im Gespräch mit Louwrien Wijers”. Idem. *Schreiben als Plastik: 1978-1987*. (Berlin, London without year: 1992), p. 52.
- 51 John Hart (born in 1921) explains in a 1975 London exhibition catalogue that he was “interested in codes, ciphers, secret writing, runes, cabalistic number and games with labyrinthic [*sic*] rules which must be kept”. John Hart. *Camden Exhibition*, n.p. As an artist with bad eyesight and thick glasses, he has also shown empathy with Joyce, his main source of inspiration. Both aspects combine to inspire *The Ineluctable Modality of the Visible*, as well as rewritings of the end and beginning of *Finnegans Wake*, both paintings based on the Braille edition of *Ulysses*. Hart has in his work also used a shorthand transcription of *Giacomo Joyce*, as well as some of Lucia Joyce’s calligraphic work. He contacted Lucia Joyce about a page (kept at the National Library of Ireland), where she had reworked the letters of her own name to such an extent that it embossed the paper; and received permission to use it. *Ibid*.
- Saul Field remains rather too faithfully illustrating in *wick-in-ber*, 1981, where the “E”’s middle bar penetrates an upside-down delta in a light bulb. Pieter Bekker. “Saul Field”. *James Joyce Broadsheet* 8 (June 1982), p. 2.
- 52 Joycean diagrams have been mentioned as occurring in Moholy-Nagy’s *Vision in Motion*, p. 347. (see chapter 3.2). Mark Rutkosky has in 1982 created fascinating variations on Joyce’s Euclidean diagram by also reflecting on palindromes in the *Wake*. He created a so-called *Foreword to Finnegans Wake*, showing a perfect circle with “James Joyce” written underneath, and an *Afterword* with a split cell or two overlapping circles and the letters of Joyce’s name as a palindrome. This makes up a muddle that conveniently includes “sema” (sign in Greek). “Ecyo” and the split cell suggest that new life has begun.
- 53 Arnason. *Motherwell*, p. 56.
- 54 One word of caution needs to be added. The turned-around delta is the outline of Christian Morgenstern’s “Die Trichter” (“The Funnels”) from 1905. It has a full stop at the bottom, not an “O”. In an art context, Moholy-Nagy reproduces it in *Vision in Motion*, p. 299. Joyce’s work aptly appears as an offshoot of early Modernist “palindromania”

- that has its roots in magic (religious, alchemist) practices. Did Alanna O'Kelly in *Sanctuary/Wastelands*, 1994, DVD projection, collection of the Irish Museum of Modern Art, reflect on Joyce's version of this tradition?
- 55 Joseph Beuys. *Zeichnungen 1947-59 I: Gespräch zwischen Joseph Beuys und Hagen Lieberknecht – geschrieben von Joseph Beuys*. (Cologne 1972), p. 20.
- 56 See *Ulysses: il mito e la memoria*. Exhib. cat. Palazzo delle Esposizioni: 22 February-2 September 1996. (Rome 1996).
- 57 A year earlier, 1964, Jess painted a machining tool that produces a sharpened point in delta-shape. The title, *Fionn's Finnegas*, and the context are Joycean, as the glossary reveals: "From the engraving 'Randall's Lathe Center Grinding Machine' in *Scientific American*, 29 January 1887. Text: Ella Young's recounting of the Fionn legends in *The Tangle-Coated Horse*." Jess. *Translations by Jess*. Exhib. cat. Odyssea Gallery: 8 May-12 June 1971. (New York 1971), n.p.
- 58 Conversation with the author, November 2003.
- 59 "The structure of the novel [*Ulysses*] is a series of concentric circles in the shape of a cone ... Dantean shape". Marilyn French. *The Book as World: James Joyce's Ulysses*. (Cambridge, Mass., London 1976), p. 268.
- 60 The first one had been entitled *Ulisses* and showed four large panels with Polish quotations on them. The first one reads in translation "... and if ever he went out for a walk/he filled his pockets with chalk / to write it up on what took his fancy, / the side of a rock or a teahouse table / or a bale of cotton / or a corkfloat." The other panels contain nothing but the words "albo na", meaning "or". Openness and the activation of recipients are foregrounded: changing the viewer's way of looking at the world in the way Joyce and Conceptual Art do.
- 61 *Pascal's Triangle*, 1973, first panel (U 17.2127-31).
- 62 One further typographical, delta-shaped work should be mentioned, because it expresses that same sedimentation. It is Robert Smithson's *Heap of Language* from 1966. The pencil drawing shows exactly that: a heap was built (illogically, but in keeping with Joyce's ALP layout) from the top down. Instead of the "O", it is crowned by the word "language", and it broadens out to a heap – in the context of the land artist's oeuvre most likely medium of soil. Smithson may or may not have been Joyce-inspired. My query was not answered.
- 63 "[...] der ganze Witz eines 'portanteau-word' liegt oft in den Graphemen." Erzgräber. "Quintessenz", p. 86.
- 64 Praz. *Mnemosyne*, p. 191.
- 65 Firestone. "New York School", p. 118.
- 66 Conversation with the artist, 9 November 2000.
- 67 Stephan Berg. "Die Zerstreuungen des Zeichners: Alexander Roob's Bildroman". *Kunstforum International* 142 (October-December 1998), pp. 260-69. Without a larger sample, it is often unclear what the individual motifs mean: "is this still an eye or already part of a machine"? There are different strands of the story displayed like an electric circuit (for example at Heiderlberger Kunstverein). Roob, who links William Blake with Joyce and is interested in epiphanies (Ibid. p. 268.), has in his exhaustive *Hermetic Museum* publication accumulated alchemical illustrations and various images related to that mindset, including Joyce's Euclidean diagram. Alexander Roob. *Das hermetische Museum: Alchemie & Mystik*. (Cologne 1996). The CS "novel" is also in that accumulative, potentially never-ending spirit. It does display *portmanteau* shapes, while sacrificing the brevity that is their virtue in Joyce.
- 68 Ibid., pp. 634-35. With this, he hopes to have contributed to Joyce scholarship: "[...] was mich im zusammenhang mit joyce immer gewundert hat, ist dass sich nie jemand aus der ecke der joyce-forschung zu meinem entschlüsselungsversuch des rätsels der verbindung von anfang und ende von *finnegans wake* geäußert hat. (das 4. kapititel von CS, 'der punkt rho' dreht sich darum und später habe ich 2 seiten darüber in der kompilation 'alchemie & mystik' publiziert.)" Correspondence with the author, 11 February 2004.
- 69 Alexander Roob. *Theorie des Bildromans*. Deutsche Akademie Villa Massimo (ed.). (Cologne 1997), pp. 78-79, 104-05.
- 70 Samuel Beckett's *Not I*, 1972, investigates a similar *portmanteau* conflation of mouth, eye, navel, sex and river. It is inevitable to assume that Beckett reflected on the layout of the "Anna Livia" chapter of the *Wake*. Counter to expectations, I see very few "Joycean" preoccupations or motifs in works by Beckett that are not conceived in a literary manner (like theatre) but belong primarily into the visual realm, i.e. his films like *Film* or *Quad*. On the fleeting but important differences between these realms, see Christa-Maria Lerm Hayes. "Nauman ... Beckett ... Beckett. Nauman: The Necessity of

Working in an Interdisciplinary Way". *CIRCA: Contemporary Visual Culture in Ireland* 104 (Summer 2003), pp. 47-50.

- 71 Barbara Stevens Heusel, "Joyce and the Drama of Cognition: Escher as a Visual Analogue". *Twentieth Century Literature* 34.4 (Winter 1988), p. 395.
- 72 Lucy R. Lippard. *Eva Hesse*. (New York 1976), p. 12.
- 73 *Ibid.*, p. 18.

Chapter 4.2

- 1 "At least one important doctrine he accepts completely: the identification of truth as the conformity of mind and object". Beebe. "Joyce and Aquinas", p. 34.
- 2 See previous uses of Georges Didi-Huberman's theory of oscillation in terms of form and meaning. (See chapter 3.2) A focus on materiality activates viewers' responses in an anti-mimetic way.
- 3 Joyce complained to Budgen about Swift's assumption that a dwarf's or giant's experience was the same as that of humans: "There must be a relative difference of speed, resistance to air pressure, and so on". Budgen. *Joyce and the Making of Ulysses*, p. 185.

What are connotative elements in most other texts come to the foreground in Joyce and activate recipients. "As a sequence of mere words, then, language may be discrete; as a form of representation it is not. [...] it is the reader who decides which elements are discrete signs and which are not; and this holds true for verbal as well as for visual art". Bal. *Reading "Rembrandt"*, p. 219.

- 4 Bal insists that one should not privilege description over other effects of the real. *Ibid.*, p. 230. Showing or foregrounding materiality is another way of reaching a similar goal: the real.
- 5 Daniel Spoerri and Robert Filliou collaborated on "word traps". These are object assemblages to visualize idiosyncratic imagery in language. For example, "It is raining cats and dogs" was turned into an umbrella with suspended toy cats and dogs. Spoerri has been mentioned as negating any relationship with Joyce somewhat too eagerly, and Filliou was the creator of *Jenny: Portrait of the Artist Jenny*. These two artists combined *Nouveau Réalisme* and Fluxus to take language literally – in a vaguely Joycean way. Spoerri's *Eat-art*, his messy, glued-

together table sculptures and his turned around, viewer-activating gallery room (*Dylaby*, 1962) also combine to give the impression of Joycean sensitivities (for example "Lestrygonians").

- 6 This recalls John Cage's *4'33"*, 1952, where a pianist sits motionless at a piano for that length of time, playing nothing, but elevating the ambient noise to the rank of a performance.
- 7 *Tadeusz Kantor: 1915-1990 Leben im Werk*. Exhib. cat. Kunsthalle Nürnberg: 19 September-1 December 1996. (Nürnberg 1996), p.16 and the following. Richard Demarco, knowledgeable about his work, insists that Kantor was inspired by Joyce. In conversation with the author, Dublin, spring 2002.
- 8 *A Conceptual Guide*, p. 68.
- 9 While Medardo Rosso had previously used wax as a sculptural substance of fluid appearance, Beuys motivated his choice of fat in terms of the social, even political, meaning of his work.
- 10 Graham Martin has exhibited a work at the Derry Dedalus exhibition, entitled *Beautiful Trips: My Body*, 2002. The enclosed description of contents reads as follows: "translucent pill capsules with eczema, blood, shit, snot, grey hair, bottom hair, glue, breath." Kiki Smith, Tony Smith's daughter, seems to have worked in a Joyce-inspired manner when creating a sculpture with the title *Tale*, 1992, depicting a woman on all fours, whose long, brown "tail" must be understood as the "ink" with which she writes her "tale". Hans Ulrich Obrist once curated an exhibition of toilets in Zurich, but was unaware at the time of the fact that the one in "Haus Fortuna" at Universitätsstrasse, where Joyce lived while he wrote about Bloom in the toilet, still exists. Conversation with Obrist, Belfast, September 1997.
- 11 Since Beuys usually said "hare", when he meant "rabbit", the initial "h" seems to be of some importance. See Joseph Beuys. *Werke aus der Sammlung Karl Ströher*. Exhib. cat. Kunstmuseum Basel: 16 November 1969-4 January 1970. Basel 1969. On the catalogue cover, "everything" seems to equal "h".
- 12 Asked what the difference was between *Ulysses* and *Work in Progress*, Joyce answered: "I believe there is no difference. My work, from *Dubliners* on, goes in a straight line of development. It is almost indivisible". Quoted in Eberl. *Leitbild und Sonderfall*, p. 653. See also Thomas E. Connolly. "Introduction". *James Joyce's Scribbledehobble: The Ur-Workbook for Finnegans Wake*. Thomas E. Connolly (ed.). (With-

- out place: Northwestern University Press 1961), p. IX.
- 13 *The Cambridge Companion*, p. 225. "He was a great believer in his luck. What he needed would come to him." Budgen. *Joyce and the Making of Ulysses*, p. 176.
 - 14 Beuys. *The Secret Block*, pp. 10-11. And Volker Harlan. *Was ist Kunst? Werkstattgespräch mit Beuys*. (Stuttgart 1986), p. 37.
 - 15 See John Bishop. *Joyce's Book of the Dark: Finnegans Wake*. (Madison, Wisconsin 1986).
 - 16 The work consists of a copy of *The Guardian* newspaper, bearing a balaclava-clad paramilitary on its front page. Beuys apparently wished to suggest that the energy expended in paramilitary activities should be brought to better use: bundled-up in an "art battery". *Bits and Pieces: A Collection of Work by Joseph Beuys from 1957-1985 Assembled by him for Caroline Tisdall*. Caroline Tisdall (text, photographs). Richard Demarco Gallery (ed.). (Edinburgh 1987), no. 8.
 - 17 See Theodora Vischer. *Joseph Beuys: Die Einheit des Werkes: Zeichnungen – Aktionen – Plastische Arbeiten – Soziale Skulptur*. (Cologne 1991), pp. 225, 233.
 - 18 Archaeological interests feature in the work of Susan Hiller, whom Sarat Maharaj says is interested in Joyce. Conversation with Maharaj, 12 June 2003.
 - 19 He swam through one and identified himself as (half) Irish in a comment on a photograph of this *Bog Action*, 1971. Beuys' well-known works entitled *Irish Energies*, 1974, and consisting of various peat briquettes sandwiched with butter, belong in this context. Beuys was amazed to see the fine ashes that a peat fire produces. Interview with Dorothy Walker, Summer 1997. Furthermore, he annotated a book on the Grauballeman and renamed an earlier sculpture after it, which features infinity signs. Beuys had most likely seen photographs of the Grauballeman in the *James Joyce Quarterly*, around the time of his frequent visits to Ireland in 1974. They accompany Seamus Heaney's poem on the Grauballeman published there in the spring issue of that year.
 - 20 Julia Kristeva devotes a sub-chapter to Joyce. *Powers of Horror: An Essay on Abjection*. (New York 1982), pp. 22-23.: "Far from preserving us from the abject, Joyce causes it to break out in what he sees as a prototype of literary utterance: Molly's monologue. [...] The abject lies, beyond the themes, and for Joyce generally, in the way one speaks [...] at the same time, the Word alone purifies what is abject [...] A single catharsis: the rhetoric of the pure signifier, of music in letters – *Finnegans Wake*." Fritz Senn in his contribution to the Joyce Summer School, Dublin, July 1999, enumerated: "defecation, urination, nose-picking, menstruation, masturbation".
 - 21 Elena Manzoni says that he "probably read" Joyce, but cannot be more precise. Correspondence with her via Archivio Opere Piero Manzoni, 3 October 2003.
 - 22 Manzoni's undermining of any differentiation between art and life, as well as his interest in transubstantiation and alchemy, points in the same direction. (The can of excrement was produced as a multiple and priced according to the market value for gold.)
 - 23 Amy Conger. "Edward Weston's Toilet". *New Mexico Studies in Fine Arts* 9 (1984), pp. 36-42. Conger quotes from Weston's diary, kept during the two weeks in which Weston worked on this project. She also reports that Weston had subscribed to *The Little Review*, where he must have encountered Joyce's work. Weston may also have responded to Duchamp's *Fountain*.
 - 24 "In Joyce's analogy [to Catholic belief] the artist gives himself in his ink to his hearers and seers". *A Conceptual Guide*, p. 73.
 - 25 Nancy Spector. "Julião Sarmiento – 'White Paintings': Unseeing the Seen". Julião Sarmiento. *Werke 1881-1996*. Exhib. cat. Haus der Kunst München: 24 October 1997-18 January 1998. (Ostfildern 1997), p. 177.
 - 26 See Joyce's poem "The Holy Office" and Beuys' installation *Honeypump at the Workplace, Documenta 6*, 1977.
 - 27 *Bits and Pieces*, nos. 3, 19.
 - 28 *Ibid*, p. 6.
 - 29 While Beuys continued to produce "dirty" cloth works, Katie Holten has in the meantime stitched "Stephen" in that particular green on to a handkerchief and exhibited it at the Dedalus show in Derry in 2002.
 - 30 Further examples are mentioned below.
 - 31 We now know how central the sea and everything fluid is within Joyce's practice even in *Ulysses* – as metaphor, motif and in building the "language of flow". Katharina Hagen. *Developing Waterways: Das Meer als sprachbildendes Element im Ulysses von*

- James Joyce*. (Frankfurt/M. et al. 1996).
- 32 James Russell has used Anna Livia, personified fluidity, as a mere Virgin Mary/tennis ball-hybrid, a woman to be portrayed. James Russell. *Construction and Wall Sculpture*. Exhib. cat. Sneed Gallery 35: 25 April-15 June without year. (Rockford, Illinois without year). Eberhard Schlotter. *Anna Livia Plurabelle*. Leaflet pertaining to a portfolio of eleven etchings on Anna Livia. Edition und Galerie Michael Stüber. (West Berlin without year [late 1980s]).
 - 33 Pieter Bekker has outlined the painting's merits in his contribution to the Trieste Joyce Conference under the title "Illustrating *Finnegans Wake*", June 2002. Lancri was French, born in Algeria in 1936.
 - 34 "I am very far from being a Joyce scholar". Correspondence with the author, 14 October 2001.
 - 35 Pleynet "Art and Literature", p. 26. Translation improved upon by Jeanne Haunschield.
 - 36 Interestingly, Robert McAlmon had remarked on that fact already in *Our Exagmination*, p. 106.
 - 37 *Die Sprache der Kunst*. Eleonora Louis, Toni Stooss (eds). Exhib. cat. Kunsthalle Wien: 3 September-17 October 1993, p. 210.
 - 38 Joseph Beuys similarly "corrected" Joyce's choice of materials for the objects involved in the metamorphosis, as discussed concerning his toenail works. Furthermore, his *Wet Washing Virgin*, 1985, consists of a large, split tree trunk as the torso with three smaller pieces of wood for arms and feet. A white shirt is draped or "flows" over the washerwoman's "(tree) trunk". A bar of soap, rather than a stone rests on the "foot" piece. The viewers are invited to perceive themselves as walking in the river, as being "in flux".
 - 39 Ailbhe Smyth. "The Floozie in the Jacuzzi: The Problematics of Culture and Identity for an Irish Woman ..." 1989. *Feminism - Art - Theory: An Anthology 1968-2000*. Hilary Robinson (ed.). Oxford, Malden 2001, p. 414.
 - 40 Correspondence with the author, 5 January 2003.
 - 41 In conversation, 28 September 1992.
 - 42 It may also echo the use in *Ulysses* (in "Aeolus") of the common phrase "not a snowball's chance in hell". In the late 1970s, King traced the river Liffey in an installation entitled *Riverrun* in the Project Gallery, Dublin, departing from a mountain of turf.
 - 43 Brendan Earley (born in 1970), like King a Dublin artist, proposed a *Riverrun Installation* for a library building in Dublin's city centre. The idea in 1990 was to engrave some lines from *Finnegans Wake* onto a piece of glass that connotes a page from a book. This was then supposed to be slumped onto a rock in a kiln, as if the river's current had pressed a page onto a stone. Earley in correspondence with the author.
 - 44 Italian Arte Povera was a movement interested in "poor" sculptural materials – comparable to Fluxus. Guiseppe Penone's *Tree and Stone* from 1969 was, however, not Joyce-inspired, since Penone told me that he had not read any of his works. Interview, 13 March 1997.
 - 45 Fax 30 December 2002. He continues: "IF LITERATURE IS THE MEANS OF REACTING TO WHAT / ART HAS PRESENTED / PERHAPS LITERATURE IS THE RESULT OF ART / NOT THE OTHER WAY AROUND".
 - 46 Interview with the author, 15 January 2003.
 - 47 Several hammers of Thor have been created in response to Joyce. *Tor 19*, Beuys' hammer with wire attachments in the shape of the artist's truncated initials that resemble "JJ" is one example. Hannes Vogel's *Silent Hammer* from 1997 expands on the theme. See *James Joyce: "gesehen durch/thought through"*, p. 79.
 - 48 Correspondence with the author, 27 March 1999.
 - 49 Maria Dundakova and Verena Schindler have both extended their visual works on Joyce into the performative, auditory realm.
 - 50 <http://www.paul-heimbach.de/auflage/index.html>. One can also recognize the book as an object with transparent (diaphane) pages that reflects further Joycean elements.
 - 51 Beuys. *Zeichnungen 1947-59*, p. 9.
 - 52 Interview with the author, spring 1993.
 - 53 See Christa-Maria Lerm Hayes. "The Book of Kells in Joseph Beuys' Work – Via Joyce". *Interpreting the Middle Ages: The Medieval World and the Modern Mind*. Michael Brown and Stephen H. Harrison (eds). (Dublin 2000), pp. 183-93. "Calf- and sheepskin, covered with a labyrinthine network, generating streams of power and fields of energy [...] which finally instil life into the web of arteries, let water and blood circulate in rings and vessels, pulsate. [...] the pages of the illuminated manuscripts ARE living breathing organism, this is his body, pict's [...] dread and awe of the *Book of Kells*, for them body painting was magical resurrection." Jürgen Kramer. *similia similibus: Joseph Beuys zum 60. Geburtstag*. Johannes Stüttgen (ed.). (Colo-

- gne 1981), p. 249. On blood in *Ulysses*, see Hagena. *Waterways*, p. 90. See also Paul K. Saint-Amour. "Over Assemblage".
- 54 Mirosław Balka. *Die Rampe*. Exhib. cat. Van Abbemuseum, Eindhoven, Muzeum Sztuki, Łódź. (Eindhoven, Łódź 1994).
- 55 In this context, where perception and the education of responses are paramount – and examined via a Joyce-related stress on materiality – Mirosław Balka's sculpture *164x64x94*, 1990, should again be mentioned. It includes a heated element: in this case as a pillow on a bed. The artist has placed the work in direct relationship with the earlier *When You Wet the Bed*, i.e. the young Stephen Dedalus' musings on the change of temperature following wetting the bed. Interview with the author, Warsaw June 1999.
- 56 Interview with the author, Autumn 1999.
- 57 In *Das Kapital Space 1970-77* and *Titus/Iphigenie*, 1969.
- 58 While he was working on the *Ulysses-Extension* drawings, Piero Manzoni created his first so-called pneumatic sculptures (December 1959), where the work consists of a balloon containing the artist's breath. (For me, the word pneumatic will always have a Joycean ring, owing to the writer's "rheumatic wheels" D 16.) Before Manzoni, Duchamp had designated Paris air, as well as steam clouds, as artworks. Beuys was subsequently to be the first who let an almost invisible steam cloud (his *Thermic-Plastic Ur-metre*, 1984) enter the viewers' breathing apparatus and thus "live" on. See Antje von Graevenitz. "Ein bißchen Dampf machen': Ein alchemistisches Credo von Joseph Beuys". *Im Blickfeld: Jahrbuch der Hamburger Kunsthalle: Ausstieg aus dem Bild*. Uwe M. Schneede (ed.). (Hamburg 1996), pp. 43-60. The musicality of Joyce is a topic that transcends the limit of the current study. Zush has included what I have here called interior views – with a Joycean dimension. Arnau Pons. *Makers: Zusch (Alberto Torta)*. Exhib. cat. Centre d'art contemporain: without dates. (Girona 1992), pp. 29-30.
- 59 "[Futurists] wrote in 1920: 'Who can still believe in the opacity of bodies, since our sharpened and multiplied sensitiveness has already penetrated the obscure manifestations of the medium? Why should we forget in our creations the doubled power or our sight, capable of giving results analogous to those of X-rays?' Development of a *Bottle in Space* is an emblem of this [...]. For it only treats the viewer as a consciousness capable of encompassing the object's exterior in a single instant but it also guarantees the unity and clarity of this knowledge by giving him access to the object's very core." Krauss. *Passages*, p. 45.
- 60 Moholy-Nagy. *Vision in Motion*, p. 343. Joyce's affinity with the latest and ever-changing technologies (from x-rays onwards) emerged early as a field that continues to be renegotiated by artists (see chapter 5.3).
- 61 Isaak. "Cubist Esthetic", p. 73. "The continuous dissection and reconstitution of forms, referred to in *Stephen Hero* as the modern spirit of 'vivisection', is the essential process by which a multiple point of view is achieved in the Cubist work of art. This vivisection is fully realised in *Ulysses*, where a world of appearances is continuously being broken up into fragments and reconstituted."
- 62 Bal. *Reading "Rembrandt"*, p. 361.
- 63 Cecilia Sjöholm. "And the Inside is Destroyed by Hitler's Bombs: Melanie Klein and Phantasy". *Paletten* 59.2-3, pp. 85-90.
- 64 Response to my questions relate by Felicity Coup-land, Gagosian Gallery, London, 27 February 2003. Hirst enjoys the air of the *enfant terrible* and is not likely to acknowledge intellectual sources of inspiration, however evident they are.
- 65 Moholy-Nagy's just-mentioned "vivisectional" explanation of Joyce should be quoted in relation to both Thek and Hirst: Joyce "was occupied with the precise formulations of an ultra-naturalism. [...] In the new technology there are analogies for such a precision. It is not yet the super-precision of the microscopic section but – at least – that of the close-up. For example, with rubber liquid one can make visible the blood system of the kidney [...] an exact replica of the kidney can be produced with outside and inside vis-ible. With this new technique, as with the new writing technique, one sees more." Moholy-Nagy. *Vision in Motion*, p. 343.
- 66 The artist is happy to have her work placed into a Joycean context. Interview with the author, 25 November 2003.
- 67 See Robert Boyle, S. J. "Miracle in Black Ink: A Glance at Joyce's Use of his Eucharistic Image". *James Joyce Quarterly*, 10 (1972), pp. 47-60.
- 68 See Tony Godfrey. *Conceptual Art*, pp. 31-32. as quoted earlier in the context of Michael Craig-Martin.

- 69 Volker Harlan. *Was ist Kunst?*, p. 21.
- 70 "Don't you think [...] there is a certain resemblance between the mystery of the Mass and what I am trying to do? I mean that I am trying in my poems to give people some kind of intellectual pleasure or spiritual enjoyment by converting the bread of everyday life into something that has a permanent artistic life of its own." Stanislaus Joyce. *My Brother's Keeper*. Richard Ellmann (ed.). (London 1958), p. 116.
- 71 Götz Adriani, Winfried Konnertz, Karin Thomas. *Joseph Beuys*. Cologne 1973, 1994, p. 20. Also in the mentioned multiples *James Joyce* and *Joyce with Sled*, based on an interview from 1972. Beuys did not need to have read *A Portrait* to know this: Carola Giedion-Welcker translates this passage in her text that is part of Beuys' edition of the Goyert translation of *Ulysses* (p. 814). This book, which contains another translation of the same relevant section of *A Portrait* in an advertisement (p. 837), can be seen in Beuys' installation on his window ledge from 1962. (ill. S).
- 72 Ellmann. *Joyce*, p. 543.
- 73 I thank Bernd Volk for mentioning this idea at the symposium: Studiengang Soziale Skulptur, Achberg: 29 November-3 December 1994.
- 74 See Lerm Hayes. "Crise psychique". Also see chapter 3.1.
- 75 Joyce understood "unity as composed of movement [...] shared dynamism". Brivic. *Joyce the Creator*, p. 61.
- 76 See Antje von Graevenitz. "Erlösungskunst oder Befreiungspolitik: Wagner und Beuys". *Unsere Wagner: Joseph Beuys, Heiner Müller, Karlheinz Stockhausen, Hans Jürgen Syberberg: Essays*. Gabriele Förg (ed.). (Frankfurt/M. 1984), pp. 11-49. My translation. Also Elliott B. Gose. *The Transformation Process in Joyce's Ulysses*. (Toronto, Buffalo, London 1980).
- 77 Walker. *Modern Art*, p. 127.
- 78 "Bloom is Buddha too. This is a living body, and Bloom washes it with lemon-scented soap that he has just bought at the chemist's; the chemist's shop with all its medicinal plants recalls the reality of transubstantiation, and the herbalist's chemistry is analogous to that of the priest or poet. One can say that the eucharist is a chemical mutation or see in chemical precipitation a form of eucharist, and this confusion between the ordinary and the divine is the goal that Joyce has set his art." Cixous. *Exile*, p. 118.
- 79 The dairymaids in *Finnegans Wake* suggest, according to Eckley, "[...] the Christian Good Shepherd and milk of kindness, the folklore of the Milky Way, the stories of sacred or heroic cows [and first and foremost] the epiphanic butter placed on altars by the Hindus". *A Conceptual Guide*, p. 220.
- 80 See Joyce. *Stephen Hero*, p. 80.
- 81 Goethe has expressed similar sentiments: "Das ist die wahre Symbolik, wo das Besondere das Allgemeinere repräsentiert, nicht als Traum und Schatten, sondern als lebendig-gegenblickliche Offenbarung des Unerforschlichen." Johann Wolfgang von Goethe. *Maximen und Reflexionen. Kunsttheoretische Schriften zur Literatur II*. Berliner Ausgabe, vol. 18. (Berlin, Weimar 1972), pp. 473-686, no. 314.
- 82 Joyce. *Stephen Hero*, p. 190.
- 83 Noel O'Connor's *Punctuated Epiphany*, 2002 shows the individual words from the *Epiphanies* arranged in alphabetical order, within oval "punctuation marks": a reminder that all literature, as well as word-based insights, more or less consist of an unusual arrangement of pre-existing words.
- 84 Werner Spies has proven that Max Ernst's concept of revelation encountered on a rainy day corresponds to Joyce's epiphany. Varnedoe, Gopnik (eds). *High & Low*, p. 193.
- 85 Antje von Graevenitz. "La sculpture moderne comme épiphanie. L'Oeuvre de Jose[ph] Beuys". *De la sculpture au XXe siècle*. Thierry Dufrene, Paul-Louis Rnuy (eds). (Grenoble 2001), pp. 70-71. See Idem. *Joseph Beuys-Tagung Basel 1.-4. Mai 1991*. Volker Harlan, Dieter Koepplin, Rudolf Velhagen (eds.). (Basel 1991), p. 104. Beuys' annotations in his German edition of Ellmann's Joyce biography (for example "groben Brot des Alltagslebens" p. 173) indicate that he had an interest in epiphany and probably would have been happy to have it applied to his work.
- 86 Eco *The Aesthetics*, p. 27.
- 87 Senn. "Sequential Close-Ups", p. 255.
- 88 James Joyce. *Epiphanies*. O.A. Silverman (introduction, notes). (Buffalo 1956), p. xi. "Epiphany is one of the modern stylistic means, which can showcase the interrelated nature of subject and object." Walter Höllerer. "Die Epiphanie als Held des Romans". *Akzente* 8 (1961), p. 133. My translation.
- 89 Beja. "Incertitude", p. 27.
- 90 *Ibid.*, p. 32.
- 91 "Gerhard Hoehme hat sich in den späten 50er und

- in den frühen 60er Jahren intensiv mit James Joyce beschäftigt [... besonders] mit *Ulysses*. Vielleicht hat für GH das Geheimnisvolle dieses Buches die eigene Malerei gespiegelt?" Margarete Hoehme in correspondence with the author, 27 January 2003.
- 92 *Das offene Bild*, p. 45. Louis le Brocquy's Joyce heads have been mentioned as approximately white and potentially open works. They may also be capable of an epiphany.
- 93 Dean spoke at the Dia Centre, New York, in September 2003. I thank Patrick T. Murphy for this information. Twombly, his gallery and the author of his collected works, Heiner Bastian, have not answered my queries.
- 94 Werner Schmidt. *Epiphania*. Exhib. cat. Asperger Gallery, Knittlingen. (Strasbourg 1992), n.p.
- 95 His *Memorial Hall* paintings contain quotations from *Finnegans Wake*, most prominently the beginning of the "Anna Livia" episode.
- 96 Thomas Chimes. *Pataphysician Redivivus: The Panel Portraits 1973-1978*. Exhib. cat. Locks Gallery: 5 March-10 April 1999. (Philadelphia 1999), p. 9.
- 97 Ibid.
- 98 Reinhardt belongs to the generation of artists discussed earlier. This topic demanded that his work would be viewed again.
- 99 Firestone. "New York School", p. 119.
- 100 Quoted *ibid*.
- 101 Ibid.
- 102 See Susan Sontag. "The Aesthetics of Silence", *Aspen Magazine* 5/6 (Fall, Winter 1967), part 3, n.p.
- 103 Didi-Huberman. *Was wir sehen*, p. 190.
- 104 Dirk Teuber. *George Segal: Wege zur Körperüberformung*. (Frankfurt/M. et al. 1987), pp. 187-88. Segal took a class at New York University taught by Tony Smith in 1949. Joan Pachner interviewed George Segal, 8 December 1997. I thank her for making the following transcript available to me: "GS Then he started talking about James Joyce. He made us read James Joyce. Then we would come in and he would have some prints of Picasso and Braque and he would say 'do you see any connections between Joyce's writings and these paintings' that you see. What a connection — a connection between literature and this radical, subversive painting that was being argued about. And Joyce was in the papers because he was forever being sued about obscenity. JP What did he have you read? GS [*sic*] *The Portrait of an Artist as a Young Man*. JP No *Finnegans Wake*? GS I read that on my own. I decided it is fabulous to dip into. Three pages is like too much lobster." A similar statement reads: "Sono molto vicino al mondo in cui Joyce scrisse l' Ulisse. Ricordo ad esempio una pagina del libro, in cui Joyce parla contemporaneamente del posino della sua manica, della baia che gli sta di fronte, e della madre. Non vediamo solo le cose vicine e lontane, le contaminiamo con la memoria e le associazioni." Donatella Orsi. "Perché Segal ha ucciso i suoi manichini". *Arte* (Italy) 20.208, p. 67.
- 105 Teuber. *Segal*, pp. 189-90.
- 106 Miroslaw Balka's early figures should also be remembered, not only because they are also white, but because *The Remembrance of the First Holy Communion* (with traces of colour) addresses the topic of transubstantiation directly and in a clearly Joyce-related way.
- 107 Antje von Graevenitz had introduced Matisse as illustrating the religious epiphany proper, before introducing Joyce into her argument. Graevenitz. "sculpture moderne".
- 108 Volkmar Essers. *Henri Matisse 1869-1954: Meister der Farbe*. Ingo F. Walther (ed.). (Cologne 1986), p. 90.
- 109 Alain Kirili finds the chapel extraordinarily successful in spite of much art criticism that considers it a failure. This is in the context of a discussion on Catholic aspects of contemporary art, where Joyce is also mentioned, alongside David Smith and others. Kirili. "Stripped bare", p. 18.
- 110 *A Conceptual Guide*, p. 74.
- 111 Thomas McEvelley. *Sculpture in the Age of Doubt*. (New York 1999).
- 112 Harry Clarke's *Geneva Window* on Irish literature from the 1920s could have been a source of inspiration to Joyce in a medium that has become a forte of Irish art. Did Joyce refer to it in particular?
- 113 Michael Rogers. "In the Wake". *Takashii Sasaoka, Science Club, Kazumi Tsuji, Michael Rogers: Glass - Media*. Exhib. cat. Toyota Municipal Museum of Art: 20-31 May 1998. (Toyota 1998), n.p.
- 114 Ernesto Livorni. "Ineluctable modality of the visible": Diaphane in the 'Proteus' Episode". *James Joyce Quarterly* 36.2 (Winter 1999), pp. 127-70. Giampaolo Guerini, with his translucent, typographical work on *Finnegans Wake*, has been mentioned.
- 115 Rosalind Krauss was to formulate this in the following way: "[...] from our perspective, the one from which we see that the signifier cannot be reified; that its objecthood; its quiddity, is only a fic-

- tion; that every signifier is itself the transparent signified of an already-given decision to carve it out as the vehicle of a sign – from this perspective there is no opacity, but only a transparency that opens onto a dizzying fall into a bottomless system of reduplication.” Krauss. *Originality*, p. 161. This is despite the fact that Joyce’s “quiddity” would stand more for the opposed concept. Transparency is a multi-faceted concept in art and culture that cannot be sufficiently investigated here. Transparency rather than opacity is also built into the “pre-Babelian” aspect of what *Finnegans Wake* does. See Michel Foucault. *Die Ordnung der Dinge: Eine Archäologie der Humanwissenschaften*. 1966 (Frankfurt/M. 1997), chapter IV.
- 116 Maharaj. “Typotranslating”, p. 83.
- 117 Ibid. Ecke Bonk kindly alerted me to the fact that Hamilton found a badge just like this in 1963.
- 118 Rosalind Krauss writes: “What are we to think of a [...] toilet made of canvas and stuffed with kapock [...]? These objects, staged like lugubrious obstructions in our space, do theatricalize their environment, do render us participants or actors in the drama of their presentation.” Krauss. *Passages*, p. 329.
- 119 He did not answer my query.
- 120 “Claes Oldenburg”. *Künstler: Kritisches Lexikon der Gegenwartskunst*. (Munich since 1988), p. 6.
- 121 Maurice Beebe. “Joyce and the Meaning of Modernism”. *Litters from Aloft*. Ronald Bates, Harry J. Pollock (eds). (Tulsa, Oklahoma 1971), p. 20.
- 122 Budgen and A. Walton Litz have described *Ulysses* in terms of the mosaic, Richard Pearce has stated the obvious: that the mosaic is not sequential, that only through a “process of addition” do we see what happens in the Blooms’ kitchen. Richard Pearce. “Experimentation with the Grotesque: Comic Collisions in the Grotesque World of *Ulysses*”. *Modern Fiction Studies* 20.3 (Autumn 1974), pp. 382–83. The way out of this dilemma could be to resort to the activity of laying a mosaic or a puzzle – Jess’ realm. Jess is an obvious candidate for the application of collage techniques in Joyce’s wake. He operates outside of stylistic movements.
- 123 Firestone. “New York School”, p. 117. Archie K. Loss has described Joyce’s use of collage in “Aeolus” as “one of the earliest instances in modern fiction of the application of the principles of collage to narrative technique.” Archie K. Loss “Joyce and the other arts: “Aeolus” and the Technique of Collage”. *Joyce & Paris*, p. 125. On montage, see Craig Wallace Barrow. *Montage in James Joyce’s Ulysses*. (Madrid 1980).
- 124 Eco. *The Aesthetics of Chaosmos*, p. VII.
- 125 Ibid., pp. 9–10. See chapter 3.3.
- 126 See Ibid., p. 7. See chapter 3.1.
- 127 Jaques Derrida. *Die Schrift und die Differenz*. 1967 (Frankfurt/M. 1997), p. 431 onwards.
- 128 One of my favourite but unprovable theories is that, during his first stay in Paris, Joyce encountered Auguste Rodin’s work with its montage strategies, duplicity, Dante references, medieval settings (*The Gates of Hell*) and a generally “Joycean” coexistence of heightened realism and hermeticism. Only “rodants” (FW 435.36) made it into *Finnegans Wake*. Rosalind Krauss writes about Rodin: “The double appearance [of, for instance,] *Fugit Amor* (before 1887) in *Gates of Hell* is extremely conspicuous, and the very persistence of that doubling cannot be read as accidental. Rather, it seems to spell the breakdown of the principle of spatio-temporal uniqueness that is the prerequisite of logical narration, for doubling tends to destroy the very possibility of a logical narrative sequence.” Krauss. *Passages*, p. 17.
- 129 Robert Ballagh. *Robert Ballagh on Stage: Theatre Set Design*. (Dublin 1990).
- 130 *Our Exagmination*, p. 29.
- 131 Peter Greenaway has displayed a similar tendency towards the accumulative in his lavishly produced films, which often combine medieval themes and universal intent. Bernard Moxham has kindly told me, in conversation, of Greenaway’s interest in Joyce, Cardiff 1997.
- 132 Senn. “Beschwichtigung”, p. 17. In the context it is worth mentioning that Cerith Wyn Evans (born in 1958), one of the so-called Young British Artists who has been described as a maximalist, participated in the 2004 Viennese *Ulysses* exhibition.
- 133 French. *Book as World*, p. 267.
- 134 Beebe. “Joyce and the Meaning”, p. 19.

Chapter 4.3

- 1 When Dublin was the European Cultural Capital in 1991, the Swiss artist Maria Dundakova realized a project entitled *Sun Rite for Anna Livia – Hommage à James Joyce*. This involved a video film, drawings, sketches, a live performance with sound, and

- an exhibition. Dundakova echoes Joyce's interests in cyclical world-views and myths. She adds an updated, ecological perspective. *Sun Rite* highlights the morning after *Finnegans Wake's* night, linking its theme to *Ulysses*. Dundakova has also painted dolmen shapes in relation to Joyce.
- 2 Bruce Nauman, *Parallax Piece with Horizontal Barriers (Corridor with a Parallax)*, 1971, Sprengelmuseum, Hannover.
 - 3 Joseph Beuys, Enzo Cucchi, Anselm Kiefer, Jannis Kounellis. Exhib. cat. Kunsthalle Basel: 23 March-4 May 1986. Jean Christophe Ammann, Heiner Bastian (texts), Margit Suter (ed.). (Basel 1986), n.p.
 - 4 Dorothy Walker. "Joyce Remembered: New Time Piece by Brian King". *Studio International* 196 (1982), p. 42.
 - 5 Giedion-Welcker. *Schriften*, 1: Themenkreis: Prä-historie und Epos – Joyce und Brancusi.
 - 6 Benedict Tutty also went very far into the past in order to create a sculpture entitled *Finnegans Wake*. It is a mummy of a beer-bellied man (publican?). Benedict Tutty. "Finnegans Wake". *The Crane Bag* 6.1 (1982), p. 1.
 - 7 T. Minemura. "On Kawara: Continuity/Discontinuity 2 – On Kawara Daedalus: Experiments on Images". *Mizue* 913 (1981), pp. 114-19.
 - 8 Minemura already makes the connection, focusing among others things on *Pictorial Diary* from the 1960s. Ibid. The author compares and contrasts Joyce and Kawara, quoting "Dyoublong" from *Finnegans Wake*: (FW 14.03).
 - 9 Lázló Beke. "A Film by Ladislav Galeta: *Water Pulu 1869 1896*". *Undercut 18: East European and Soviet Avant-garde Film and Video*. (London 1989), p. 48.
 - 10 Ibid., p. 50.
 - 11 Although this cannot do justice to the films, it should be mentioned that *DVA VREMENA U JEDNOM PROSTORU*, 1976-84, shows a breakfast scene from a canonical film in correspondence with "Calypso". After a minute or two (Galeta is more precise and states reasons for all of his decisions) the film starts to run again as double exposure, resulting in a rather odd sense of simultaneity that one also gets from the parallel time frame of the episodes in *Ulysses'* Telemachia and the following episodes.
 - 12 Interview with the author, Zagreb June 2002. I thank Leonida Kovac for drawing my attention to Galeta.
 - 13 Adriani, Konnertz, Thomas. *Joseph Beuys* (1973), p. 20. My translation.
 - 14 "[...] das spielerisch-leichte Oszillieren der Fluxus-sprache zwischen den Zeichensystemen, bzw. zwischen Objekten, Bildern, Handlungen, Ereignissen, Worten zu beschreiben. Meist handle es sich bei den Arbeiten um scheinbar sinnlose 'Aufträge' [an den] Betrachter. [...] die über Events vermittelte Grundidee von Fluxus, daß das bewußte Durchleben der alltäglichsten Ereignisse zur 'Erleuchtung' führen kann, ist nicht institutionalisierbar." Ina Conzen-Meairs. "Fluxussprache – Prozeß ohne Sinn und Ende?" *Die Beziehung von Bild und Text in der Kunst des 20. Jahrhunderts*. Eleonora Louis, Toni Stooss (eds). Exhib. cat. Kunsthalle Wien: 3 September-17 October 1993, p. 217. Conzen-Meairs has thus established a link with epiphany.
 - 15 Beuys. *Sammlung Ströber*, p. 17. Dirk Luckow mentions that Eva Hesse was possibly present in Wuppertal. She, similarly to Beuys, occupied herself with Joyce at the time of the performance. Dirk Luckow. *Joseph Beuys und die amerikanische Anti Form-Kunst: Einfluß und Wechselwirkung zwischen Beuys und Morris, Hesse, Nauman, Serra*. (Berlin 1998), pp. 116-17.
 - 16 Thomas McEvelley. "Art in the Dark". *Artforum* 21 (1983), p. 69.
 - 17 When Joyce attended a production of Goethe's *Faust* by Anthroposophists, he complained about the lack of action in the first hour. Reminded that this was also the case when reading *Ulysses*, he enjoyed the performance. Paul F. Botheroyd, Sylvia Botheroyd. "Joyce in Germany and Switzerland". *James Joyce: An International Perspective*. Suheil Badi Bushrui, Bernhard Benstock (eds). Irish Literary Studies, vol. 10. (Tatowa, New Jersey 1982), pp. 223-24.
 - 18 See Uwe M. Schneede. "'Die wahre Begründung der Aktionskunst ist das Bewegungselement.' Zu Beuys' Aktionen in den siebziger Jahren". *Brennpunkt Düsseldorf: Joseph Beuys Die Akademie Der Allgemeine Aufbruch 1962 1987*. Exhib. cat. Kunstmuseum Düsseldorf: 24 May-6 September 1987. (Düsseldorf 1987), p. 20.
 - 19 Senn. "Sequential Close-ups", p. 262. An example is: "Stephen suffered him to pull out [...] hold up on show [...] handkerchief".
 - 20 When commenting on Wyndham Lewis' segregation of space and time in *Time and Western Man*, Joyce's position between the poles has been noted. See chapter 3.2. The *portmanteau* word "zeem-liangly" (FW 415.24) sums up Joyce's space and time

- fable. See *A Conceptual Guide*, p. 161.
- 21 Bal. *Reading "Rembrandt"*, p. 245.
- 22 Umberto Eco. *Die Grenzen der Interpretation*. (Munich, Vienna 1992), p. 211.
- 23 Peggy Gale. "James Coleman: Call to Mind". *Parachute* 63 (July-September 1991), p. 12.
- 24 Wendy Steiner has found different models of time in *Ulysses* and associated these with pictorial models, personified by Bloom and Gerty: "Joyce aligns the stopped time of Renaissance painting to the suspended time of old-style romance and the *durée* of modernist pictures to the recuperative temporal flow of *Ulysses* as a whole". Wendy Steiner. "There was Meaning in his Look: The Meeting of Pictorial Models in Joyce's 'Nausicaa'". *University of Hartford Studies in Literature* 16 (1984), pp. 103.
- 25 I have proposed in my contribution to the 1996 Zurich Joyce Symposium that Joyce shared many interests with his contemporary Aby Warburg, the art historian, who coined the term *Pathosformel* (formula of thea-tricality or stilted gesture).
- 26 David Hayman. "Language of/as Gesture in Joyce". *James Joyce: A Collection of Critical Essays*. Mary T. Reynolds (ed.). (Englewood Cliffs, New Jersey 1993), p. 37. See also Christy L. Burns. "The Art of Gesture: Parody and Joyce's Aesthetic Practice". Idem. *Gestural Politics: Stereotype and Parody in Joyce*. (Albany, New York 2000), pp. 19-50. And Lorraine Weir. "The Choreography of Gesture: Marcel Jousse and *Finnegans Wake*". *James Joyce Quarterly* 14.3, pp. 313-25.
- 27 Joyce. *Critical Writings*, p. 145: "Rhythm seems to be the first or formal relation of part to part".
- 28 Parallax, leitmotifs, and the choreography of movement in space (as through a city) are related topics. See chapter 4.5.
- 29 Krauss. *Passages*, p. 207. Moholy-Nagy. *Vision in Motion*, p. 293: "that 'literary experience' must be enlarged upon by the inclusion of sound and rhythm". Within Moholy-Nagy's curriculum, Joyce is thus the culminating point of "first steps". John Cage has crossed over many times between his musical compositions' time, the choreographies of Merce Cunningham and space, for instance in *Roaratorio*, where the sounds and musical pieces originate in places around the world that Joyce mentions in *Finnegans Wake*.
- 30 Uwe M. Schneede. *Joseph Beuys Die Aktionen: Kommentiertes Werkverzeichnis mit fotografischen Dokumentationen*. (Ostfildern-Ruit 1994), p. 216. My translation.
- 31 This "action" contains several Joycean allusions. Beuys pointed at the light bulb with a long staff, but he did not break the light like Stephen in "Circe".
- 32 Adriani, Konnertz, Thomas. *Joseph Beuys* (1973), p. 20. He also considered the protagonists on Dublin's streets as dancers. Harlan. *Was ist Kunst?*, p. 27.
- 33 Joyce. *The Critical Writings*, p. 145: 27 March 1903. Beuys possibly modelled his reference to Joyce's "choreography" and "constellation" on Carola Giedion-Welcker's similar remarks (in the preface to his German translation of *Ulysses*, p. 830) with regard to *Ulysses*' protagonists in "Wandering Rocks". It strikes me as odd that Giedion Welcker, who was such an avid defender of the Joyces and *Ulysses* and who valued the work for the "right" reasons, would have failed to find in her own field – modern sculpture – the very trait that she had highlighted in Joyce.
- That is, however, what Rosalind Krauss claims and criticizes: "Carola Giedion-Welcker, is entirely concerned with the spatial character of the sculptural task." Krauss. *Passages*, p. 3. Krauss' own "underlying premise [...] is that, even in spatial art, space and time cannot be separated for purposes of analysis." Ibid., p. 4.
- Judging by Giedion-Welcker's *Schriften 1926-1971*, one has to conclude that the author gives spiritual and intellectual themes precedence. While time is not expressly the focus, prehistoric themes and for example "The Role of Language in Today's Writing" (pp. 208, onwards, my translation) are topics that involve time. Krauss' perception may be based on the fact that much of Giedion-Welcker's work is not translated.
- 34 Bernhard Jussen. *Hanne Darboven – Schreibzeit*. (Cologne 2000), pp. 44-45.
- 35 *Our Exagmination*, p. 28.

Chapter 4.4

- 1 The Lilliput Press in Dublin keeps several such (by now anonymous) designs – remnants of a competition. De Loss McGrath's work also falls into this category.
- 2 For these, I refer to Edward L. Bishop. "Re-Covering *Ulysses*".
- 3 Bazon Brock. *Phönix phlebas. Kotfluegel*. (Itzehoe

- 1957).
- 4 Blinky Palermo chose in 1973 a quotation from *Ulysses* for an Artist's Book featuring his sculpture. *Die Bücher der Künstler: Publikationen und Editionen seit den sechziger Jahren in Deutschland*. Institut für Auslandsbeziehungen (ed.). (Without place: Edition Hansjörg Mayer 1994), p. 181.
 - 5 *A Book of the Book: Some Works and Projects About the Book and Writing*. Jerome Rothenberg, Stephen Clery (eds). (New York 2000).
 - 6 "Now, for the past 12 years I find myself living right on Dublin Bay, overlooking Sandymount Strand where I walk my dogs every day. It has a great resonance from Joyce and prompted me to make a hand made book 'Sandymount Strand' in New York, 1994, with texts from chapter two of *Ulysses* and two strand related poems by Seamus Heaney who also lives on the Strand. The book contained 12 etchings by myself, based on markings, bird feet etc., I saw on my walks, also trying to relate to the sounds in the Joyce text. So I would say that Joyce has slipped into my consciousness and my work by virtue of my location, and also that Joyce texts are so visual as well as musical." Felim Egan in correspondence with the author, 19 March 2003.
 - 7 See Johanna Drucker. *The Century of Artists' Books*. (New York 1995).
 - 8 Leo Koenders commissioned the work. He was kind enough to show it to me (Zurich, December 2003), accompanied by a statement of the artist outlining her intentions.
 - 9 Mimmo Paladino, *Ulysses: 16 June*.
 - 10 Susanne Wedewer. "Mimmo Paladino". *Künstler: Kritisches Lexikon der Gegenwartskunst*. (Munich 1996), p. 4.
 - 11 David Weir has written about "chiasmic mirror language". Weir. *Mediation*, p. 198. He locates this in *Finnegans Wake's* "Nightlesson". Although Schindler's subject is *Ulysses*, mirrored language could nevertheless in Joyce's oeuvre be seen as a reaction to the open book's two-partite layout.
 - 12 Correspondence with the author, 5 January 2003. Jonathan Monk (born 1960) is also known as a collector of books. He has been commissioned to create work for the 2004 Vienna exhibition entitled *Ulysses*.
 - 13 *A Conceptual Guide*, pp. 67-68.
 - 14 Shloss. "History of the Book".
 - 15 Wolfgang Welsch. *Grenzgänge der Ästhetik*. (Stuttgart 1996), p. 169. Louis le Brocquy has chosen cityscapes of simple, two-partite roofs to illustrate *Dubliners*. Louis le Brocquy. "Lithographs". James Joyce. *Dubliners*. Dublin 1992. They could perhaps be interpreted as books, particularly if one considers them with Joyce's later work in mind.
 - 16 Sarat Maharaj writes that "Duchamp had wondered whether the *Green Box* might not be made up as a round book 'without beginning or end / either with pages / unbound and ordered / by having the last word of the page / repeated on the following page [...]' Or a ring binder around which the pages might turn and rotate." Maharaj. "Typotranslation", p. 90.
 - 17 Bishop. "Re-covering".
 - 18 John Cage. *Rolywholyover: A Circus*. Materials concerning the exhibition: Guggenheim Museum SoHo: 23 April-31 July 1994. (New York 1994).
 - 19 Hannes Vogel's Zurich *Dick & Davy* cafeteria was also envisaged as a reading space, since he had a publication produced on the piece that was not for sale, but was laid out on the tables as an invitation for visitors to take one of them home.
 - 20 Exhibited at Galerie Bernd Klüser, Munich, 2003.
 - 21 Föckersberger's drawings include still-lives of arranged covers and spines of Joyce's titles.
 - 22 John A. Walker. *John Latham: The Incidental Person - His Art and Ideas*. (Middlesex 1995), p. 37.
 - 23 Before these more destructive times - and the later more socially constructive one with the Artists Placement Group - Latham had an encounter with Joseph Beuys. Latham had already exhibited book reliefs in Düsseldorf in 1960. When he installed a tower of books and a cot there in 1964 or 1965, Beuys stood in the door and wanted to help. They then met at the 1977 documenta. Latham in conversation with the author, 12 April 2003.
 - 24 Birgit G. Schulz. *Wegstationen der Odyssee eines Buches: Untersuchungen zur Frührezeption von James Joyces Ulysses im deutschen Sprachbereich*. (Unpublished MA thesis, Freie Universität Berlin 1988), pp. 39, 42.

Chapter 4.5

- 1 The opposite case has been argued, too: that engagement with space was at the expense of time and ideologically suspect. W.J.T. Mitchell challenges these arguments effectively: W.J.T. Mitchell. "Spatial Form in Literature: Toward a General

- Theory". *The Language of Images*. W.J.T. Mitchell (ed.). (Chicago, London 1980), p. 295–299.
- 2 "Instead of Lessing's strict opposition between literature and the visual arts as pure expressions of temporality and spatiality, we should regard literature and language as the meeting ground of these two modalities, the arena in which rhythm, shape, and articulacy convert babbling into song and speech, doodling into writing and drawing." *Ibid.*, p. 297.
 - 3 *Otto Dix: 1891–1969*. Exhib. cat. The Tate Gallery: 11 March–17 May 1992. (London 1992), pp. 194–95.
 - 4 *Ibid.*, p. 176.
 - 5 *Ibid.*
 - 6 "[...] the city between an introspective alienation and a celebration of the sheer energy and collective diversity of life.... It is the latter response which is most distinctive of early Modernism. It sees the city as the site of a new kind of sensibility, which can only express itself through disjunction and juxtaposition." Butler. *Early Modernism*, p. 137.
 - 7 Claude Gandelman. "Finnegans Wake and the Anthropomorphic Landscape". *Journal of Modern Literature* 7 (1979), pp. 39–50. Phillip F. Herring. "Experimentation with a Landscape: Pornotopography in *Ulysses*: The Phallogocentric Form". *Modern Fiction Studies* 20.3 (Autumn 1974), pp. 371–78. See John Bishop. *Joyce's Book of the Dark*, Relief Map B.
 - 8 Patrick Hickey's painting, used as the poster for the 1982 Dublin Joyce Symposium is palimpsestual in nature, establishing a link between the lines on Joyce's manuscripts and Dublin streets. Robert Motherwell used the outline of Dublin Bay for several of his Joycean works.
 - 9 At the Brooklyn Academy of Music, October 1986.
 - 10 Cage quoted in Perloff. "Music for Words", p. 451.
 - 11 Andrew Stones in interview with the author, 11 March 2003.
 - 12 Fire Station Artists' Studios press release, interview with the artist, August 2003.
 - 13 He had previously shown the work both in neon and white on black writing on gallery walls. These installations give the piece an entirely different orientation. The starry night's verticality refers to the book that we hold vertically, rather than the map of Zurich, Graz or Haifa.
 - 14 Quite apart from the clearly Joycean background of these two rope drawings, it is my view that Brian O'Doherty's Irish origins most likely aided him in reaching the convictions of *Inside the White Cube*. Brian O'Doherty. *Inside the White Cube: The Ideology of the Gallery Space*. (Santa Monica, San Francisco 1986). The almost complete absence until recently of white walls in urban Ireland (versus rural aspirations for flowery wallpaper), as well as the rootedness in a space that is perceived as having borne ancestral labour, stories and suffering, make a white cube scenario look rather outlandish. Joyce's participation in the same cultural realm and ways of working may have provided reinforcement. Incidentally, Richard Demarco reports that Beuys in 1970 taught him that the white cube was not an appropriate or the preferred scenario for him in which to show art. He, like Ireland, valued contextual traces over the ideology of the gallery space.
 - 15 *Michael Scott: 1905–1989*. Gandon Works series 10. (Dublin 1993), p. 10.
 - 16 "I'm very aware of the site. It's amazing to look at it and read the first chapter of *Ulysses*, but I wouldn't take any credit for it [the correspondences between the site and Joyce, as well as the Irish and Jewish Diaspora]." Conversation with the author, 23 November 2001. Sandycove has featured as the site also of Marta Minujin's bread tower, and Joseph Beuys' "action" around the Forty Foot, focusing on the urinal. Beuys wished to exhibit his *Ulysses-Extension* drawings – presumably in a circular fashion like *Arena* – alongside Richard Hamilton's *Ulysses* works from 7 July 1977. See Lerm Hayes. *Inspirationsquelle*, pp. 248–50.
 - 17 It should be remembered that holy water and fire were the only elements of Christian liturgy that interested Joyce. He attended the elements' "re-birth" each Easter morning.
 - 18 Gary Coyle. *ad marginem: a new exhibition of paintings, photographs and objects*, Exhib. cat. Kevin Kavanagh Gallery: 2–30 November 2000. (Dublin 2000). The photographs differ greatly from other far less dramatic seascapes, for example those by Hiroshi Sugimoto. Other local work on Joyce that uses Dublin's waterways has been mentioned: Brian King's *HEAT* and Sandymount video, Ciarán Lennon's *Camac*, and Danny McCarthy's 100 *Bottles for James Joyce*. Stephen Craig, who likes to quote Joyce's "instantaneous sense", has photographed a rock on a beach with a battered beer can on it, reflecting our culturally conditioned expectation of seeing a statue of the Virgin Mary on such a rock. Doris von Drathen. "Stephen Craig: Ateliers

- d'Artistes de la Ville de Marseille, 14.II.1998-6.I.1999". *Kunstforum International* 144 (1999), pp. 404-05. Was that the expectation with which Joyce played in "Proteus"? Was Stephen Dedalus' "sculpture" on Craig's mind also?
- 19 Correspondence with the author, 8 April 2003.
 - 20 James Coleman in conversation with the author 1998. James Coleman's *Maquette for Ulysses Project*, 1982, see *Irish Art - The European Dimension*. Exhib. cat. RHA Gallagher Gallery: 6 June-1 July 1990. (Dublin 1990), p. 29.
 - 21 Coleman lived in Italy at the time of creating this work and has since returned to live in his home country.
 - 22 Isaak. *Ruin*, p. 4.
 - 23 *Ibid.*, p. 4.
 - 24 Eloise Knowlton. *Bordering Joyce: Citation, Modernity, and the Joycean*. (Ann Arbor 1995).
 - 25 Hartmann has compiled some quotations to accompany his images. Similarly, Ken Damy's photos of people in Dublin are juxtaposed with quotations from Joyce, which sometimes match, and sometimes do not. In the first instance, Dublin photographs taken by Joyce enthusiasts are historical records. As such, Susan Weil has used her father's Joycean souvenirs in her notebooks and works on the writer.
 - 26 Jeff Rosenheim. "Walker Evans". *Connaissance des Arts* 570 (March 2000), p. 45. Henri Cartier-Bresson also took many striking photographs when he visited Dublin and travelled in Ireland in 1952 and 1955. This may or may not have been with Joyce in mind. I thank Antony Farrell for the information.
 - 27 A similar strategy is pursued in well-made postcards of the sites of *Ulysses* and *A Portrait* by (Helen) Monaghan/King. They focus on the material structures of, for example, the ripples in the sand at Sandymount Strand, evoking the memory of a scene, rather than illustrating.
 - 28 Pat Cooke's and Clement McAleer's bird's eye views of Dublin, 1982, are very different portrayals of Dublin buildings. But both are just that. As such, they have a certain documentary value as secondary source material, akin to old photographs, but they are not significant commentaries on Joyce. What the writer did was quite different from portraying Dublin.
 - 29 It remains entirely inadequate a reaction to Joyce's work (despite the notion of simultaneity employed to show in a print from 1989 Dublin's O'Connell Street as it may have been in 1904 and call it *In the Heart of the Hibernian Metropolis*, not only including a mature Joyce among the passers-by, but also a self-portrait as companion to the writer. I refer to a work by Robert Ballagh. *Irish Art: The European Dimension*, p. 20.
 - 30 The titles are *My soul frets in the shadow of his language*, *My signature is of no account* and *Stephen Hero*.
 - 31 Cober's first plate for "Ithaca" shows two Georgian house entrances drawn askew and a male figure, presumably Bloom, returning home alone. Stephen is not to be seen. The figure of Bloom seems to be translucent, with the door and environs visible through his coat. If one takes for granted that this is not merely the result of a lack of technical mastery, it could allude to Blooms' fictionality. But maybe one should finally settle for a lack of knowledge about the text, since there are neither area nor area railings, and Stephen is missing. For an illustration, see Flesher. "I'm getting". *Joycean Cultures*, p. 183.
 - 32 His sculpture for Joyce's grave cannot be accused of doing the same. But despite the slight and appropriate allusion to Rodin's *The Thinker*, it cannot, as a purely mimetic work, entirely satisfy, for the reasons stated when dealing with portraiture.
 - 33 This would have to include artists who join the tourists in dressing up in Victorian and Edwardian clothes on Bloomsdays in Dublin. Although in this vein Gerald Davis has "performed" Bloom for many years, he does so to show his personal allegiance with the Jewish "artist" Bloom, rather than to contribute to the performance genre.
 - 34 It was shown at the Derry *Dedalus* exhibition. *Stephen I* is an image of a section of Sandymount Strand. Interior and exterior oppositions are evoked. Correspondence with the author, summer 2003.
 - 35 Interview with the author, 15 January 2003.
 - 36 Frank Delaney. *James Joyce's Odyssey: A Guide to the Dublin of Ulysses*. Jorge Lewinski (photography). (Dublin et al. 1981).
 - 37 "Ik hou van Joyce's stijl en ik herken veel van wat hij schrijft over Dublin omdat de sfeer hetzelfde is als in Tbilisi". Josephine van Benekom. "Fotografie in Georgie (2): Rembrandt in Tbilisi". *Foto 55* (October 2000), p. 38. I thank Antje von Graevenitz for her translation.
 - 38 *Wien als Ausstellung betrachtet nach Zitaten von James*

- Joyce. Dieter Brandauer, Ottmar Rychlik (ed.), Photographs by Karin Mack. (Vienna 1984).
- 39 *El Dublín de James Joyce*. Exhib. cat. Centre de Cultura Contemporània de Barcelona: without dates. (Barcelona without year).
 - 40 Similarly, Rolf Xago's Triestine Collages "find" Joyce at street corners in Trieste and visualize the writer's presence there in a subtle way. Rolf Xago. "Triestine Collages and Poems". *James Joyce Broad-sheet* 63 (October 2002), p. 3.
 - 41 Hannes Vogel and Tadeus Pfeifer. *Dick and Davy*. Publication as part of the artistic concept for the lecturing part of Universitätsspital Zurich (not for sale). (Zurich 1990).
 - 42 Ian Whittlesea's presentation at the Joyce Symposium, Trieste 2002, "Joyce in Art" panel, chaired by the author.
 - 43 On Blake and London, see Bianu. *Ekphrasis*, pp. 42-43.
 - 44 *James Joyce Quarterly* 33:3, p. 459.
 - 45 Bernard Tschumi. *Cinegramme Folie: Le Parc de la Villette*. (Princeton 1987), p. v.
 - 46 Ibid.
 - 47 M.C. Norris asserts that "the nature of structure is itself the central issue of *Finnegans Wake*". Norris. *Decentred*, p. 353.
 - 48 Joyce apparently visited Fernand Léger's studio in Paris several times. Joyce. *Letters*. Vol. III, p. 304. Joyce counts Léger among his friends in a letter reporting on who he asked for help when trying to leave the unoccupied zone of France during World War II. Ibid., vol. I, p. 419. Construction can be proposed as a common denominator in their works.
 - 49 Notes from Joan Pachner's files on Smith and Joyce, kindly compiled by her for the author, 28 February 2003.
 - 50 Umberto Eco. Liberato Santoro-Brienza. *Talking of Joyce*. (Dublin 1998), front cover.
 - 51 Materials accompanying an exhibition at the artist's studio in Brussels: 19-29 October 1977. Kept at the Zurich Joyce Foundation. Also Pieter Bekker. "Françoise van Kessel". *James Joyce Broad-sheet* 6 (October 1981), p. 2.
 - 52 Ibid.
 - 89.3 (2001), p. 100.
 - 2 This may also be true of Kantor's noted play, *The Return of Odysseus*. Barnett Newman was quoted as possessing mythic ambitions.
 - 3 See Kiberd. "Bloom the Liberator".
 - 4 Joseph A. Kestner. "Before *Ulysses*: Victorian Iconography of the Odysseus Myth". *James Joyce Quarterly* 28.3 (Spring 1991), pp. 565-94. Matisse's and Motherwell's Polyphemus depictions in their *Ulysses* illustrations have been noted.
 - 5 Senn. See *Inductive*, p. 113.
 - 6 Beuys also appropriated Shakespeare and Goethe in the action entitled *Iphigenie/Titus Andronicus* ". For Joyce-related aspects of this work, see Lerm Hayes. *Inspirationsquelle*, p. 288-90.
 - 7 Klein. "The Euphonium", pp. 165-66. Another instance where Joyce's text – a facsimile of the manuscript of *Giacomo Joyce* – has in an unchanged state become part of a visual work on Joyce is Enrico Frattaroli's *Mandala Bianco*, 2001. A square of white canvas was arranged in a circle on the floor of the National Museum of Oriental Art, Rome, and enclosed in a circular arrangement of the pages.
The facsimile sheets initially lay hidden under an Italian translation that Frattaroli had himself prepared. While he was reading it in a perambulatory performance, he uncovered each of Joyce's manuscript pages. Donatella Pallotti. "Frattaroli's 'Mandala Bianco'". *James Joyce Broad-sheet* 6 (October 2001), p. 3.
 - 8 The exhibition took place at the Waddington Galleries in London in 1984. John Johnes. "Hot Blakes". *James Joyce Broad-sheet* 13 (February 1984), p. 4. Jean de Bie has appropriated and abstracted – thus fundamentally changed – some of the well-known photographs of Joyce at Shakespeare & Company.
 - 9 John Johnes rightly misses Joyce among those dear to Peter Blake and The Beatles. For this band, Blake created the famous *Sgt. Pepper's Lonely Hearts Club Band* album sleeve. Ibid.
 - 10 Interview with the author, January 2003.
 - 11 He gave explicit expression about this concerning *In The Wake (of)*: "Wanted to give the bugger a bit of a run for his money. He's so damnably brilliant & his unrelenting standards kept me honest". Correspondence with the author, 10 June 2003 (all capitals in the original).
 - 12 Chimes has stated that he wished the work to look

Chapter 5.1

- 1 Philip Leider. "Vermeer & Hopper". *Art in America*

- as if it had originated in the nineteenth century. Interview with the author, Philadelphia, January 2003.
- 13 Hart. *Camden Exhibition*, n.p.
 - 14 In correspondence with the author, 3 September 2003.
 - 15 Fitzpatrick. "Myth of Creation", p. 143.
 - 16 It may be symptomatic that two Joyce-inspired artists have elevated the drip-cloth or drip-sheet, that by-product of artistic creativity, to works in themselves: Gereon Inger used them for his *Finnegans Fake* rewriting and presents them alongside as drawings, and Jürgen Partenheimer bound their text-like fragments into a book object, 1980.
 - 17 R.B. Kershner. "The Culture of Ulysses". *Joycean Cultures/Culturing Joyces*. Vincent J. Cheng, Kimberly J. Devlin, Margot Norris (eds). (Newark, London 1998), p. 155.
 - 18 In correspondence with the author, 3 September 2003.
 - 19 Terence Killeen. "Fundamental Sounds in *Finnegans Wake*". *A Collideorscape of Joyce: Festschrift for Fritz Senn*. Ruth Frehner, Ursula Zeller (eds). (Dublin 1998), pp. 259-69. Michael Heumann. "The Haunted Inkbottle: Shem's Shit-Script and Anal Eroticism in *Finnegans Wake*". *Masculinities in Joyce - Postcolonial Constructions*. Christine van Boheemen-Saaf, Colleen Lamos (eds). European Joyce Studies 10. (Amsterdam, Atlanta 2001), pp. 195-218. Heumann here mentions the "conflation of art and shit" in Shem's shit-script, p. 208.
 - 20 Scholes. "Brothel of Modernism".
 - 21 Allison Pearce. "The Mastery of Form: Beardsley and Joyce". Idem. *Modernism, Mass Culture, and the Aesthetics of Obscenity*. (Cambridge 2000).
 - 22 *Our Exagmination*, p. 179.
 - 23 Dorothy Walker. "Visual Aspects of Popular Culture". *The Crane Bag* 8.2 (1984), p.128.
 - 24 Paul MacCormaic's *Dedalus at the Brothel*, 2002, was exhibited at the Derry Dedalus exhibition that year. This work, as well as Inge Prokot's juxtaposition of Molly Bloom and geishas could be said to be somewhat simplistic.
 - 25 Judge John M. Woolsey's decision, 6 December, 1933 freed Ulysses from the allegation of being pornographic. As opposed to Surrealist fiction, Joyce's cannot be viewed as pornographic or sadistic. See Krauss. *Passages*, p. 124.
 - 26 Fritz Senn's more appropriate word is "anstößig". Senn. "Beschwichtigung", p. 20.
 - 27 "If the comic elements which generate the novel's collisions effect a grotesque experience of capricious menace, the comic spirit which informs Bloom's character enables him to survive enables him to survive and affirm his human potential." Pearce. "Comic Collisions", p. 384. See Senn. *Nichts gegen Joyce*, p. 18.
 - 28 See Gösta Werner. "James Joyce, Charlie Chaplin and the Marx Brothers". *Images of Joyce* vol 1. Clive Hart, George Sandulescu, Bonnie Scott and Fritz Senn (eds). Pricess Grace Irish Library II. (Gerards Cross 1998).
 - 29 While Sarmento and Klauke are suggestive in their work, the in-your-face pornographic approach could be justified by Joyce's use of pornography in *Ulysses* and his use of Aubrey Beardsley among the sources for *Finnegans Wake*. See H. Burrell. "The Illustrator in the *Wake*: Aubrey Beardsley". *A Wake Newsletter* 17.6 (1980), pp. 95-99. However, this approach, as noted in the context of illustration, more often than not makes for less than successful work. Paul Wunderlich could be cited as another example (see chapter 5.3).
 - 30 Robert Newman has established a correspondence between Francis Bacon, of whose interest in Joyce he did not know: "Although I do not claim direct influence from *Ulysses* to Francis Bacon's paintings, I wish to suggest ways in which their depictions of the body derive from similar dismantling impulses [... that confront the reader/viewer] with foreign and uncomfortable representations." Robert Newman. "Discovering Body Tropes". *Pedagogy, Praxis, Ulysses*, p. 208.
 - 31 Guinness, quoted in Esther Friedman's correspondence with the author, 7 October 2003. I thank Friedman for her interest.
 - 32 See, for example, Heumann. "Shit-Script", p. 203.
 - 33 Bürger. *Theorie der Avantgarde*, p. 109.
 - 34 Kiberd. "Bloom the Liberator", p. 5.
 - 35 Douglas Mao. "Modernism, Mass Culture, and the Aesthetics of Obscenity by Allison Pearce". *James Joyce Quarterly* 39.2 (Winter 2002), p. 383.
 - 36 Correspondence with the author, 1 May 2002. "Three other portraits lurk beneath the surface. There is a portrait of the American composer John Cage, who much admired (and was influenced by) Duchamp, Erik Satie and Joyce. There is a portrait of the artist - as symbolized by the inclusion of Nick Cudworth's coat. There is also a portrait of Bernard Moxham (who 'modelled' the body and

- hands). The colours black and white, sepia, and ‘full colour’ allude sceptically to the techniques of ‘photo-realism’ used by Nick Cudworth. Finally, the picture is of three Normans (Duchamp was from Rouen, Satie from Honfleur, and Joyce was proud of his ancestry from Welsh-Normans) who, by their iconoclasm, changed so radically the creative arts.” Ibid.
- 37 The commodity value and trademark character of portraiture have been noted (see chapter 2.2).
- 38 At Sadie Coles HQ, London. The exhibition was entitled *Gallery Swap: Contemporary Fine Arts at Sadie Coles HQ*.
- 39 *Jonathan Meese*. Thomas Kellein (essay). Exhib. cat. Leo Koenig Inc. New York: without dates. (New York 2001).
- ## Chapter 5.2
- 1 “Stephen is a writer and a teacher; Bloom is chasing an advertisement, words and pictures and designs; his wife does a bit of singing on the stage, and Milly is apprenticed to a photographer. This is almost the complete spectrum available at the time”. Senn. “Transmedial Stereotypes”, p. 68.
- 2 Vincent Cheng illustrates the Pogues’ Album cover *If I Should Fall From Grace With God*, 1988. Vincent Cheng. “Joycean Unconscious, or Getting Respect in the Real World”. *Joyce and Popular Culture*. R.B. Kershner (ed.). (Gainesville, Florida 1996), p. 183. Its seriality is interesting: the band members’ heads are each superimposed onto a photo portrait of Joyce, who joins them in their midst. Design: Ryan Art, London.
- 3 Vincent Cheng and other authors from R.B. Kershner’s *Joyce and Popular Culture* anthology, as well as Joyce conference contributors like Morris Beja and his panel at the 1998 Rome conference. Morris Beja. “Joyce in Post-Joycean Culture (High and Low): A Roundtable Discussion”. Fifteenth International James Joyce Symposium 1996: Zürich, 19 June 1996 (unpublished manuscript).
- 4 The 1966 edition of *Ulysses* by The Bodley Head focuses on the domestic triangle, instead of Homeric references. Bishop. “Re-covering”, pp. 47–48.
- 5 Cheng. “Joycean Unconscious”. *Joyce and Popular Culture*, p. 192.
- 6 Derek Attridge. “Theoretical Approaches to Popular Culture”. *Popular Culture*. Kershner (ed.), p. 24.
- 7 Marshall McLuhan has established such a post-modern Joyce. See David Glover. “A Tale of ‘unwashed Joyceans’: James Joyce, Popular Culture, and Popular Theory”. Ibid., p. 37.
- 8 R.B. Kershner. “Introduction”. Ibid., p. 11.
- 9 “Joyce leaves few esthetic hierarchies standing. [...] Joyce finally rejects the cultural nostalgia we find in the real mandarins of the left. The significance of Joyce’s imposition of a classical matrix upon the vulgar naturalistic texture of the twentieth century, his scattering of high-cultural references throughout a novel packed with daily commodities, is simply an assertion that never again will we be able to unmix the two.” Idem. “The Culture of *Ulysses*”, p. 160. The Romantic and the Classic had to be balanced. See Webb. “Planetary Music”.
- 10 Elliott B. Gose speaks of Joyce’s “belief that man needs to be linked with both his higher and lower nature. In fact, once the two poles are connected, the valuation implied by ‘high’ and ‘low’ tends to blur.” Gose. *Transformation Process*, p. vii.
- 11 Kershner. “The Culture of *Ulysses*”. *Joycean Popular Cultures*, p. 159.
- 12 Hugh Kenner. *Von Pope zu Pop: Kunst im Zeitalter von Xerox*. (Berlin, Dresden 1995), p. 72. Joyce “conceives of the world as a dialectic of tropes. Only by individuating them, as in *Ulysses*, does Joyce confer a ‘sense of passion’ upon ‘meaningless things’”. Eco. *The Aesthetics of Chaosmos*, p. 65.
- 13 *James Joyce: Two Decades of Criticism*. Seon Givens (ed.). (New York 1948), p. 24. The quotidian epiphany discussed earlier can provide a helpful correspondence.
- 14 Wrbican, The Andy Warhol Museum, Pittsburgh, in correspondence with the author, 21 March 2003.
- 15 Ibid.
- 16 Bianu. *Ekphrasis*, p. 176.
- 17 Richard Brown. “Marilyn Monroe Reading *Ulysses*: Goddess or Post-Cultural Cyborg?”. *Joyce and Popular Culture*. Dorothy Walker has been quoted as saying that *Ulysses* served as fashion access-ory (as well as reading material).
- 18 Michael Walsh. “(A)dorno to é(i)uek): From the Culture Industry to the Joyce Industry, and Beyond”. *Joyce and Popular Culture*, pp. 39–40.
- 19 Interview with the author, 13 June 2002. Other Joyce-inspired artists have stressed that their work was (or at least should be) in keeping with ordinary people’s realm of experiences. David Smith was one of these artists. David Smith. *Skulpturen Zeich-*

- nungen, p. 152.
- 20 Interview, 13 June 2002.
- 21 Joyce. *Critical Writings*, p. 132.
- 22 With these correspondences, one should not forget that Pop Art – just like Joyce’s oeuvre – is amusing, even humorous in its “triviality”. The Irish Pop artist Micheal Farrell wished a critic to focus exclusively on the humorous and “life-related” aspects of his work on Joyce. A letter to the author that he wrote and amended over three days (2-5 May 1998) slights my work for being academic, humourless, and un-Irish. But then “triviality” has its interpretable, “serious” core, as Joyce himself famously implied. “Joyce points out that myth has come to be treated as either a lie or a joke”. *A Conceptual Guide*, p. 147. Peter Egri sees caricature as double-edged, relating for example to Joyce’s use of the Odyssey: “a mutual relativization and ironization takes place in the pattern of universal caricature” Peter Egri. “A Portrait of the Artist as a Caricaturist: Picasso, Joyce and Britten”. *International Perspectives on James Joyce*. Gottlieb Gaiser (ed.). (Troy, New York 1986), p. 239. He also speaks of occasional and trend caricature.
- 23 *Pop Art in England*. Exhib. cat. Kunstverein Hamburg. (Hamburg 1976), p. 100.
- 24 Fritz Schwegler’s work often takes the shape of cartoonish graffiti paintings on concrete walls, accompanied by seemingly simple but cryptic statements. Dirk Teuber has placed it in relation to Joyce. Fritz Schwegler. *Abulvenz-Aushang: A ist leicht und erhebt keine Ansprüche*. Exhib. cat. Hans-Thoma-Preis: 8 August 1999. Staatliche Kunsthalle Baden-Baden (ed.). (Baden-Baden 1999).
- 25 In this assessment, I follow *High & Low*. Varnedoe, Gopnik (eds), pp. 298-99. Axel Holm has made use of the Pop Art legacy in *Frantic for the Fray*, a Joyce portrait in a cartoonish environment with a rocket that is “signed” “Dr. Love”. Joyce says “Gruetzi” (in a speech bubble). Material kept at the Zurich Joyce Foundation.
- 26 *Raymond Pettibon: A Reader*. Philadelphia Museum of Art. (Philadelphia 1998).
- 27 Raymond Pettibon. *Thinking of You*. The Renaissance Society of the University of Chicago. (Chicago without year [1986]).
- 28 Peter Schjeldahl. “L.A. influential”. *The Village Voice*, 11 November 1997, p. 91.
- 29 *Raymond Pettibon*. Robert Storr, Dennis Cooper, Ulrich Look (eds). (London, New York 2001), p. 137.
- 30 Garry M. Leonard “‘Life’ in a World of Mass-Produced Objects: ‘Kitsch’ and Commodity Culture in Joyce”. *Images of Joyce vol ii*. Clive Hart, George Sandulescu, Bonnie Scott and Fritz Senn (eds). Princess Grace Irish Library II. (Gerrards Cross 1998).
- 31 Franz West (born in 1947) is an artist, whose work (also) comprises chairs and a flirtation with kitsch. The Austrian artist’s border-crossing endeavours between installation art, furniture and even jewellery – i.e. the quotidian and art, “high” and “low” culture – make him a likely candidate for Joycean interests. He has indeed created commissioned work for the 2004 *Ulysses* exhibition in Vienna.
- 32 Vincent Cheng elaborates on Bill Griffith’s *Zippy the Pinhead* cartoon. Cheng. “Joycean Unconscious”, p. 182.
- 33 See Dan J. Schiff. “James Joyce and Cartoons”. *Joyce in Context*. Vincent J. Cheng, Timothy Martin (eds.). (Cambridge 1992), pp. 201-19.
- 34 Dan J. Schiff. *The Ondt and the Gracehoper: A Little Book of Rhymes from the Pages of Finnegans Wake*. Text by James Joyce, collage by Dan J. Schiff. (San Francisco 1997). Dan J. Schiff. *Wather Parted From the Say: A Little Book of Rhymes from the Pages of Finnegans Wake*. Text by James Joyce, collage by Dan J. Schiff. (San Francisco 1997).
- 35 Lasky also gives “A Brief Introduction to James Joyce’s *Ulysses*” on just one double page of a small-scale comic that features the main characters, the Odyssean correspondences, stylistic multiplicity, the correspondences to parts of the body, and the history of censorship, concluding “It’s the big book about everything”. David Lasky. *Tales of Brave Ulysses: Boom Boom 3*. Seattle 1993, n.p.
- 36 David L. Lasky. *Joyce’s Ulysses*. Minit Classics. (Seattle 1991).
- 37 In comparison, Tim Ahern’s illustration of *Finnegans Wake* seems somewhat too simple an approach – maybe also attributable to the more difficult choice of subject matter. Tim Ahern. *James Joyce Finnegans Wake: Chapter One: the illnesstraited colossick idition*. (Seattle, London 1983). This is applicable also to Thomas Prindle, Helen and Harry Staley. “Who Made the World”. *James Joyce Broadsheet* 12 (October 1983), p. 4. Ralph Zeigermann’s *The Mookse & The Gripes* is a little more subtle. Ralph Zeigermann. “The Mookse & The Gripes.” Eleven illustrations for the fable in

- Finnegans Wake* 1985. James Joyce Broadsheet 17 (June 1985), title page, p. 4. Carl Flint's 1994 portrait of Joyce set against the city of Dublin (reproduced in *Joyce for Beginners*) should be mentioned. Günter Schoellkopf's work has been noted. It occasionally uses cartoon aesthetics. Maris Bishofs lists her favourite writers as though writing out a shopping list. She proposes or visualizes an inversion of popular and high culture in an image, where one can read the names Homer, Kafka, Joyce, Proust and Goethe in large letters on skyscrapers, whereas the book on the table in the foreground is entitled "Coca-Cola". Maris Bishofs. *Feisty Virginia Woolf*. (New York 1985).
- 38 Tom Mathews, who has produced much work for *The Irish Times*, maintains an interest in Joyce. His caricatures are often well-informed, warm and witty. The altered newspapers already discussed, particularly Thomas Bayrle's *Bloom Zeitung*, should be recalled in the context of popular media.
- 39 www.lomography.com. October 2003. "The lomo camera and lomography make the perfect device to reflect the spontaneous, stream of consciousness, free associative spirit with which *Ulysses* tracks [a day] in the life of a man in a city, Leopold Bloom. Contributors are encouraged to take this spirit as their guide." Declan Sheehan's brief to participating artists, 20 May 2003. Gregg McCartney's intention was to "improve" on Joyce under the name "chancer corporation" by photographing a can of prunes in various urban locations, usually on litter bins: "the parable of the prunes" – instead of "plums", as in *Ulysses*.
- 40 Joseph Hanly presented his images in the shape of "I AM A". The work included an image of (Bloom's) writing these letters in the sand.

Chapter 5.3

- 1 Interview with the author, 21 November 2003. John Latham, Patrick Ireland and Royden Rabinowitch are partial to the *Skeleton Key*.
- 2 Alain Kirili and Philippe Sollers in a conversation remember (not quite correctly) Thomas Hess to have asked David Smith this question. Kirili. "Stripped Bare", p. 17.
- 3 It should briefly be noted that an inclination to research Joyce – whether on the part of artists, literary scholars, or indeed art historians – should not be presumed automatically to conform with canonical choices, even at a time when this would be the case in most cultures. Sarat Maharaj told me that his South African teachers did not appreciate Joyce or Duchamp. Interview with the author, 12 June 2003. Another example is that in East Germany (my own background) Joyce's works became available only in the 1980s (and then only *Dubliners*). Some artists managed in the 1970s to have a copy of later works smuggled in from the West. These were then handed around and discussed among trustworthy colleagues. Elly Reichel, a Dresden artist of Gerhard Richter's generation reported this in a conversation with the author, 7 November 2003. She remembers to have thought of *Ulysses* as "Faustian". Her colleague, Andreas Dress, owned copies of both *Ulysses* and *Finnegans Wake*. Because of various modes of censorship (for example, any use of text in works created in their printmaking studio had to be cleared by officials), direct references to Joyce are not likely to be found. This clearly does not mean that they do not exist. The situation in West Germany (where I was educated) was rather different, as the many West German artists included here show. Following World War II, there was a need to establish a link with English-speaking Modernism, i.e. canonical culture appreciated in the United States. Within Joyce studies, it is a truism to point out that Joyce is a re-import into Ireland (my adopted home). Irish artists are, however, among those who were either always steadfastly supportive of their compatriot or who have more recently shown genuine interest.
- 4 Paul Joyce has made the work of his ancestor accessible by creating a mural at the James Joyce Centre, Dublin, which is both instructive and stimulating in its visualizations of correspondences from Modernist visual art to the episodes of *Ulysses*.
- 5 Lennon. *HAPAX*.
- 6 Interview with the author, New York, January 2003.
- 7 In Dublin, the languages were predictably English and Irish. An example of the connotations of Weiner's translations is "UNTER DEN LINDEN / UNDER LIME TREES". The Romantic image conjured up by the English version is in complete contrast to the German, which everyone would identify as the name of a central thoroughfare in Berlin, laced with Classicist buildings and formerly the main axis of East German political marches and

military displays.

- 8 Ann Marie Caserta's *Ulysses* illustrations (Penelope and Proteus) were created on the occasion of a seminar on Joyce held by Fritz Senn. Hence, appropriate references are present. Some of the work is kept at the Zurich Joyce Foundation. Heather Ryan Kelley is another knowledgeable Joycean artist, as has been noted under the heading of "Appropriation Art" 5.1. Kelley's approaches to both *Ulysses* and *Finnegans Wake*, while mostly realistic and mimetic, vary a great deal – as they should. This includes the discussed old-masterly scene of two washerwomen at a Liffey ford.
- Doublin All the Time*, 1997, not only refers to history repeating itself (in Dublin), but it is also largely a painted collage, leaving blank spaces. Thus realistic work can still refer to Joyce's ways of working. A kaleidoscopic diagram with inserted realistic objects (Wellington Memorial's obelisk, an ear, an eye, a writing hand) is an apparent reaction to Joyce's diagrams.
- 9 William Anastasi, Michael Seidel. "Jarry in Joyce: A Conversation". *Joyce Studies Annual* 6. Thomas F. Staley (ed.). (Austin 1995), pp. 39-58.
- 10 I was encouraged to make this statement following Fritz Senn's contention that "I cannot dare to take a scholarly pose in view of a work [...] which seems to abound in unexplained 'pyths' and 'gishes', to say nothing of entire phrases". Senn. *Inductive*, p. 232.
- 11 Ibid. p. 39.
- 12 "In November of 1991, following an intuition, I started looking for evidence of Jarry imagery in *Finnegans Wake*. This led me to assemble *me innerman monophone*, a voluminous handwritten manuscript, done in four colors, detailing myriad connections". Anastasi, Seidel. "Jarry in Joyce", p. 39.
- 13 Senn. *Inductive*, p. 39.
- 14 Thomas McEvelley. "Setting the record straight: William Anastasi and The History of Conceptual Art". William Anastasi. *A Retrospective*. Exhib. cat. Nikolaj Copenhagen Contemporary Art Center: 7 January-11 March 2001. (Copenhagen 2001), pp. 28-39.
- 15 Senn. "Dislocution", p. 209.
- 16 Quoted in Don Gifford, Robert Seidman. *Ulysses Annotated: Notes for James Joyce's Ulysses*. 1974 (Berkeley, Los Angeles, London 1988), p. v.
- 17 Derrida. "*Ulysses* Gramophone", p. 254. "Joyce's oeuvre [...] stands for the most comprehensive synthesis of the modern university's fields of knowledge, containing within itself all that can be written about itself." Gehlen. *Zeit-Bilder*, p. 162. My translation.
- 18 Jean-Michel Rabaté has developed a concept of the ideal reader "which owes a lot to Umberto Eco's theoretical elaboration". Jean-Michel Rabaté. "Back to Beria! Genetic Joyce and Eco's 'Ideal Reader'". *Genetic Studies in Joyce*. European Joyce Studies 5. David Hayman, Sam Slote (eds). (Amsterdam, Atlanta 1995), p. 67. "Eco identifies his concept of *intentio lectoris* with Joyce's 'ideal reader.'" Ibid., p. 68. "The main criteria [for the appropriateness of interpretation] derive from the way the text projects an 'ideal reader' who can make infinite conjectures about the text". Ibid., p. 69.
- 19 Senn. *Nichts Gegen Joyce*, p. 155. "Facultative" in the sense of depending on each reader's abilities. This point is related to strategies of openness, but also to *Aktivierungspotential* in the way Susanne Peters has proposed the term. Peters. *Wahrnehmung*, p. 45. She includes verbs that refer to sensuality.
- 20 That "something" must never claim to spell the last word on Joyce in order not to fall prey to the fallacy of "being better" than Joyce that would bring about the "death" of both "Authors", as Martyniuk has maintained in extension of Roland Barthes' argument. Martyniuk. "Illustrating *Ulysses*", p. 214.
- 21 Rabaté. "Back to Beria!", p. 83.
- 22 In his *Lifecourse/Workcourse*, 1964.
- 23 Vicki Mahaffey has dealt with Wunderlich's work extensively: Vicki Mahaffey. "Joyful Desire". Idem: *States of Desire: Wilde, Yeats, Joyce and the Irish Experiment*. (Oxford, New York et al. 1997), pp. 142-70. Also Idem. "The Case Against Art: Wunderlich on Joyce". *Critical Enquiry* 17.4 (Summer 1991), pp. 667-92.
- 24 Benjamin H.D. Buchloh. "Beuys: The Twilight of the Idol: Preliminary Notes for a Critique". *Artforum* (January 1980), pp. 35-43.
- 25 Lerm Hayes. *Inspirationsquelle*, pp. 266-68.
- 26 Christa-Maria Lerm Hayes. "Erweiterte Kunstgeschichte: Carola Giedion-Welcker, Joyce und Brancusi bei Beuys". Unpublished paper delivered at: Symposium in honour of Prof. Antje von Graevenitz, University of Cologne, 3 November 2000.
- 27 See Lerm Hayes. *Inspirationsquelle*, p. 273.
- 28 Joyce can be (and was apparently by Beuys) interpreted as having himself relativized atrocities throughout history by means of his cyclical view of history.

- 29 Moholy-Nagy. *Vision in Motion*, p. 346.
- 30 A renowned physicist and friend of the family was Abraham Robinson. In the same year, he began to visit David Smith in upstate New York, without however knowing about Smith's interest in or work on Joyce.
- 31 This remark and following quotations are taken from an interview with the author, 9 November 2003.
- 32 Examples are Joseph Kosuth and John Cage, who said: "When I think of the work of Joyce and of Duchamp, then I can't imagine the world we live in now without those two." Johan Pijnappel. "John Cage". *Art Meets Science and Spirituality in a Changing Economy*. Catalogue of events in the city of Amsterdam 1990, p. 108. Mario Praz says about Joyce and Picasso: "while they have derived from many sources, nearly everybody since has derived from them." Praz. *Mnemosyne*, p. 194.
- 33 When told of Lawrence Weiner's view, stated in conversation with the author, January 2003, that Joyce was still completely Aristotelian, Rabinowitch disagreed emphatically. Interview with the author, November 2003.
- 34 Text on Beuys' work: *James Joyce with Sled*, 1985.
- 35 John Latham. "A New Interpretation of History". *Journal of Art and Art Education* 27 (1992), p. 7.
- 36 This and the following passages: John Latham in interview with the author, 12 April 2003.
- 37 Walker. *John Latham*, p. 121.
- 38 "[...] the Wake is precision-built engineering of image down to the point consideration of the individual letter [...]. This invention was radical, and it was compounded with another formal invention, the long time-based recurrent event. [He refers to the cyclical structure.] One further aspect is that Joyce, to create a proper equivalent for this world, had found it feasible to invent a new grammar and syntax, at variance to plain English, but with increased density per letter." Ibid., p. 50, quoting Latham's essay "Time-Base and Determination in Events".
- 39 Söke Dinkla is interested in "significant historical moments, where narrative constituted an indicator of radical social and political change [...] the panorama in the late 18th century, the novels of James Joyce". Söke Dinkla. "The Art of Narrative – Towards the Floating Work of Art. *New Screen Media: Cinema/Art/Narrative*. Martin Rieser, Andrea Zapp (eds). (London, Karlsruhe 2002), p. 27.
- 40 Correspondence with the author, 8 June 2003. Söke Dinkla has already linked Jeffrey Shaw's work with Joyce's. Dinkla: "[...] the crossing of spacial [*sic*] boundaries in The Virtual Museum, play[s] a central part in the oeuvre of Jeffrey Shaw. This parallelism is not pure chance/accidental. To Shaw, narrative strategies developed by Joyce can be transferred into physical experience via the interactive medium. There is a meeting of minds between Joyce and Shaw in other aspects as well. Similar to Joyce, Shaw uses myth not as a point of reference for content, but as a higher organisational form capable of connecting heterogeneous materials. The mythical model for Joyce as well as Shaw is the 'blank' (Iser), which is a condition for the continually different narration of the archetype." Ibid., pp. 39-40.
- 41 "[...] schon lange versuchen Literaten und Philosophen gegen die Linearität der Bücher anzuschreiben, die Form des Buches in eine rhizomatische Struktur aufzusprenken [...] Erst die interaktiven digitalen Medien [machen dies möglich]." *Die Sprache der Kunst*, p. 342. Dinkla writes: "Artists like Jeffrey Shaw use this metaphor [the map] to create an individual cosmology of digital space. In this cosmology the person moves through visual, textual and aural spaces, which are not structured hierarchically, but are organised like a hypertext." Dinkla. "The Art of Narrative", p. 35.
- 42 Gilles Deleuze, Félix Guattari. *Rhizom*. 1976 (Berlin 1977), p. 10. Guattari had attended Lacan's *Seminars* (on Joyce) and both wished to be iconoclastic.
- 43 One way of resolving that tension is Breron Mitchell's: "I characterize Postmodernism as a recognition of being situated between the limit cases of Joyce and Beckett. [...This] describes a condition only, rather than a set of particular stylistic features or a certain period code". Breron Mitchell. "Joyce, Beckett, and the Postmodern Controversy". *In Principle, Beckett is Joyce*. Friedhelm Rathjen (ed.). (Edinburgh 1994), p. 122.
- 44 See Jacques Derrida. "Joyce le Symptôme". *Joyce & Paris*, pp. 13-17.
- 45 See, for example, Senn. "James Joyce", pp. 265-66: Joyce seems to demand nonlinear procedures like hypertext. All Joyce's texts are "hyper".
In Joyce's so-called Linati schema, time for Penelope is marked with ∞ . Hence, the space from "yes" to "yes" is infinite. Latham seems to have described a related condition.

- 46 Correspondence with the author, 7 June 2003.
- 47 Söke Dinkla first asserted that “Joyce plays a special role in the work of Lynn Hershman.” Dinkla. “The Art of Narrative”, p. 33. I thank her for her assistance in contacting Lynn Hershman and Jeffrey Shaw.
- 48 Söke Dinkla puts it somewhat crudely when she says: “the partial ‘unreadability’, especially of *Finnegan’s [sic] Wake*, might also be a sign that Joyce developed aesthetic strategies for which there was no adequate medium at that time.” Ibid., p. 32.
- 49 For a treatment of Joyce in the context of multimedia and television, see Sabine Fabo. *Joyce und Beuys: Ein intermediärer Dialog*. (Heidelberg 1997). Also Bianu. *Ekphrasis*, pp. 214-16.
- 50 Dinkla writes: “It is likely that important pioneers of interactive media art such as Ken Feingold, Grahame Weinbren and Jeffrey Shaw were aware of the primary role James Joyce played in the conceptualisation of this new art form. [...] interaction is not just active interpretation, but continuation and imaginary achievement of independence from the urtext.” Dinkla. “The Art of Narrative”, p. 33.
- 51 “The term as ‘work in progress’ or ‘open artwork’ (Eco) inadequately describes works of art based on such a network concept. The term ‘interactive art’ is now established ... but] no longer seem[s] satisfactory since it does not describe the aesthetic qualities of this new art form [...] ‘floating work of art’ [...] “This particular situation can no longer be understood in terms of the concept of the ‘implicit reader’ (Iser) or the ‘observer inside the image’ (Kemp), since the ‘being-inside-the-work’ is linked to a simultaneous physical experience of the ‘outside’. It is not just being imagined, but created by body movement and experienced physically. In this way the floating work of art is able to negotiate between physical experience and intellectual cognition. [...] The development of the floating work of art shows that our narrative strategies and our concepts of (re)constructing reality have acquired new forms. This change can already be detected in [...] the experimental literature of James Joyce. It was only with the use of the computer and the internet for artistic purposes that the floating work of art could fully develop its aesthetic potential.” Ibid., pp. 34, 36, 38.
- 52 Wilhelm Salber. *Literaturpsychologie: gelebte und erlebte Literatur*. (Bonn 1972). Salber shows that the difference between physical enactment in interactive art and in reading may not in fact be as great as one would think, since readers tend to act out their reading experiences also in their daily lives. Only simultaneity is missing.
- 53 Irit Rogoff is working on a project of reading contemporary visual culture (art exhibitions in the main) through the assertion of exhibition audiences to consider that space theirs – and perform. She outlined this project, entitled “Looking Away”, at the Project Gallery, Dublin, 24 November 2003.
- 54 “From *things to processes* – that indeed is a direction of *Ulysses* “ Senn. “Dislocation”, p. 201. This study’s location corresponds to such developments.
- 55 Irit Rogoff, Project Gallery, Dublin, 24 November 2003, described her way of approaching her fascinating topic: “Everything gets uprooted. I don’t understand it – it’s wonderful.” That experience seems to echo a reading of much of Joyce: a paradoxically model-less model.
- 56 Perloff. “Music for Words”, p. 459. Declan Kiberd has spoken of Joyce’s philosophy of “both/and”. Kiberd. “Bloom the Liberator”.
- 57 John Scott Rickard has likened *Ulysses* to a model of mental life. John Scott Rickard. *Exercising Mnemotechnic: The Odyssey of Memory in James Joyce’s Ulysses*. (Ann Arbor 1994), p. 226. See Weir. *Mediation*. And, crucially, Didi-Huberman. *Was wir sehen*.
- 58 Joyce forces readers to research, to retrace their steps and become side-tracked, according to “afterwits” or “retrosemanatics”, terms Fritz Senn coined at the James Joyce Summer School 2003. The complexity of such delayed recognition is in (contemporary) art a virtue that sustains viewers’ interest, as it rewards repeated viewings. James Coleman’s work could be one example. This may also be a kind of Joycean thinking that has found like minds in visual art.
- 59 Beuys, Verena Schindler, Royden Rabinowitch and many others have created work that explicitly or implicitly refers to that delicate balance between the two sides of the brain in their work on Joyce.
- 60 Correspondence with the author, 3 September 2003. In the same letter, he has formulated the way of artistic thinking to which Joyce has inspired him in the following way: “What I learned from Joyce was that sentences, paragraphs, even pages and whole books, could be used *as* words [...] in constructing ‘sentences’ [...] which then speak of other things than what was originally intended”. Ibid.

- 61 In this, I am far less than original, as so many present-day curators see their work in these terms: for example, the *Venice Biennial 2001*, *Documenta 11* and *Manifesta 4*.
- 62 John Cage. *James Joyce, Marcel Duchamp, Erik Satie: An Alphabet/Ein Alphabet*. Kunsthaus Zürich: 14 May 1990; WDR 5: 23 September 1992. Typescript of both the original and the translation prepared by Klaus Reichert. (Cologne without year [1983]).
- 63 Jürg Burkhart. *Ulysses Wake – Work in Progress*. Exhibit. cat. Galerie Ernst Scheidegger und Galerie Renée Ziegler/Mandat, Zürich: 1 June-5 July 1991. (Zurich 1991).
- 64 Lerm Hayes. *Inspirationsquelle*, p. 194. Beuys' props were a delta (in the shape of a triangle) and a "J" (an inverted walking stick).
- 65 Correspondence with the author, 28 September 2003.
- 66 Simon Morris. *Informationasmaterial*. www.informationasmaterial.com/projects/Extreme_Reading.htm. October 2003.
- 67 "There must be something about the Joycean world – in spite of the – 'conscious Joyce' – that elicits positive responses at an unconscious level from the nonacademic world". Cheng. "Joycean Unconscious", p. 184.
- 68 *Ibid.*, p. 295.
- reading. [...] Shunning a verbal response to a visual work partakes of an ideology that opposes the two arts in order to maintain the superiority of one or the other." Bal. *Reading "Rembrandt"*, p. 214.
- 4 "Even when Joyce was interested in, or borrowed from, movements with generally opposite tendencies, his borrowings were always limited, even idiosyncratic or parodic". Beja. "The Incertitude", p. 28.
- 5 Noel Sheridan in conversation with the author, November 2003.
- 6 The present study – performing the task of an exhibition catalogue and being written in its main body by just one author – could hardly already serve as Wilhelm Füger's desideratum: "A comprehensive and broadly based study on the topic of 'Joyce and Visual Art in Our Century' is still outstanding". Wilhelm Füger. *James Joyce: Epoche – Werk – Wirkung*. (Munich 1994), p. 317. (my translation). It may, however, go some way towards collecting material and establishing some of the issues to be raised.
- 7 W.J.T. Mitchell. "Word and Image". *Critical Terms for Art History*. Robert S. Nelson, Richard Shiff (eds). (Chicago, London 1996), p. 55: "[...] the 'self' is constructed as a speaking and seeing subject, the 'other' as a silent, observable object, a visual image [...] these kinds of background assumptions [...] make deviations seem transgressive and novel: when women speak out [...] when words seem to become visible, bodily presences, when media boundaries dissolve – or conversely, when media are 'purified' or reduced to a single essence – the 'natural' semiotic and aesthetic order undergoes stress and fracture. The nature of these senses, the media, the forms of art is put into question [... He hence speaks of a] difficult and deeply ethical/political task of art history". "[He also] designates multiple regions of social and semiotic difference that we can live neither with nor without, but must continually reinvent and renegotiate." *Ibid.*, p. 56.

Conclusion

- 1 Eco. *Das Offene Kunstwerk*, p. 435.
- 2 Kosuth in correspondence with the author, 3 September 2003.
- 3 "[...] there are risks that iconography seems to avoid only with difficulty [... First] it tends to be conservative and privilege tradition over innovation, rather than focusing on the tension between the two. Second, the tendency to trace motifs back to traditions and sources tends to preclude active interpretation. Often, recognising a motif is enough; interpreting it, in relation to the pre-text, the context, and the context, is a step not always taken. [...] The third negative aspect of iconography is its eclecticism, which is a consequence of the reluctance to interpret. Referring an image back to a predecessor opens the door to an 'anything goes' attitude that is close to a certain apolitical version of postmodernism. [...] A fourth characteristic feature of iconography [is that it] is a verbal mode of

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Index

- A**
- accumulation, 191–3
- Abin, César, 13, 36–7, 46
Caricature of James Joyce, 36, 75
- Abstract Expressionism, 109, 116, 353 n.75
 and interior monologue, 117–18
 oscillation, 119–20
- abstraction, recent, 121–5
- Adami, Valerio, 81–2
Portrait James Joyce, 69
- Adorno, Theodor, 131, 286
- Ahern, Tim, 368 n.37
- AIZ*, 43
- Alberts, Julien, 84, 336 n.6
- Alechinsky, Pierre, 340–1 n.12
- Amos, Robert, 359 n.12
- Anastasi, William (born in 1933)
 7, 91, 135, 148, 164, 194, 300–1, 302
- Autobodyography*, 194, 195
bad from Bababad Series, 156
me innerman monophone, 298, 324, 301
Without Title, 134
- Andre, Carl, 147
- anti-Semitism, 303, 342 n.49
- Apollinaire, Guillaume, 161–2
- appropriation, 272–7, 319
- Aquinas, St Thomas, 207
- Aristotle, 306
- Arnason, H.H., 173
- Arnold, Eve, 287–8
 Marilyn Monroe reading *Ulysses*, 288
- Arp, Hans (Jean), 15, 23, 37, 38, 332 n.8, 337 n.53, 337 n.67
- Arroyo, Eduardo (born in 1937)
 82
- Art Informel, 211, 212
- Art News*, 115
- Art Nouveau, 343 n.49
- Artaud, Antonin, 63
- Arte Povera, 60, 327, 365 n.44
- artists' books, 237–44
- Artists' Placement Scheme, 145
- Atherton, James S., 299
- Attridge, Derek, 285
- Aubert, Jacques, 17
- B**
- Bach, Friedrich Teja, 336 n.39
- Bachelard, Gaston, 327
- Bachmayer, Aldo, 343 n.49
- Bacon, Francis (1909–92)
 84, 121, 338 n.77, 367 n.30
- Bailey, Peter, 344 n.62
- Baker, Ernest Hamlin, 345–6 n.12
- Bal, Mieke, 9, 50, 62, 98, 205, 229–30, 327, 348 n.18
- Balka, Mirosław (born in 1958)
 135–6, 204, 209, 216, 311
a, e, i, o, u, 312
Remembrance of the First Holy Communion, 134, 135, 368 n.106
When You Wet the Bed, 136, 136–7
164x64x94, 136, 137
- Ballagh, Robert, 75, 77, 219, 374 n.29
- Barker, George
 Granville, 345–6 n.12
- Barnes, Robert (born in 1934)
 148, 217, 310
James and Lucia Joyce, 79, 79–80
- Barois, Jean, 345–6 n.12
- Barthes, Roland, 73
- Bartolomeo, Salvatore, 266
- Baudrillard, Jean, 276
- Bauer, Ernst Arnold, 342 n.49
- Bayrle, Thomas (born in 1937)
 166, 379 n.38
Bloom newspaper, 166
- Baziotes, William, 214
- Beach, Sylvia, 208, 274
- Beardsley, Aubrey, 278, 332 n.8, 374 n.29
- Beatles, The, 375 n.9
- Bécat, Emile, 345–6 n.12
- Beck, Harald, 343 n.56
- Beckett, Samuel, 8, 83, 114, 146, 173, 219, 230, 362 n.70
- Beckmann, Max, 63
- Beebe, Maurice, 73, 220
- Beja, Morris, 94, 211–12
- Beke, László, 226
- Bellini, Giovanni, 54
- Benjamin, Walter, 43, 208
- Bernini, Giovanni
 Lorenzo, 75
- Betham, Laurence, 133
- Beuys, Joseph (1921–86)
 3, 86, 91, 138, 149, 170, 177, 198, 320
 the book, 240
 bricolage, 218
 clusters, 311, 312
 collage, 219
 Delta, 175–6
 discharge, 351 n.50
 Dublin, 251, 261, 364 n.16
 epiphany, 210, 217
 extending Joyce, 302, 303
 fascism, 303
 fluidity, 257
 gesture, 230–1
 and Latham, 372 n.23
 mythical elements, 271–2

- notoriety, 279
 political art, 152–5
 portmanteau shapes, 180
 research, 300–1
 scientific thought, 306
 sigla, 172, 173–4
 steam, 366 n.58
 substances, 190, 191–3, 194–7, 202, 351 n.50, 365 n.38
 time, 227–30
 transubstantiation, 206–9
 typography, 360 n.27
 works:
 — ? , 152, 153, 153
 annotations to
Finnegans Wake, 95
Arena (work in progress), 96, 96–7
Auschwitz Memorial, 303–5, 305
Das Kapital Space 1970–77, 271, 272, 273
Eurasiastaff, 221
Fossil, 195, 196
James Joyce: and now six further chapters are needed, 92
JOYCE, 88–9
Joyce with Sled, 90
Penninus, 175, 175–6
Telephon S – A, 173, 174
Toenails on felt with fat, 195
Two Women with Luminous Bread, 207, 207–8, 267
Ulysses-Extension, 168, 192, 203–4, 205, 206, 223, 228, 234–5, 241–2, 266, 302, 303, 304, 309
Unschlitt Tallow, 154
 untitled installation on window ledge, 233, 319
and in us...under us...land under, 228, 228
- Warm Time Machine*, 80, 80–1
 Beznal, Michael, 338 n.49
 Bhabha, Homi, 133
 Bianu, Florence, 287
 Bishofs, Maris, 379 n.37
 Bishop, Edward L., 242
 Blackshaw, Basil, 345–6 n.12
 Blake, Peter, 274, 375 n.9
 Blake, William, 179, 333 n.26, 362 n.67
 Blanche, 345–6 n.12
 Bloch, Max, 42
 Bloom, Harold, 328–7
 Bloomsday, 91, 227, 302
 caricatures, 274–5
 exhibitions, 6
 Blue Rider group, 40
 Bodkin, Thomas, 333 n.19
 body art, 229
 Boetti, Alighiero (1940–94) 200
 Boheemen, Christine van, 84
 Böll, Heinrich, 155
 Bonheim, Helmut, 150
 Bonk, Ecke, (born in 1953) 171, 216, 237, 244, 300, 356 n.32
Finnegans Wake 383, 160
 book, the, 237–44
 Book of Kells, 34, 111, 124, 162, 163, 173, 204, 207, 254, 273, 326, 332 n.8
 Borges, Jorge Luis, 343 n.23
 Bosseur, Jean-Yves, 266
 Bourke, Brian, 345–6 n.12, 352 n.13
 Bracque, Georges, 332 n.53, 368 n.104
 Brancusi, Constantin (1978–1958) 14, 15, 23, 26, 34, 46, 200, 337 n.53
 and Joyce, 29–32
 portraits, 274
 works:
Joyce Portrait, 176
Portrait J. Joyce, 22, 29, 31, 97
relativement, tel que moi, 30, 31
Sculpture for Blind, 331 n.22
Symbol of Joyce, 78, 273
Tirgu Jiu, 303
 Brassai, 18
 Breakwell, Ian, 344 n.62
 Breathnach, Brian, 91–2, 97
 Brecht, Berthold, 149
 Breton, André, 39
 bricolage, 126–7
 Brion, Marcel, 219, 231
 Britton, Howard, 313
 Brock, Bazon, 166, 159, 237, 360 n.27
 Brooks, James, 350 n.23
 Brown, Norman O., 308
 Brown, Richard, 288
 Bruggen, Coosje van, 217
 Brunner, Felix, 359 n.12
 Bruno, Giordano, 289
 Budgen, Frank, 19, 24–6, 46, 78, 92, 341 n.27, 345–6 n.12, 363 n.3
 illustrations, 339 n.2
Portrait of Joyce, 25
 Bultmann, Fritz, 351 n.45
 Bürger, Peter, 9, 118, 280, 358 n.67
 Burgess, Anthony, 341 n.46
 Burkhart, Jürg, 311
 Burroughs, William, 353 n.23
 Bute, Mary Ellen, 68
 Butor, Michel, 347 n.38
- C**
 Cage, John (1912–92) 85, 258, 264, 312, 353 n.23, 363 n.6
 and Anastasi, 360 n.33
 clusters, 311
 and Duchamp, 148, 381 n.32
 and Ernst, 358 n.68
 and *Finnegans Wake*, 163, 198, 273, 310
 interest in Joyce, 66, 95, 98–9, 138, 144
 portrait, 376 n.36
 radio play, 23
 typography, 168–71
 works:
Roaratorio, 169, 170, 203, 252, 371 n.29
Rolyholyover: A Circus, 242
 Calatrava, Santiago, 251, 251
 Calder, Alexander (1898–1976) 19–20, 23
Circus, 20
 canon, the, 83, 282–83
 appropriation, cult, 271–82
 Cardinal, Roger, 15
 Caro, Anthony, 355 n.14
 Caserta, Ann Marie, 380 n.8
 Catholicism, 135, 215, 355 n.126, 356 n.25, 367 n.70
 identities, 135–7
 transubstantiation, 206–9, 356 n.25, 367 n.78
 Celts, 179, 207, 230, 271, 304, 326–7, 354 n.103, 358 n.65, 361 n.45
 head cult, 83–4
 Cesare, Oscar, 345 n.12
 Cézanne, Paul, 54–5, 121, 352 n.59
 Chagall, Marc, 337 n.53

- Chaucer, Geoffrey, 34
 Cheng, Vincent,
 132–3, 285, 313, 377 n.2
 Chersicla, Bruno,
 345–6 n.12
 Chimes, Thomas
 (born in 1921)
 212–13, 275, 358 n.68
James Joyce, 270
 Christiansen, Henning,
 204–5, 358 n.65
 Christie, John, 344 n.62
 Christo and Jeanne
 Claude,
*Wrapped Walkways
 of St Stephen's Green*,
 257, 257–8
 City Hall, Dublin, 253
 Cixous, Hélène, 132
 Clarke, Harry, 368 n.112
 Classicism,
 28–9, 41, 42, 53
 Cloots, Anarchis, 97
 Cober, Alan E.,
 260, 342 n.49
 Cocteau, Jean, 23
 Cohn, Alan M., 75
 Cole, Lo, 344 n.62
 Coleman, James
 (born in 1941)
 229–30, 258–9, 382 n.58
Ulysses Project, 248
 collage, 54, 126–7, 217–19
 Collins, Patrick
 (1910–94)
 76–7
Stephen Hero, 77
 colour, 121–2, 332 n.9
 comics, 290–4
 Conceptual Art,
 10, 18, 68, 143–8, 155,
 317, 319, 320
 appropriation, 276–7
 fluidity, 198
 Kawara, 225–6
 materiality, 161
 sigla, 177
 substances, 189
 typography, 168–9
 Weiner, 150, 300
 continuing history,
 302–5
 Cooke, Barrie
 (born in 1931)
 197
 Cooke, Pat,
 342–3 n.49, 345–6 n.12,
 365 n.28
 Corcoran, Marlena, 301
 Corinth, Lovis, 338 n.77
 Cork, cork, 18–19
 Coron, Béatrice, 239
 cosmic themes, 223–5
 Cotter, Suzanne, 313
 Cotton, W., 345–6 n.12
 Coyle, Gary
 (born in 1965)
 256–7
Holy Water, 245
Lovely Water No.2, 256
 Craig, Stephen, 373 n.18
 Craig-Martin, Michael
 (born in 1941)
 146, 178–9, 201
An oak tree,
 140–1, 146, 201
Wall Drawing 111-B,
 157
 cravats, 78–9
 creation, 277–8
 Crehan, Hubert,
 115, 351 n.40
 cryptography, 164–5
 Cubism,
 26, 54, 76, 124, 205,
 294, 325, 331 n.8,
 350 n.18
 bricolage, 218
 pictorial climax,
 352 n.59
 Cuddihy, John, 341 n.38
 Cudworth, Nick,
 281–2, 344 n.62
 cult status, 281–2
 Cumiskey, Roger,
 330 n.3
 Cunningham, Merce,
 252, 371 n.29
 Curiel, Hans von, 1
 Curiel, Lucia von, 1
 Czermanski, Zdzislaw,
 345–6 n.12
D
 da Vinci, Leonardo,
 17, 171
 Dadaism, 15, 23, 26,
 42, 43, 45, 169, 258,
 273, 318
 and Joyce, 37–9
 typography, 54, 162
 Dalí, Salvador, 18, 23
 D'Ambrosio, Joseph,
 352 n.9
 Damisch, Hubert, 327
 Damy, Ken, 374 n.25
 Daniel, Lewis
 (1902–52)
 52–3, 342–3 n.49
 Dante Alighieri, 176
 Darboven, Hanne, 231
 Davenport, Guy,
 340–1 n.12
 Davidson, Jo, 345–6 n.12
 Davis, Gerald, 374 n.33
 Davis, Stuart, 345–6 n.12
 de Belay, Pierre,
 345–6 n.12
 de Bie, Jean, 375 n.8
 De Brun, Elsa (Nuala),
 345–6 n.21
 de Chirico, Giorgio,
 121, 337 n.53
 de Miranda, Lenir,
 354 n.116
 de Torville, Serge,
 359 n.12
 Dean, James, 75
 Dean, Tacita, 212
 Deane, Vincent, 42
 Debussy, Claude, 227
 Deewey, Kenneth
 Francis, 342–3 n.49
 Delaney, Frank, 261
 Delaunay, Robert,
 334 n.53
 Deleuze, Gilles, 308, 309
 delta, 174–7
 Derain, André, 337 n.53
 Derrida, Jacques,
 9, 91, 218, 334 n.36
 diaspora, 134–5
 Didi-Huberman,
 Georges,
 7, 9, 119–20, 136–7, 213
 Dienst, Rolf-Gunter
 (born in 1942)
 123
 Dinkla, Söke, 310
 disability, 272
 discharge, 193–7
 dislocation, 131–4
 distance, 98
 Dix, Otto
 (1891–1969)
 43, 249, 250, 271
 Djeribi, Mari-Aymone,
 123
 Döblin, Alfred, 249, 328
 Doesburg, Théo van, 23
 dogs, 85–6
 Dostoyevsky, Fjodor M.,
 243
 Downes's cake shop,
 Dublin, 209
 Doyle, Tom, 181
 Dress, Andreas, 379 n.3
 Du Bois, Guy Pene,
 345–6 n.12
 Dublin,
 81, 123–4, 129–30, 153,
 166, 206, 242, 249,
 253, 278, 303, 308
 Dublin elsewhere, 262–5
 labyrinths, 265–7
 literary sites as art
 spaces, 249–67
 photography, 259–61
Dubliners,
 25, 27, 81, 86, 121, 200
 illustrations, 82–3
 symbols, 30
 typography, 161
 Duchamp, Marcel,
 (1887–1968)
 15, 36, 56, 68, 99,
 145, 167
 and Cage, 367 n.36
 chocolate, 86, 208

- cult status, 281
and Dadaism, 38
epiphany, 216, 217
form and content, 18
and Hamilton, 171, 289
and Joyce, 23, 32
legacy of, 147–8
Mile of String, 254
mobiles, 20
and *Mona Lisa*, 31, 78
and O'Doherty, 146
and Pop Art, 286, 287
portrait of, 212
rediscovery, 317, 328
research, 301
and Reynolds, 331 n.1
steam, 366 n.58
substances, 195
Ulysses binding, 33–4
Dufy, Raoul, 337 n.53
Dundakova, Maria,
365 n.49
Dürer, Albrecht,
13, 171, 328
- E**
Eagleton, Terry, 55, 151
Earley, Brendan
(born in 1968)
357 n.43
Eccles Street, Dublin,
230, 259–60
Echnaton, 282
Eco, Umberto,
7, 92, 146, 148–50, 194,
212, 317, 380 n.18
on bricolage, 218
on epiphany, 210–11
on openness, 285, 310
on time, 229, 249
Edmand, Trevor,
342 n.49
Egan, Felim, 78, 238, 273
Eide, Marian, 6
Einstein, Albert, 305
Eisenstein, Sergei,
42, 68, 114, 342 n.49
Elgin, Jill, 345–6 n.12
Eliot, T.S.,
260, 271, 351 n.40
- Ellmann, Richard,
29, 97, 154, 243, 271,
318, 340 n.26
Epiphanies (Joyce),
211–12
epiphany, 209–20
bricolage, 217–19
the diaphane, 215–16
quotidian epiphanies,
216–17
universality, 219–20
white (and black),
211–15
Epstein, E.L., 241
Ernst, Max
(1891–1976)
38–9, 210, 358 n.68
Escher, E.M., 180
Etrog, Sorel
(born in 1933)
23, 162, 273
Evans, Walker
(1903–75)
259–60
Event Structure
Research Group, 308
exhibitions, 5–6
Exiles, 230
Expressionism,
40–2, 63, 121, 170, 312
Expressive Realism,
342–3 n.49
- F**
Fallon, Conor, 82
Farrell, Micheal
(1940–2000)
23, 78–9, 378 n.22
Café de Flore, 24
fascism, 41–2, 303
Faulkner, William, 328
Faust, Wolfgang-Max,
143
Feingold, Ken, 382 n.50
feminism, 145
Field, Saul, 361 n.51
Filliou, Robert
(1926–87)
85, 149, 198, 363 n.5
Jenny: Portrait of
the Artist Jenny, 71, 85
film,
68, 226–7, 230,
343 n.49, 344 n.69,
350 n.33, 369 n.131
film studies, 338 n.84
Finnegans Wake (Joyce),
1, 3, 34, 37, 39, 64, 68,
116, 144, 148–9, 165,
206, 318. *see also*
Work in Progress
advertising, 38
appropriation, 275
bricolage, 218, 219
chaotic, 119
clusters, 311
collage, 219–20
cosmos, 225
creation, 278
cycles of, 86
Dante, 176
diagrams, 13
diaphane, 215
dislocutions, 132–3
extending, 302, 304
fluidity, 161, 197–207
formalism, 114–15
gesture, 230–1
identifications,
126, 127, 128, 130, 135
interactivity, 308, 310
notoriety, 278
performance, 321
politics, 150, 152
portmanteau, 177–81
portraits, 80, 81
research, 299–300, 301
schema, 44–5
scientific thought,
306, 307
sigla,
109–13, 171–2, 173–4,
175, 177
substances, 189, 190,
192, 194–201, 205
symbols, 30, 31, 146
thunderwords, 203
transubstantiation,
207–8
tree and stone, 202
- Wakean flow, 197–201
the book, 237, 241–3
illustrations, 2, 49, 61–2
typography,
161, 162, 163, 164,
166, 168–71
Dublin in,
124, 252, 264–6
influence of
Anastasi, 91
Beuys, 95, 97, 153–4
Cage, 273
Duchamp, 32
Elkins on, 326–9
Expressionism, 43
Middleton, 121
Motherwell, 59
O'Doherty, 146–7
popular culture,
285, 290, 291, 292–3
Joyce recording, 116
Klee in, 40
Firestone, E.R., 116,
117–18, 119, 213
Fischer, Adolph, 15, 18
Fitzgerald, F. Scott,
345–6 n.12
caricature of Blooms-
day celebrations,
274, 274
Fitzgerald, Vincent, 238
Fitzgibbon, Margaret,
257, 347 n.11
Fitzpatrick, William P.,
277
Flint, Carl, 379 n.37
“Floozy in the Jacuzzi,”
199
Fluviana (Joyce),
14–9, 32, 34, 37, 143,
286, 321, 325
Surrealism, 39
Fluxus movement,
85–6, 168, 198–9, 228,
320, 363 n.5, 365 n.44
typography, 360 n.27
Föckersberger, Wilhelm,
372 n.21
Ford, Peter, 344 n.71
Forel, August, 338 n.77

- formalism, 113–20, 144–5
 Forty Foot bathing
 place, 194–5, 255–7
 Françoise, André,
 342 n.49
 Frattaroli, Enrico,
 375 n.7
 Freedberg, David, 17
Freeman's Journal, 54, 60
 French, Marilyn, 219–20
 Freud, Sigmund,
 17, 44, 144
 Freund, Gisèle,
 74–5, 78, 275, 332 n.6
Portrait James Joyce, 74
 Fried, Michael,
 113–14, 119, 144, 145, 149
 Friedman, B.H., 351 n.45
 Füger, Wilhelm, 165
 Furnival, John, 344 n.62
 Futurism,
 18–9, 28, 29, 162, 169,
 205, 318
 typography, 162, 166
- G**
- Galeta, Ivan Ladislav
 (born in 1947)
 226–7, 230, 300–1
Introibo ad altare dei,
 232
Water Pfulu 1869 1896,
 222, 227–8
 Gass, William, 325
 Geist, Sidney, 31, 273
 poster design, 1983
 Provincetown Joyce
 Conference, 78
 Gennep, Arnold van, 94
 Gentilini, Franco,
 345–6 n.12
 Geragh House,
 Sandycove, 255–6, 261
Gesamtkunstwerk, 16
 gesture, 230–1
 Gheerbrant, Bernhard, 5
 Giacometti, Alberto, 326
 Gide, André, 181
 Giedion, Sigfried,
 264, 333 n.19
- Giedion-Welcker,
 Carola,
 37, 38–9, 40, 200, 225,
 242, 278, 323, 333 n.19
 and Brancusi, 335 n.29
 Pop Art, 289–90
 spatial art, 371 n.33
 Gilbert, Stuart,
 53, 60, 137–8
 Gillespie, Rowan,
 356 n.12
 Gimmi, Wilhelm, 75
 Giotto di Bondone, 97
 Goethe, Johann
 Wolfgang von,
 36, 348 n.33, 367 n.81,
 370 n.17, 379 n.37
 Goldsmith, Kenneth,
 (born in 1961)
 302, 313
 Gostomski, Zbigniew
 (born in 1932)
 149, 177, 197
Pascal's Triangle, 158–9
 Gottlieb, Adolph
 (1903–74)
 110, 112–13, 173
Night, 112
 Gould, Chester, 290
 Goyert, Georg, 242
 Graevenitz, Antje von,
 210
 Graham, Martha, 20
 Graham, Rodney
 (born in 1949)
 167
 Grauballeman, 364 n.19
 Greenaway, Peter,
 369 n.131
 Greenberg, Clement,
 113, 114, 116, 118, 144,
 145, 149
 Grenfell, Joyce, 280
 Griffith, Bill, 378 n.32
 Griffith, Owen, 164
 Gris, Juan, 23
 Groeneveld, Dirk, 308
 Groome, Ernest,
 342–3 n.49
 Gropius, Walter, 45
- Gros, Napoleon, 54
 Grosz, George
 (1893–1959)
 43, 249–50
 Guattari, Félix, 308, 309
 Guerini, Giampaolo,
 359 n.15
 Guinness, Sebastian, 280
- H**
- Haardt, Georges van,
 342–3 n.49
 Halper, Nathan,
 26, 29, 31, 56
 Halperen, Max, 26
 Hamilton, Richard
 (born in 1922)
 78, 223, 237
 and Duchamp,
 147–8, 171, 356 n.32
 extending Joyce, 302
 interest in Joyce,
 94–5, 132, 138, 320
 Pop Art, 288–9
 research, 301
 typography, 244
 works:
The Citizen,
 151, 152, 194
Epiphany, 183, 216–17
In Horne's House, 54, 55
*Just what is it that
 makes today's homes so
 different, so appealing?*,
 284, 288–9
 poster cum catalogue,
 4, 5
Ulysses illustrations,
 53–6, 82
 Hanley, James, 260
 Hanly, Joseph, 379 n.40
 Harford, Diz, 342–3 n.49
 Harmsworth, Desmond,
 337 n.55, 345 n.12
 Hart, Clive, 1, 25, 218
 Hart, John,
 173, 197–8, 330 n.2
 Hartmann, Erich
 (1922–99)
 6, 259–60
- Haunschild, Jeanne, 32
 Hayman, David, 56, 230
 Hays, Ian, 356 n.34
 Head, Graham,
 342–3 n.49
 Heaney, Seamus,
 238, 353 n.76, 354 n.118,
 364 n.19
 Heard, Andrew, 280
 Heartfield, John
 (1891–1968)
 43
 Heartfield, Malik, 43–4
 Hebald, Milton,
 260, 332 n.4,
 345–6 n.12
 Hegarty, Frances and
 Stones, Andrew, 252–3
*For Dublin: Nine
 manifestations in neon
 of James Joyce's Molly
 Bloom*, 247, 252–3
 Hegel, G.W.F., 349 n.41
 Heidegger, Martin, 9
 Heimbach, Paul
 (born in 1946)
 203, 238
Joy.. Series Soundbook,
 203, 204, 240
 Helen of Troy, 331 n.35
 Hemingway, Ernest,
 337 n.71
 Henry, Grace,
 345–6 n.12
 Herman, Lewis,
 345–6 n.12
 Hermerén, Göran, 8–9
 Hershman, Lynn
 (born in 1941)
 308–9
Lorna, 309
 Hess, Thomas B., 213
 Hesse, Eva, 181, 370 n.15
 Hessler, Allen, 343 n.53
 Heusel, Barbara
 Stevens, 180
 Hickey, Patrick, 373 n.8
 Hiller, Susan, 364 n.18
 Hirst, Damien, 206

- history, continuing, 302–5
- Hitler, Adolf, 38
- Ho Chi Minh, 150
- Hoehme, Gerhard (1920–89) 149, 211, 212
James Joyce Epiphany, 185
- Hoffmeister, Adolf, 340–1 n.12
- Hogarth, Paul, 342–6 n.49
- Holles Street Hospital, Dublin, 54
- Holm, Axel, 378 n.25
- Holocaust, 303, 304–5
- Holten, Katie, 364 n.29
- Holub, Vladimir, 345–6 n.12
- Homer, 115, 276, 292, 340 n.20, 379 n.37
- homosexuality, 280
- Hopper, Edward, 271
- Horace, 118
- Horkheimer, Max, 286
- Hoyem, Andrew, 56
- Hubert, Renée Riese, 49
- hypertext, 308–10
- I**
- I-Ching, use of, 360 n.35
- Iannone, Dorothy, 85
- iconography, 50, 319, 328
- identifications, 91–9
Catholic, 135–7
- Irish-American, 125–31
Jewish, 134–5
- illustrations, 47–68
- Impressionism, 338 n.77
- Inger, Gereon, 67–8, 168, 231, 238, 240
Finnegans Fake, 163, 163–4, 376 n.16
Ulysses Stamps, 47, 240, 293, 327
- installations. *see*
Conceptual Art
- interactivity, 308–10
- interior monologue, 117–18, 206
- interior views, 203–5
- IRA, 194
- Ireland, Patrick (Brian O’Doherty: born in 1934) 130–1, 146–7, 148, 151–2, 165–6, 209, 241, 274–5, 310, 379 n.1
and Dublin, 254–5, 262–3, 267
notoriety, 280
- Ogham, 327
- research, 300
- works:
annotation to
Finnegans Wake, 166
Purgatory, 242, 254
The Purgatory of Humphrey Chimpden Earwicker Homunculus, 106, 130, 203
In the Wake (of), 146, 147
- Irish-American identities, 125–31
- Irish “Troubles,” 151–2, 155
- Isaak, Jo-Anna, 26, 259, 328–9 n.8
- Iser, Wolfgang, 92, 149, 212
- J**
- Jacks, Robert, 330 n.3
- Jaeger, Bernhard, 159
- James, Henry, 291
James Joyce Quarterly, 293
- Jameson, Frederic, 277
- Janschka, Fritz, 165
- Jarry, Alfred, 33, 34, 212, 301
- Jaurrette, Colleen, 352 n.16
- Jedlinsky, Jaromir, 190
- Jellett, Mainie, 124
- Jeoffroy, Mark, 342–3 n.49
- Jess (Jess Collins: 1923–2004) 94–5, 125–7, 180, 219, 273
Boob #3, 102
Deranged Stereopticon, 126, 127
Echo’s Wake I, 1960/66, 126
When My Ship Come Sin, 125
- Jewry, 303, 304, 342–3 n.49
identities, 134–5
- John, Augustus, 340–1 n.12
- Johnes, John, 342–3 n.49, 375 n.9
- Johns, Jasper, 148, 290
- Jolas, Eugene, 43, 347 n.6
- Jones, Allen, 303
- Jones, John, 339 n.2, 342 n.49
- Joyce, James (1882–1941) *see also* individual
works:
appropriation and cult, 271–82
artistic encounters, 23–46
blindness, 1, 5, 331 n.22
the book, 237–44
cosmic themes, 223–32
exhibitions, 5–6
extending, 302–5
grave of, 200
identification with, 91–9
distance, 98
reading, 94–8
illustrations for works, 47–68
influence on Modernism, 317–22, 325–9
Joycean ways of thinking, 310–11
- materiality, 161–81, 320
and politics, 149–51
and popular culture, 285–94
portraits of, 73–86
previous studies, 6–8
research, 299–313
theories and procedure, 8–10
as visual artist, 13–21
- Joyce, John S., 54
- Joyce, Lucia (1907–82) 16, 19–21, 77, 338 n.77, 340 n.19, 345–6 n.12
calligraphy, 361 n.51
Lettrines, 34, 165
portraits, 79–80
- Joyce, Nora, 79
- Joyce, Paul, 379 n.4
- Joyce, Stanislaus, 37–8
- Jung, Carl Gustav, 37
- K**
- Kafka, Franz, 194, 379 n.37
- Kain, Richard M., 75
- Kaján, Tibor, 345–6 n.12
- Kämpf, Max B., 242
- Kantor, Tadeusz (1915–90) 189–90, 375 n.2
Sea Concert (Panorama Happening at the Sea), 189, 190
- Kawara, On, 225–6, 231, 264
Today Series painting, 226
- Keegan, Roy, 342–3 n.49
- Kelley, Heather Ryan, 243, 275, 330 n.2, 380 n.8
Washers at the Ford, 275, 276
- Kemmet, Gerald, 342 n.49
- Kendall, Mary, 287
- Kenner, Hugh, 286, 331 n.8, 341 n.46

- Kenny, Sarah, 261, 278
Downtown, 246
- Kernoff, Harry, 75, 345–6 n.12
- Kershner, Brandon, 277, 286
- Kervischer, Paolo Crevi, 75–6
- Kessel, Françoise van, 266
- Kestner, Joseph A., 272
- Kiberd, Declan, 280
- King, Brian
(born in 1942)
200, 224, 345–6 n.12
Feeling One Behind, 225, 226
HEAT, 200, 201, 373 n.18
Zurich, 200, 201
- Kirchner, Ernst-Ludwig, 40–2
Portrait James Joyce, 40
- Kirili, Alain, 355 n.126
- Kitaj, R.B., 135
- kitsch, 291–2
- Klauke, Jürgen,
(born in 1943)
6, 279
Overly Terse Trigger, 268
- Klee, Paul
(1879–1940)
121, 197, 332 n.8
in *Finnegans Wake*, 32, 40
- Klüser, Bernd,
57, 58, 344 n.63
- Koenders, Leo,
344 n.62, 372 n.8
- Kokoschka, Oscar,
338 n.77
- Kootz, Samuel, 341 n.38
- Körnig, Hans,
342–3 n.49
- Kostelanetz, Richard, 45
- Kosuth, Joseph,
(born in 1945)
143–5, 148, 168–9,
254, 267, 311, 313,
316, 318, 381 n.32
creation, 277, 278
research, 301
works:
Ulysses: *18 scenes*, 143
- Krasner, Lee, 351 n.45
- Kraus, Else C., 170
- Krauss, Rosalind,
20, 119, 167, 230, 327
- Krieg, Dieter, 358 n.11
- Kris, Ernst, 97
- Kristian, Roald,
345–6 n.12
- Kristeva, Julia, 364 n.20
- Kusama, Yayoi, 97
- Kurz, Otto, 97
- Kuspit, Donald, 212
- Kvium, Michael
(born in 1955)
68
- Kvium, Michael and
Lemmerz, Christian
The Wake, 67
- L**
- labyrinths, 265–7
- Lacan, Jacques,
97, 132, 206, 381 n.42
- Lancri, Jean, 197
- Landau, Ellen G., 116
- Lasky, David, 293
- Latham, John,
(born in 1921)
144–5, 243–4, 308, 319,
358 n.68, 379 n.1
research, 300–1
scientific thought,
306–7
works:
The roller, 307
Shaun, 236
Shem and Shaun, 244
- Laurens, Henri, 337 n.53
- Lawrence, D.H.,
260, 351 n.40
- Le Bot, Marc, 81–2
- le Brocqy, Louis,
82–4, 368 n.92
Image of Joyce, 83
- Le Corbusier,
256, 337 n.53
- Le Gallienne, Gwen,
345–6 n.12
- Lee, Lawrence
(Khui Fatt), 179, 299
*Are we speechin
d'anglas ...*, 178
- Léger, Fernand,
23, 336 n.53, 374 n.48
- Leider, Philip, 271
- Lemmerz, Christian
(born in 1959) and
Kvium, Michael
The Wake, 67
- Lenin, V.I., 23
- Lennon, Ciarán
(born in 1947)
123–4, 299, 373 n.18
Camac XII, 123, 124,
Hapax 124
- Leonard, Garry, 291
- Leonardo da Vinci, 294
- Lerm Hayes, Christa-Maria, 1, 299, 325–9
- Lessing, Gotthold
Ephraim,
28–9, 129, 143, 190, 249
- Lévi-Strauss, Claude,
218, 327
- Levin, Harry, 341 n.46
- Levine, David,
345–6 n.12
- Levitt, Morton P., 14
- Lewis, Leslie L., 45
Finnegans Wake
schema, 44
- Lewis, (Percy)
Wyndham
(1882–1957)
23, 27–9, 218, 360 n.27,
370 n.20
Blast, 27
Portrait of James Joyce,
28
- Libeskind, Daniel, 256
- Liffey, river, 61, 124,
197–201, 251, 252
- lingualization, 138
- Lipchitz, Jacques,
334 n.53
- Lippard, Lucy R.,
181, 213, 225
Little Review, 23
- Lodeserto, Grazia,
342–3 n.49
- Loekle, Simon, 293
- Lomography, 294
- Longley, Edna, 347 n.76
- Longley, Michael,
353 n.76
- Longstreet, Stephen,
345–6 n.12
- Lorca, F.G., 83
- Loss, Archie K., 6–7
- Loy, Mina, 345–6 n.12
- Loyola, St Ignatius,
361 n.46
- Lukács, Georg, 41
- M**
- McAleer, Clement,
374 n.28
- McAlmon, Robert, 149
- Macaya, 345–6 n.12
- McCarthy, Danny
(born in 1950)
201, 215–16
*One-hundred Bottles
for James Joyce*,
201, 202, 364 n.18
- McCartney, Gregg,
378 n.39
- McCartney, Raymond
(Pious), 151, 337 n.33
- MacCormaic, Paul,
376 n.24
- McEville, Thomas,
215, 229
- McGarrell, James,
345–6 n.12
- McGrath, De Loss,
371 n.1
- MacGreevy, Thomas,
43, 151–2, 333 n.19
- McHugh, Roland, 326
- McLuhan, Marshall,
7, 354 n.119, 377 n.7
- McMillan, Dougald, 38

- MacNamara, Desmond, 345–6 n.12
- McWilliam, F.E. (1909–89) 122, 152
Figure, 121
- Macy, George, 51, 52–3, 238
cover design for *Ulysses*, 52
- Magritte, René, 18
- Mahaffey, Vicki, 124, 299
- Maharaj, Sarat, 56, 132–3, 147–8, 171, 216
- Mahon, Derek, 353 n.76
- Malevich, Kasimir, 213
- Mallarmé, Stéphane, 161–2
- Manet, Édouard, 327
- Manheim, Ralph, 351 n.51
- Manzoni, Piero (1933–63) 366 n.58
Merda d'Artista, 193, 193–4
maps, 33–4, 252
- Martello Terrace, Bray, 254–5
- Martello tower, Sandycove, 130, 166, 194–5, 209
- Martin, Graham, 252, 363 n.10
- Martyn, Ferenc, 64
- Martyniuk, Irene A., 49, 73, 78, 380 n.20
- Marx, Karl, 273
- Masson, André (1896–1987) 197, 337 n.53
Homage to Joyce, 198
- materiality, 161–81, 320
epiphany, 209–20
sigla, diagrams, 171–81
substances, epiphany, 189–220
typography, port-
- manteau shapes, 161–81
- Mathews, Tom, 379 n.38
- Matisse, Henri (1869–1954) 26, 53, 56, 120, 238, 337 n.53, 349 n.38
Chapelle du Rosaire, Vence, 210, 214, 214–15, 327
illustrations, 375 n.4
“Ithaca,” 48
Ulysses illustrations, 50–2
- Maurel, Maurice, 345–6 n.12
- mediation, 114–17
- Meese, Jonathan (born in 1970) 282
untitled installation, 269
- megalithic tombs, 224–5, 303–4, 361 n.45
- Melville, Herman, 291
- Merrion Square, Dublin, 134
- Messagier, Jean, 345–6 n.12
- Mestrovic, Ivan, 334 n.35
- Middleton, Colin (1910–83) 120–1
- Milton, John, 1
- Milton, Peter, 23
- Minimalism, 327
- Minimura, T., 225
- Minotaure*, 18
- Minujin, Marta, 373 n.16
James Joyce Tower, 208, 209
- Miró, Juan, 337 n.53, 337 n.71
- mirrors, 79, 93, 145
- Mitchell, W.J.T., 9, 249
- mobiles, 20
- Modernism, 26, 40, 63, 64, 99, 122, 137–8, 168, 194, 326
anti-Semitism, 303
- aspects of appropriation, 273
bricolage, 218
creation, 277
diaphane, 216
dislocutions, 134
formalism, 113–20, 116, 118
notoriety, 278–81
political engagement, 358 n.67
categories of, 120–5
Chimes portraits, 275
and Conceptual Art, 10, 145, 150–1, 155
Dublin representations, 250, 251, 256
Joyce’s influence on, 113–14, 317–22, 325–9
Matisse, 51–2
and popular culture, 288, 291–2
- Moeglin-Delcroix, Anne, 313
- Moholy-Nagy, László (1895–1947) 23, 44–5, 205, 230, 305, 358 n.68
Joycean diagrams, 361 n.52
- Monaghan, Helen, 374 n.27
- Mondrian, Piet, 114
- Monk, Jonathan, 330 n.6
- Monnier, Adrienne, 208, 274
- Monroe, Marilyn, 287–8, 288
- Monto, Dublin, 261
- Moore, Henry, 121
- Moore, Madeleine, 261
- Morgenstern, Christian, 161–2, 361 n.54
- Morris, Robert, 172, 355 n.7
- Morris, Simon, 383 n.66
bibliomania, Joseph Kosuth’s selection, 376
mosaic, 360 n.122
- Motherwell, Robert (1915–91) 6, 110, 241, 344 n.64
Dublin Bay, 373 n.8
fluidity, 197
illustrations, 375 n.4
interest in Joyce, 95, 124, 138, 149, 151
Surrealism, 352 n.56
use of sigla, 174
works:
The Homely Protestant, 72, 81, 103, 115
Riverrun, 197, 199
Ulysses, “Proteus,” 58
Ulysses, tailpiece, 57
Ulysses illustrations, 56–9, 238
- Moxham, Bernard, 65–6, 282, 344 n.62
- Mozley, Charles, 342–3 n.49
- Mumprecht, 359 n.12
- Mundell, Elmore, 358 n.9
- Murphy, Patrick T., 167, 203
- Murray, Elizabeth, 290
- Murray, Robert, 356 n.37
- Murry, John Middleton, 351 n.40
- Muschg, Adolf, 97–8
mythical elements, 271–2, 277–8
- N**
- Nabokov, Vladimir, 181, 325
- Nacheinander*, 29, 129, 229, 249, 339 n.2
- Namuth, Hans
Jackson Pollock, 117
- Nauman, Bruce, 86, 121, 223
Portrait of the Artist as a Fountain, 87
- Nazism, 43, 243, 282
- Nebeneinander*, 29, 129, 229, 249, 344 n.2

- Nekes, Werner, 340 n.69
Neue Sachlichkeit, 42–3
 Newgrange passage
 tomb, 304, 361 n.45
 Newman, Barnett
 (1905–70)
 39, 115, 118, 130, 317,
 375 n.2
Ulysses, 104, 319
 Newman House,
 Dublin, 260
 newspapers, 166
 Nietzsche, Friedrich,
 144, 215, 339 n.4
 Nolan, Sidney,
 345–6 n.12
 Noone, Patricia, 6
 Norris, David, 115–16
 Norris, Margot,
 7, 49, 119, 218
 Northern Ireland, 151–2
 notoriety, 278–81
Nouveau Réalisme,
 363 n.5
 Nutting, Myron C.,
 345–6 n.12
- O**
 Obrist, Hans Ulrich,
 363 n.10
 O'Connor, Noel, 209
 O'Doherty, Brian
 (born in 1934)
see Ireland, Patrick
 O'Doherty, Eamonn,
 199, 342–3 n.49
 Odysseus, 292, 340 n.20
 head of, 176
 multiform identity, 109
Odyssey, 271–2, 303
 in *Ulysses*,
 41, 50–2, 94, 228,
 276, 277
 Ogham, 327
 O'Kelly, Alanna,
 362 n.54
 Oldenburg, Claes, 217
 O'Neill, Paul, 313
 O'Neill, Timothy,
 163, 273
- Finnegans Wake* (p. 21),
 162, 163
 openness, 148–51
 Opffer, Ivan, 345–6 n.12
 opposites, 310–11
 Orange, Mark
 (born in 1967)
 133–4
A Little Oracle, 107
 Orloff, Georges,
 345–6 n.12
 Orwell, George, 91
 oscillation, 119–20
 Osorio, Alfonso,
 178, 351 n.45
 Ostrowski, Darek,
 64–5, 135, 209
 O'Sullivan, Seán,
 345–6 n.12
 Outsider Art,
 15–16
 Ovid, 2
 Ozenfant, Amédée,
 337 n.53
- P**
 Pakenham, John,
 353 n.76
 Paladino, Mimmo,
 75, 238, 239–40, 272,
 327, 344 n.64
Ulysses, 240
Ulysses illustrations,
 59–61
Untitled, 75, 76
 Palermo, Blinky, 237
 Paolozzi, Eduardo
 (born in 1924)
 289–90
History of Nothing,
still, 290
 parallax, 223
 Parsons, Betty, 351 n.45
 Partenheimer, Jürgen
 (born in 1947)
 200, 241, 376 n.16
Anna Livia Plurabelle,
 187
Wanderings. Ulysses,
 272, 273
- Pascal's triangle,
 158–9, 177
 Pater, Walter, 291
Pathosformel, 371 n.25
 Penck, A.R., 238
 Penone, Guiseppe,
 365 n.44
 Petlin, Irving, 263
Ulysses: Curtain,
Ulysses: Bloom in
Nighttown and Ulysses:
Red, 262
 Pettibon, Raymond,
 (born in 1957)
 91, 290–1, 302, 311
 annotations to
Finnegans Wake, 240
 No title (Where was
 I?), 283
 Pfrang, Erwin, 64, 165
 from *Circe* cycle, 62
Ulysses illustrations, 63
 Phillips, Tom,
 344 n.62, 353 n.23
 photography,
 6, 44–5, 66–7
 Dublin, 259–61
 of Joyce, 13–14
 Picabia, Francis, 337 n.53
 Picasso, Pablo
 (1881–1973)
 53, 54, 121, 219, 333 n.15,
 337 n.53, 350 n.18,
 368 n.104, 381 n.32
 and Joyce, 23, 26–7
 Pinzinger, Johann
 Baptist
 (1866–1955)
 15, 16, 17, 18
 Salzach Museum, 11, 12
 Plato, 306
 Pleynet, Marcelin,
 59, 149, 197
 Pogues, The, 377 n.2
 Poincaré, Jules Henry,
 306
 politics, 41–3, 149–55
 Irish “Troubles,” 151–2
 Polke, Sigmar, 359 n.11
 Pollock, Griselda, 97
- Pollock, Jackson
 (1912–56)
 115–17, 117, 118, 119,
 149, 178, 215
 bricolage, 218
Full Fathom Five, 105
Pomes Penyeach (Joyce)
 illustrations, 65, 66, 124
 Pop Art, 54, 55, 79,
 286–94, 317, 320
 Popper, Amelia, 303
 popular culture, 285–94
 pornography,
 278–81, 342–3 n.49
 portmanteau shapes,
 80, 177–81
Portrait of the Artist as a
Young Man, A (Joyce),
 1, 2–3, 19, 25, 41, 74,
 94, 318
 and artists, 86, 95
 aspects of
 clusters, 311
 creation, 277
 identifications, 135–6
 portraits, 84–5, 91
 time, 225
 transubstantiation, 208
Bildungsroman, 93
 typography, 161
 portraits, 73–86, 91
 “abstract” or distorted,
 79–84
 post-structuralism, 132
 postmodernism,
 99, 120, 121, 134, 137–8,
 148, 168, 326
 appropriation, 275–6
 clusters, 311–12
 and Joyce, 328–9
 popular culture, 285
 Pound, Ezra,
 319, 335 n.29
 Poussin, Nicolas, 327
 Power, Arthur, 78
 Praz, Mario, 178, 181
 Pre-Raphaelites, 325
 Prendergast, Kathy,
 206, 251
City Drawings, 250

- The End and the Beginning*, 186
 Prindle, Thomas, 368 n.37
 Project Gallery, 6
 Prokot, Inge, 219, 311, 366 n.24
Love's Old Sweet Song, 219, 220
 Proust, Marcel, 23, 291, 379 n.37
 provection, 301, 302
 puppets, 77
 Putzel, Howard, 351 n.44
- Q**
 queer theory, 280
 quiddity, 216
 Quinn, John, 32, 333 n.19, 336 n.42
- R**
 Rabaté, Jean-Michel, 302
 Rabinowitch, Royden (born in 1943) 176, 306, 310, 379 n.1, 382 n.59
Horizontal Greased Cone, 295
 Raffray, André, 273
 rationalism, 28–9
 Rauschenberg, Robert, 148, 328
 Ray, Man (1890–1976) 13–14, 14, 23, 36, 74
 Read, Herbert, 114
 reading, 94–8
 Rees, John Bromfield, 345–6 n.12
 Reichel, Elly, 369 n.3
 Reinhardt, Ad, (1913–67) 115, 213, 263–4
A Portend of the Artist as a Yhung Mandala, 70, 84–5, 213
 Reinhardt, Michaël, 344 n.58
 Rembrandt, 2, 54, 330 n.8
 Renoir, Auguste, 18
 research, 299–302
 clusters, 311–13
 extending Joyce, 302–5
 interactivity, hyper-text, rhizomes, 308–10
 Joycean ways of thinking, 310–11
 scientific thought, 305–7
Revue Svetovey, 84
 Reynolds, Mary, 33–4, 237, 331 n.1, 336 n.47
Ulysses Binding, 33, 237
 rhizomes, 308–10
 Richter, Gerhard, 379 n.3
 Richter, Hans, 38
 Robilliard, David (1952–88)
Get Your Revolver out Joyce, 281, 280, 291
 Robinson, Abraham, 381 n.30
 Rodin, Auguste, 13, 369 n.128, 374 n.32
 Rogers, Michael (born in 1955), 201, 215–16, 312
Beehive for Molly Bloom, 312, 312
In The Wake, 184
 Rogoff, Irit, 382 n.53
 Romanticism, 41, 189, 202, 347 n.6
 and Surrealism, 337 n.66
 Roob, Alexander (born in 1956) 179–80, 300
 CS, 179, 180
 Rosler, Martha, 7, 93, 135, 144, 145, 150, 300
The Bowery in two inadequate descriptive systems, 142, 145
 Rosso, Medardo, 363 n.9
 Roth, Dieter, (1930–98) 85–6, 147, 191, 237, 318
246 little clouds, 238, 244
P.O.T.H.A.A.VFB, 72, 85–6, 191
 Rouault, Georges, 337 n.53
 Roussel, Raymond, 32, 328
 Rowe, Mervin, 342–3 n.49
 Rubin, Frank, 343 n.55
 Ruskin, John, 291
 Russell, James, 365 n.32
 Rutkosky, Mark, 361 n.52
 Ryan, John, 345–6 n.12
 Rypkema, Hendrik, 345–6 n.12
 Rzadkowsky, Andreas, 345–6 n.12
- S**
 St Stephen's Green, Dublin, 257–8
 Sakash, Susan, 330 n.7
 Salber, Wilhelm, 94
 Salzar, Tono, 345–6 n.12
 Sander, August, 259
 Sandymount Strand, Dublin, 196, 224, 238, 340 n.20
 Sarmiento, Julião (born in 1948) 194, 243, 344 n.64
Something Obscene, 188, 194
The Things Which Blacken My Mind, 279, 279–80
 Saska, Tim L., 342–3 n.49
 Satie, Erik, 282, 367 n.36
 Sauer, Michael, 164
 Sava, Arnastas Botzaris, 345–6 n.12
 Savage, Lee, 345–6 n.12
 Scheel, Theodor, 77, 345–6 n.12
 Schiess, Lisa, 359 n.14
 Schiff, Dan J., 292–3
 Schindler, Verena, 164–5, 238, 365 n.49, 382 n.59
Simultaneous Ulysses, 165, 240
 Schjeldahl, Peter, 291
 Schlotter, Eberhard, 342–3 n.49
 Schmidt, Werner (born in 1953) 122–3, 212
Oranges have been laid to rust upon the green, 122
 Schoenberg, Arnold, 312
 Schöllkopf, Günter (1935–79) 64, 379 n.37
 Schöninger, Otto, 345–6 n.12
 Schuster, Alice, 170, 312
 Schwegler, Fritz, 378 n.24
 Schwitters, Kurt (1887–1948) 36–7
 scientific thought, 305–7
 Scott, Michael
Geragh, Sandycove, 255–6
 Scully, Sean (born in 1945) 66, 124
 “Alone” from *Pomes Penyeach*, 65
sculptures involontaires, 18
 Seargent, Louis, 345–6 n.12
 Seckler, Dorothy, 350 n.18
 Segal, George, 214, 358 n.68
 self-portraits, 84–7
 Senn, Fritz, 5, 131–2, 301, 302
 on epiphany, 211
 on time, 229

- Severini, Guido, 337 n.53
- Shakespeare, William, 83, 93, 116
- Shalev-Gerz, Esther (born in 1948), 135
Daedal(us), 253, 253-4
- Sharpe, Henry J., 77, 116, 294
- Shaw, Jeffrey (born in 1944) 308, 358 n.68, 382 n.50
The Legible City, 296-7
- Sheehan, Declan, 6, 294
- Sheridan, Noel, 130, 300, 310, 319
HCE, 130, 131
- Shloss, Carol, 242
- Shroff, Nitrin, 93
- sigla, 109-13, 122, 125, 127, 129-30
delta, 174-7
- Silvestri, Tullio, 345-6 n.12
- Simmons, James, 353 n.76
- Simpsons, The*, 292
- Sjöholm, Cecilia, 206
- Smith, David (1906-65) 113, 114, 138, 299, 311, 355 n.14, 377 n.19, 381 n.30
Catholicism, 368 n.109
dog, 347 n.40
identity, 127
Irish roots, 355 n.126
use of Delta, 174-5
use of sigla, 110, 112, 172
works:
The Letter, 108
- Smith, Kiki, 353 n.99, 363 n.10
- Smith, Kimber, 353 n.81
- Smith, Tony (1912-80) 116, 153-4, 265-6, 310, 352 n.71, 358 n.68
the book, 240-1
- dog, 347 n.40
in Dublin, 353 n.99
interest in Joyce, 45, 91, 109-10, 138, 144, 214
research, 300-1, 302
use of sigla, 110, 172
works:
Beardwig, 128, 129
The Keys to. Given!, 128, 128
The Piazzza, 110, 111
Wandering Rocks, 100-1, 219, 231-2
Yes, 110
- Smithson, Robert (1938-73) 191, 197, 362 n.62
A Heap of Language, 191, 192
- Smyth, Ailbhe, 199
- Snyder, Gertrude, 345-6 n.12
- Snyder, Joan, 94, 319
She is the Earth, 93, 94
- socialism, 119
- Soininen, Erkki, (born in 1953) 123, 166
Ulysses Project, 258
- Speck, Reiner, 86
- Spector, Nancy, 194
- Spelman, Tom, 345-6 n.12
- Spicer-Simon, Theodore, 345-6 n.12
- Spies, Werner, 39, 210
- Spoerri, Daniel, 85, 363 n.5
- squiggles, 77-8
- Staley, Helen and Harry, 378 n.37
- stamps, 67-8
- Steinberg, Saul, 67
tree and stone, 201-2
- Steiner, Rudolf, 361 n.45
- Steiner, Wendy, 7, 26, 143
Stephen Hero (Joyce), 41, 113-14, 165
- Stephens, James, 144
- Stern, Arthur, 345-6 n.12
- Steyn, Stella (1907-87) 16, 19-20, 34-5, 46, 340 n.14
The Ondt's Funeral, 35
- Stillmann, Susan, 342-3 n.49
- Stones, Andrew. *see* Hegarty, Frances
- Stoppard, Tom, 23
- Strick, Joseph, 344 n.69
- substances, 189-209
- Sugimoto, Hiroshi, 373 n.18
- Surrealism, 17, 34, 110, 117-18, 325
book illustration, 49
dislocution, 132
and Joyce, 38-40
Middleton, 120-1
motifs, 342-3 n.49
punning, 18
and Romanticism, 337 n.66
in *Ulysses*, 63, 64
- Sweeney, James Johnson, 333 n.19
- Sweney's Chemist, Lincoln Place, 166, 258
- Swift, Jonathan, 363 n.3
- Symbolism, 110
synthôme, 97
- Szeemann, Harald, 218
- T**
- Taeuber-Arp, Sophie, 38
- Tanaka, Rey, 344 n.62
- Taylor, Richard, 345-6 n.12
- Thek, Paul (1933-88), 205-6, 292, 366 n.65
Wild Irish Rose, 292, 293
- Thomas, Dylan, 347 n.38
- Thor, hammer of, 365 n.47
- thunderwords, 202-3
- Thurston, Nick, 313
- Tilson, Joe (born in 1928) 167, 168, 299
Page 1, Penelope, 167, 168
Yes, 265
- time, 225-31
Time magazine, 73-4, 75
- Tindall, William York, 300
- Tisdall, Caroline, 194
- Tomlin, Bradley Walker, 350 n.23
- Torville, Serge, 342-3 n.49
- Trachsel-Blankenroth, Ewald, 353 n.21
- tradition, 271-2
transition, 14, 20, 23, 32, 36-38, 43, 148, 301
Ernst in, 39
Fluviana, 14-19
Moholy-Nagy, 44-5
transubstantiation, 356 n.25, 367 n.78, 206-9
- Trinity College, Dublin, 253, 254
- Tschumi, Bernard, 264-5
Joyce's Garden, project, 266
- Tsibakashvili, Guram, 262, 354 n.116
- Tuohy, Patrick, 19, 54, 78, 345-6 n.12
- Tutty, Benedict, 370 n.6
- Twombly, Cy, 212, 346 n.25
- Tyman, Derek, 313
- typography, 161-71, 243, 327
Cage, 168-71
- typosophic society, 171
- Tyrrell, Charles, 81
- Tzara, Tristan, 15, 23, 26, 38

U

Ulysses (Joyce),
2, 41, 176, 206, 318
aspects of
appropriation, 273–4
collage, 219–20
colours, 122–3
cosmos, 224, 225
creation, 277
criticism of
pedagogy, 39
Cubist influences, 26
defences of, 37
dislocutions, 131–2
epiphany, 210
extending, 302–4
fluidity, 161, 198
formalism, 114–15
identifications, 128–30
juxtapositions, 13
multimedial, 1
notoriety, 278–81
political criticism, 43–4
pornography, 42–3 n.49
research, 300
schema, 45
scientific thought, 306
Shakespeare imagery,
116–17
sigla, 175, 177
Socratic formula, 146
stream of consciousness,
118
substances,
189, 191, 193–7, 205
symbols, 30, 145
time, 226–7, 228–30
tradition, 273–4
transubstantiation, 209
the book, 237, 239–42
dust jackets, 285
first edition binding,
33–4
illustrations,
47–68, 73, 82, 215, 327
structure of, 85, 94
typography, 161, 164–8
Dublin in,
124, 129–30, 249–67
and *Fluviana*, 16–17

influence of
Anastasi, 91
Bacon, 121
Beuys, 80, 95–6
Budgen, 24–5
Eisenstein, 42
Elkins on, 326–9
Kirchner, 41
Matisse, 120
Smith box, 109
and popular culture,
285, 287–94
United States of
America,
144, 146–8, 151, 155
Irish-American
identities, 125–31, 133–4
Usher's Island, Dublin,
251, 330 n.3

V

Vasari, Giorgio, 63
Vermeer, Jan,
271, 332 n.8, 333 n.15
Vico, Giambattista,
339 n.4
vivisection, 205–6
Vlaminck, Maurice de,
337 n.53
Vogel, Corsin, 203
Vogel, Hannes,
(born in 1938)
66–7, 123, 166–7,
169–70, 172–3, 223–4,
347 n.11, 356 n.34
Constellation Joyce, 224
Dick & Davy,
263, 372 n.19
*Finnegans Wake School
of Seeing*, 172, 172–3
Silent Hammer,
365 n.47
Wylmermeer,
170, 170, 203, 312,
314–15
Vogelweide, Walther
von der, 13
Vollard, Ambrose,
337 n.53
Volta cinema, 14, 208

W

Wagner, Richard,
282, 333 n.27
Wake Newsletter, 326
Walker, Dorothy,
155, 209, 224, 278
Walsh, Mary-Ruth
Body & City Drawings,
251, 252
Walsh, Sean, 342–3 n.49
Warburg, Aby, 362 n.25
Warhol, Andy
(1928–87)
148, 286–8, 328
Heinz Box, 287
Watts, Robert, 198–9
Weaver, Harriet Shaw,
349 n.4
Webber, Sylvia June,
342 n.49
Weil, Susan,
238–9, 330 n.2, 374 n.25
Brideship and Gulls,
60, 61–2, 238
Epiphenomenon,
209–10, 210
Finnegans Wake
illustrations, 61–2
Ulysses relief, 239
Weinbren, Grahame,
382 n.50
Weiner, Lawrence,
(born in 1942)
150, 168–9, 202, 261,
299–300, 330 n.6,
381 n.33
research, 301
works:
Catalogue #885, 300
*Water & Sand + Sticks
& Stones*, 202, 203
Weiss, Ottocar,
345 n.12
Welles, Charles,
345–1 n.12
West, Franz,
330 n.6, 378 n.31
Weston, Edward
(1886–1958)
194

Excusado, 182
White, James, 64
Whittlesea, Ian,
(born in 1967)
263–4, 267
Joyce Studio Painting,
263, 264, 265
Willi, Jean, 164, 231
Williams, Steve,
344 n.62
Wittgenstein, L. J., 144
Wolf, Anna, 359 n.12
Woolsey, Judge John M.,
376 n.25
Work in Progress
(Joyce), 34–5, 78, 148.
see also Finnegans Wake
Beckett on, 114, 173
and Beuys, 96–7
collage, 219
and Duchamp, 32
Expressionism, 43
and *Fluviana*, 15, 16, 17
readings of, 38–9
symbols, 30
transubstantiation, 208
typography, 164
vocabulary, 137–8
World War I,
41, 42, 303, 318
World War II,
99, 202, 303, 318,
375 n.48
Wrbican, Matt, 287
Wunderlich, Paul,
303, 305, 376 n.29
Wyn Evans, Cerith,
369 n.132

X

Xago, Rolf, 375 n.40

Y

Yeats, Jack B.,
14, 338 n.77
Yeats, W.B., 83

Z

Zeigermann, Ralph,
378 n.37

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6 The Art Institute of Chicago
162 Friedman Guinness Gallery, Frankfurt/M.
32, 132 Dieter Roth Foundation, Hamburg
103, 161 Courtesy the artist and Galerie Bernd Klüser, München
159 Sylvia Beach Collection. Department of Rare Books and Special Collections. Princeton University Library
145 Scott Tallon Walker Architects
27 Courtesy Galerie Bernd Klüser, München
170 Courtesy the artist and ZKM, Karlsruhe
54 Estate of David Smith/VAGA, New York/DACS, London 2004

- 47, 55-6, 65-6 2004 Tony Smith
Estate/Artists Rights Society
(ARS), New York
- 105 Estate of Robert
Smithson/VAGA, New
York/DACS, London 2004
- 153 Bernard Tschumi Architects,
New York
- 165 Founding Collection,
The Andy Warhol Museum,
Pittsburgh/ARS, New York
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- 97 Center for Creative Photo-
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Joyce In Art

**Visual Art Inspired
by James Joyce**

The Lilliput Press

ISBN 1-84351-052-9

