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 unencumberable. 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.
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 News-litter*. 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 Moynlough 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

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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 Roussell’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 “preposterous” 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.


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 Cumminskey’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.


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.


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.


4 Milton Hebald 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*.


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.


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).


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 understandable 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. 1617 (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


17 I thank James Elkins for mentioning fifteenth-century Nuremberg woodcuts.


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 MacGreery, 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.


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 1920, 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.


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".


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*
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 “Salzachmuseum”. 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 53.
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’”.
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.
43 Steyn. Retrospective, p. 17.
45 Carol Shloss. “Lashing Out”. James Joyce Bloomday Magazine (May 2003), pp. 38-39. If Joyce suited Calder as well can 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**


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.


7 Hart in Budgen. *Joyce and the Making of Ulysses*, p. IX.


11 Ibid., p. 614.


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.


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.


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.


28 This could refer to the expanding spiral, but is probably a misunderstanding of *poseur*, the sitter. Ellmann. *Joyce*, p. 614.


31 There is a possibility that the Euclidean diagram Joyce used in the “Nightlesson” (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 see 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.


36 “But Joyce did not call it nonsense – he took it quite seriously, which amused me even then.” Steyn. Retrospective, p. 15.


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 Haunschchild and Ecke Bonk for their reminders. John Quinn collected Joyce’s manuscripts and was photographed with the writer in 1923.


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.


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

48 Krauss. Passages, p. 76.


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.


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.


57 Ibid.


61 Hans Richter. Dada Art and Anti-Art. (London 1963), p. 169. This is a far more measured approach than Bianu, who asserts that “A definite Dadaist and Surrealist impact upon Joyce’s visuality can be established.”


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 Kunstszenie bis 1922. Wulf Herzogenrath (ed.). Exhib. cat. Kölnischer 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.


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.


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.


81 James Joyce. The Critical Writings, p. 74.


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.


89 Quoted in: Tall. “Eisenstein on Joyce”, p. 139.


92 Quoted in Armstrong. “transition Years”, p. 357.


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 11 (November 1964), pp. 11-33.


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.


**Chapter 2.1**


2 Ibid., p. 203. She cites as one example for a “deliberate mixture of mimetic and nonmimetic” (Ibid., p. 207.) approach Frank Budgen’s “Naussicaa” 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 *Nahbeinander*, 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.


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.


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


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.


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.


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.


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_
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.


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.


43 Ibid., p. 74.

44 Klüser. Motherwell and Literature, p. 17.

45 Pleynet. “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.

Some further realistic and mimetic works should be introduced briefly.


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 Ernst Groome’s lithographs on Ulysses, shown at the Dublin Symposium in 1977. The last two works may show a more independently interpretative 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 Edwards’ 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 naïve, 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 Harford’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. 135-49. 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 Lancr (born 1936 in Oran, Algeria): At the windows of the river, 1972. It contains the opening lines of the Wake.


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 in Munich in the New Art Nouveau ornam ents – 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 Lodeserto. Centopiuinu... (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.

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. 12-34.


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 1983), pp. 2-3. There was also a “Surrealist” video.


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: 1-17 June 1968. (Trefoldigheden 1968).

More recently, in a portfolio dedicated to Harald Beck, Pfang’s friend and interpreter, as well as German translator and scholar of Joyce, Pfang
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.


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: “Actlectic 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.


63 Seán Scully’s letter to the author on 4 October 2002 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 Sarmento.


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 Ulisses 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 Finnegan’s [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.


5 Ibid., p. 262.


8 Ibid., p. 151.

9 Ibid., p. 156.


I should add Pierre Alechinsky, George Granville Barker, Basil Blackshaw, Brian Bourke, Pat Cooke, Zdzislaw Czermanski, Guy Davenport, Tibor Kájan, 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 Lehmbrock 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.


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.
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.
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 Inspirationen 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.
25) Perhaps Turrell sensed that Cy Twombly may be inspired by Joyce.
26) See, for example, Pleynet. “Art and Literature”, p. 20.
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.”
37) Light Rays: James Joyce and Modernism. Heyward
Chapter 3.1

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 Joyce’s 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.
8 Ibid.
9 Senn. “Bewussttigung”, 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.
14 “A Poor Trait of the Artless: The Artist Manqué in James Joyce”. Morris Beja. Joyce, the Artist Manqué,
See Joseph Beuys. "Duchamps Tür Gradiva: Eine literarische Figur und ihr Surrealists


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. 65.

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 fulfill.” Bal. Reading “Rembrandt”, p. 322.

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.


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.


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.


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

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.

9 Joyce is present in his works […] as a changing mind in progress” Brivic. Creator, p. 59.

1 Pp. 98-112

Chapter 3.2

1 Aspects of this question have been introduced in: James Joyce “gedacht/thought”.

3 Ibid., p. 171.

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.


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.


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 Kianovskiy 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...
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.


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.


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.


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.


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.


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

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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 Colsman-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 Colsman-Freyberger, Robert Murray and Yves-Alain Bois for assisting me with my research on Barnett Newman.

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 Colsman-Freyberger.
41 *Art News* 58.4 (Summer 1959), p. 6.
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 Orsorio, 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.
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.
57 Ibid.
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 nonnmicit, yet intensely realistic nature: elements of reality were incorporated into the artistic discourse, actually presented, not represented”. Isaac. Rain, p. 4. Florence Bianus’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. Ekhprasis, p. 101.
62 This is through very detailed material, which requires a research-accompanied re-reading in Ulysses and “condensed” language (portmancaetau 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 produced 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. Decentered Universe.
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 metaphor 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”. Isak. Rain 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:
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 Simmons. Correspondence 30 March 2003.

77 The studio is kept at the Dublin Municipal Gallery, The Hugh Lane.


81 There are also artists who work in an abstract way and claim to have been “beaucoup influence”, 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 (1973), pp. 18-20.

82 Conversation with the author, 16 June 2003.


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.


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.


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.


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 knew 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.

90 Postcard kept at the Barnett Newman Estate.
92 Ibid.
93 Because of Joyce’s outsider and emigrant status, it is doubtful if he really perpetuated colonialisrr bor-rowings of “primitive” cultures, as Biandu 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”. Biandu. Ekphrasis, 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”.
107 “The English language [...] has been an amalgamation from the very beginning of its existence”. Eugene Jolas in Our Examination, 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.
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 allurement away from the tangible referents to the words themselves [...] Finnegans Wake is dislocatory throughout in all possible senses.” Ibid., pp. 202, 209.
111 An outcome of the 2003 conference of British Art Historians, chaired by Christine Boyanowski.
113 Ibid., p. 481.
115 Ibid., p. 295.
116 Ross Frazer. “Laurence Betham: An Independent Painter”. Art New Zealand 50 (1989), p. 58. Similarly, Guram Tskabashvili has photographed his Georgian home of Tbilisi in a Joycean vein (see chapter 4.5). Feelings of dislocation/dislocution 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.
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.
Chapter 3.3


3 Steiner. *Colors,* p. 35.


6 “The thought of *Ulysses* is very simple [...] it is only the method which is difficult”. Joyce quoted in: Declan Kiberd. “Bloom the Liberator: The androgy nous anti-hero of *Ulysses* as the embodiment of Joyce’s utopian hopes”. *The Times Literary Supplement,* 3 January 1992, p. 3.


9 Correspondence with the author, 22 July 2003.


11 Inadvertently Kosuth uses as a metaphor the “cra vat”, 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.
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.


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 transcendent 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 thunderstorms (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.


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.


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
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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.


37 Our Examination, pp. 166-07.


41 See Bal. Reading “Rembrandt”, p. 223.


50 Rosler in conversation with the author, 2 July 2003.

51 Ibid.


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.


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.


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, Inspirationquelle, 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**


3 Steiner. Colors, introduction.


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 Gra-

phics. (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.


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

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 Joyce sight.

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?]).


18 Pfang. Odysseus und kein Ende, p. 9. (See chapter 11 a).

19 Und das Wort ward Mensch geworden. Anfängliche Schwierigkeiten in der Buchstabenbildung: die Sprach- artisten 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.


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 Montemurro, 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. (Basil 1960). Nonsense poetry by Brock appears as “signed” by “J.J.: “in his allaph-bed”. He is again mentioned a little later as “James Joyce unzüchtig” (indecent), n.p.
29 Ibid. p. 138.
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. Odysseus has been discussed. See Lerm Hayes. Inspirationsquelle, pp. 98-100.
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.
36 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 Ordnungs-bildung 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 Roraratorio as constituting “absolute” chance. Moreover, he finds various entry points for “likes” and “taste” in Cage’s initial and subsequent decisions concerning the piece.
37 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”.
39 Lerm Hayes. Inspirationsquelle, chapter IV f.
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”.


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.


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”.


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 labyrinths [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 re-worked the letters of her own name to such an extent that it embossed the paper, and received permission to use it. Ibid.


52 Joycean diagrams have been mentioned as occurring in Moholy-Nagy’s *Vision in Motion*, p. 347. (see chapter 3.2). Mark Rutkowsky 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.


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?  
58 Conversation with the author, November 2003.  
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 “allo 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.  
64 *Prae. Mnemosyne*, p. 191.  
66 Conversation with the artist, 9 November 2000.  
67 Stephan Berg. “Die Zerstreungen des Zeichners: Alexander Roobs 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 Heiderberger 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 entschliessungsvorsuch des rätsels der verbindung von anfang und ende von finnegans wake geäußert hat. (das 4. kapitel von CS, ‘der punkt rho’ dreht sich darum und später habe ich 2 seiten daruber in der komplilation ‘alchemie & mystik’ publiziert.)” Correspondence with the author, 11 February 2004.  
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


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.


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 Universitätstrasse, where Joyce lived while he wrote about Bloom in the toilet, still exists. Conversation with Obrist, Belfast, September 1997.


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.


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.


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, nosepicking, 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.


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.


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


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.


36 Interestingly, Robert McAlmon had remarked on that fact already in Our Exagmination, p. 106.


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”.


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. Giuseppe 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.


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, picts […] 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-
While he was working on the *Ulysses*, see Hagens. *Waterways*, p. 249. See also Paul K. Saint-Amour. “Over Assemblage”.


55 In this context, where perception and the education of responses are paramount – and examined via a Joyce-related stress on materiality – Mirosław Bälka’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.


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 clouds, as art-works. Beuys was subsequently to be

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.”


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 “vivisectonal” 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 visible. 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.


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 Konertz, Karin Thomas. Joseph Beuys. Cologne 1973, 1994, p. 20. Also in the mentioned multiples James Joyce and Joyce with Sleed, 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 Govert 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. §).

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.

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.
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. Varneadoe, Gopnik (eds). High & Low, p. 193.
86 Eco The Aesthetics, p. 27.
87 Senn. “Sequential Close-Ups”, p. 255.
89 Beja. “Incertitude”, p. 27.
90 Ibid., p. 32.
91 “Gerhard Hohme hat sich in den späten 50er und

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.


95 His *Memorial Hall* paintings contain quotations from *Finnegans Wake*, most prominently the beginning of the "Anna Livia" episode.


97 Ibid.

98 Reinhardt belongs to the generation of artists discussed earlier. This topic demanded that his work would be viewed again.


100 Quoted ibid.

101 Ibid.


104 Dirk Teuber. *George Segal: Wege zur Körperüberfor-mung*. (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’Uliisse. 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.


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”.


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.


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?


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. 1977), chapter IV.


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.


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. 382-383. 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.


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.


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.


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.


**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.


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.


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).


10 Ibid., p. 50.

11 Although this cannot do justice to the films, it should be mentioned that *DA VREMENA U JEDNOM PROSTORU*, 1976-84, shows a break 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.


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. Brotheroyd, Sylvia Brotheroyd. “Joyce in Germany and Switzerland”. *James Joyce: An International Perspective*. Suheil Badi Bushri, Bernhard Benstock (eds). Irish Literary Studies, vol. 10. (Tatowa, New Jersey 1982), pp. 223-24.


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 “zeemliangly” (FW 415.24.) sums up Joyce’s space and time.
21 Bal. Reading "Rembrandt", p. 245.
22 Umberto Eco. Die Grenzen der Interpretation. (Munic-

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 Pic-
torial Models in Joyce’s ‘Nausicaa’”. University of
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
Jousse and Finnegans Wake”. James Joyce
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 move-
ment in space (as through a city) are related topics.
See chapter 4.5.
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
Roaratorios, 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: Kom-
mittiertes Werkverzeichnis mit fotografischen Doku-
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”.
20. He also considered the protagonists on Dublin’s
streets as dancers. Harlan. Was ist Kunst?, p. 27.
Beuys possibly modelled his reference to Joyce’s
“choreography” and “constellation” on Carola Gie-
dion-Welcker’s similar remarks (in the preface to
his German translation of Ulysses, p. 830) with re-
gard 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 – mod-
ern sculpture – the very trait that she had high-
lighted in Joyce.
That is, however, what Rosalind Krauss claims
and criticizes: “Carola Giedion-Welcker, is entirely
concerned with the spatial character of the sculp-
tural 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-
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analysis.” Ibid., p. 4.
Judging by Giedion-Welcker’s Schriften 1926-
1971, one has to conclude that the author gives spir-
itual 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.
(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 competi-
tion. De Loss McGrath’s work also falls into this
category.
2 For these, I refer to Edward L. Bishop. “Re-Cover-
ing Ulysses”.
3 Bazon Brock. Phönix phlebas. Kotfluegel. (Itzehoe
1957).


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.


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.


11 David Weir has written about “chiasic 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.


14 Shliss. “History of the Book”.


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”.


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.


21 Föckersberger’s drawings include still-lifes of arranged covers and spines of Joyce’s titles.


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.


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
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.


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.


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.


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.


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 Minujín’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’ “rebirth” 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
Correspondence with the author, 8 April 2003.


Coleman lived in Italy at the time of creating this work and has since returned to live in his home country.

Ibid., p. 4.


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.

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.

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.

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.

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.

The titles are My soul frets in the shadow of his language, My signature is of no account and Stephen Hero.

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 Bloom’s fictional nature. 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.

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.

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.

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.

Interview with the author, 15 January 2003.


Wien als Ausstellung betrachtet nach Zitaten von James Joyce in Art
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.
46 Ibid.
47 M.C. Norris asserts that “the nature of structure is itself the central issue of Finnegans Wake”. Norris. Decentred, p. 353.
49 Notes from Joan Pachner’s files on Smith and Joyce, kindly compiled by her for the author, 28 February 2003.
52 Ibid.

Chapter 5.1

1 Philip Leider. “Vermeer & Hopper”. Art in America
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 Kibert. “Bloom the Liberator”.
5 Senn. See Inductive, p. 113.
6 Beuys also appropriated Shakespeare and Goethe in the action entitled Iphigenien/Titus Andronicus . For Joyce-related aspects of this work, see Lerm Hayes. Inspirationsquelle, p. 288-90.

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 Broadsheet 6 (October 2001), p. 3.
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 4.5

C h a p t e r 4 . 5

1 Philip Leider. “Vermeer & Hopper”. Art in America
375
as if it had originated in the nineteenth century. Interview with the author, Philadelphia, January 2003.
14 In correspondence with the author, 3 September 2003.
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 Pertenheimer bound their text-like fragments into a book object, 1980.
18 In correspondence with the author, 3 September 2003.
20 Scholes. “Brothel of Modernism”.
22 *Our Examination*, p. 179.
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.
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.
36 Correspondence with the author, 1 May 2002.
37 “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

*Joyce in Art*
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.


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.


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.” Ibid. “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.


15 Ibid.

16 Bianu. Ekphrasis, p. 176.

17 Richard Brown. “Marliyn Monroe Reading Ulysses: Goddess or Post-Cultural Cyborg?”. Joyce and Popular Culture. Dorothy Walker has been quoted as saying that Ulysses served as fashion accessory (as well as reading material).

18 Michael Walsh. “(A)dorno to é(ú)e(k): 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) slight 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.
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.
27 Raymond Pettibon. Thinking of You. The Renaissance Society of the University of Chicago. (Chicago without year [1986]).
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.
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.
**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. “Striped 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 reimport 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.


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.


13 Senn. *Inductive*, p. 39.


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.


22 In his *Lifecourse/Workcourse*, 1964.


25 Lerm Hayes. *Inspirationsquelle*, pp. 266-68.


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.
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.
33 When told of Lawrence Weiner’s view, stated in conversation with the author, January 2003, that Joyce was still completely Aristotelian, Rabino-witch disagreed emphatically. Interview with the author, November 2003.
34 Text on Beuys’ work: James Joyce with Sled, 1985.
36 This and the following passages: John Latham in interview with the author, 12 April 2003.
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”.
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 versuchten Literaten und Philosophen gegen die Linearität der Bücher anzuschreiben, die Form des Buches in eine rhizomatische Struktur aufzusprengen [...] 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.
45 See, for example, Senn. “James Joyce”, pp. 265–66: Joyce seems to demand nonlinear procedures like hypertext. All Joyce’s texts are “hyper”.
46 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 Finnegans [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.
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 bodily 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.
58 Joyce forces readers to research, to retrace their steps and become side-tracked, according to “after-wits” or “retrosemantics”, 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.
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.


Lerm Hayes. Inspirationsquelle, p. 194. Beuys’ props were a delta (in the shape of a triangle) and a “J” (an inverted walking stick).

Correspondence with the author, 28 September 2003.


“[...] 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.

Ibid., p. 295.

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

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.

pp. 311–322

conclusion

383
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Christa-Maria Lerm Hayes is a lecturer in Theoretical and Historical Studies in Visual Art at the University of Ulster in Belfast. She studied at Heidelberg, London, Bonn and Cologne, before researching Joyce-inspired art as a James Joyce Foundation Scholar in Zurich and moving to Ireland. She is author of “James Joyce as a Source of Inspiration for Joseph Beuys”.

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Joyce in Art accompanies the exhibition of the same title at the Royal Hibernian Academy, Dublin, curated by the author for 16 June 2004, the centenary of Bloomsday. It is the first art historical account of visual art inspired by James Joyce. At once a comprehensive and selective study, it focuses on the most original, provocative and best-informed artists who took an interest in Joyce. Every major art movement since the 1910s (from Vorticism to the present multi-faceted artistic landscape) is represented in the book with new interpretative perspectives. Protagonists of these movements are joined by lesser-known contemporaries from around the world and their exciting, relevant work. All the featured artists have in common their passion for Joyce – or their preoccupation with a writer they found to be an obstacle or an irritation.

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

Christa Maria Lerm Hayes

Joyce In Art

Visual Art Inspired by James Joyce

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