Listening for echoes: Afterwardsness as a model for artistic practice

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Abstract

Building on Freud's ideas on *Nachträglichkeit* (*Afterwardsness*), I ask how and why a work of art may become a site of emotional/psychological investment. The Freudian concept *Nachträglichkeit* describes how an experience that is either incomprehensible or traumatic is nonetheless retained unconsciously, then revivified at a later time in a different context. For André Green, this concept is fundamental to psychoanalysis, as it shatters the conventional temporal model while at the same time providing a basis for psychic causality, specific to psychoanalysis. This may be understood more broadly as the French conception, *Après-coup*, wherein the German term suggests a conception of time that involves a double movement: from the past to the present and from the present to the past, simultaneously. I employ this latter biphasic concept as a way to think about how the spectator engages with a work of art, which is outside conventional ideas of the direction of time in terms of past/present/future. I emphasise the simultaneity of a backward and forward movement through a practice-based response to three artworks, mapping the diachronic and synchronic associations (or echoes) through a framework of transdisciplinary methods, which provide the basis for case studies. These case studies represent a model of practice designed to provide a structure for speculation on meaning and dynamics in relation to psychic causality in artistic practice. The work of art gains its efficacy in/through representing unresolved affect categories, in a *Nachträglich* action. This finds correspondence with recent debates in psychoanalytic theory and neuroscience. My findings show that the act of identification with a work of art can be read as a formation of the unconscious in relation to biographical material.

Contents:

Title (1).

Abstract (2).

Contents (3).

Introduction (4).

Case Study 1: *STAMP* (8).

Case Study 2: *Cartoon* (58).

Case Study 2: *Cartoon*: Supplement/Report (118).

Case Study 3: *F99* (139).

Conclusion /*Afterwardsness* (197).

Appendix 1: Residues: Excessive Practice Review: Case study 1: *STAMP* (210).

Appendix 2: Exposition: *F99* (228).

Appendix 3: Reunited (245).

Bibliography (250).

Introduction

As an artist, as well as an artist-researcher, I am interested in how and why we identify with the work of another artist: what processes are at work? This question was initially generated by my response to a work of art: Peter Paul Rubens' *Minerva Protects Pax from Mars* (1629/30), which led to the question of how and why artworks are sites of emotional/psychological investment. I have addressed this question in my research by looking at artistic practice in relation to the psychoanalytic concept of *Nachträglichkeit*, which is usually translated as 'afterwardsness'. My research shows the initial idea of *afterwardsness* as a route to understanding the 'work' of identification as this is realised in art practice, finds correlation with contemporary psychoanalytic theory and neuroscience. This builds on Freud's ideas, insofar as they help us to understand the idea of the act of returning to something that is incomprehensible or traumatic. This latter process has, in my case, led to clinical assessments, defining what has been lifelong depression and post-traumatic stress disorder (PTSD). My initial research question that proposed the time structure of trauma as an analogy for artistic practice, led to the realisation/recognition of an art practice that is shaped through past trauma, but in relation to external objects that prompt a process of making and remaking. To conduct this research, I have developed a model of practice that has been designed as a structure for speculation on meaning and dynamics in relation to psychic causality in artistic practice. In doing this, I show how the work of art gains its efficacy in/through representing unresolved affect categories, in a (*Nachträglich*) action, which finds correspondence with recent debates in psychoanalytic theory and neuroscience.

The field of enquiry that is opened up by my research question encompasses psychic causality in relation to the work of art. Others who have done work in this area include: Warburg (1929), Ehrenzweig (1967) and more recently Fraser (2006), Kivland (2009), Quinn (2010), Walsh (2013), Morra (2017), and Townsend (2019). All of these authors employ psychoanalysis/psychoanalytic theory to some degree or other, although their frameworks differ. These differences include a more art historical approach, looking at relations over time and space (Warburg), a specific Freudian approach using the concept of the death instinct (Ehrenzweig); an artist's institutional critique approach (Fraser); a curatorial/writers approach (Kivland); an epistemological, arts research approach (Quinn), the relations between art and psychoanalysis (Walsh), looking at creative practice, through the interactions/shared relations between the analytic and cultural sites (Morra),[1] or an analyst/artist's survey of the artist's state of mind (Townsend).

The main way that my research differs from those listed above is that I provide a response to this question through my artistic practice, finding correlation/or making visual connections/associations in relation to biography, art history and psychoanalytic theory. My approach draws attention to a practical phenomenon of why artists *make* reference to other art works by making art, and could be defined as artist to artist research, while at the same time addressing a theoretical gap by providing an account of a practice, that (through a trans-disciplinary approach) builds on existing research to propose a new understanding of psychic causality in art practice. More specifically, my investigation focuses on aspects of *afterwardsness* (implicitly or explicitly)

in the practice of artists both contemporary and historical, uniting seemingly disparate practices such as Peter Paul Rubens, Andrea Fraser and Martin Kippenberger. I demonstrate how an artwork (here the word work, can also be seen in the sense of psychoanalytic process: a 'working through') through association, can revivify affect from unresolved/unassimilated experience, providing an affect 'bridge', in a simultaneous backward/forward movement. This associative work is the natural phenomena of transference, which is not confined to the analytic situation.[2] This is also completed through attempting to follow the fundamental rule in psychoanalysis, according to Freud, that urges the analysand to say 'whatever comes into their heads, even if they think it unimportant or irrelevant or nonsensical . . . or embarrassing or distressing' (1904, 251).

Below I briefly set out the structure and context of the research, including the short abstract that serves to introduce each case study. Case study research is defined, as described by Harrison, Birks, Franklin, and Mills:

> [i]s a qualitative approach in which the investigator explores a bounded system (a case) or multiple bounded systems (cases) over time through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports) and reports a case description and case-based themes (2017).

The general introduction to my research is brief, because each of the three case studies also includes its own introduction, as well as the following sections: Introduction; Brief Outline Of The Concept Of *Nachträglich*; Autobiographical; Heuristics; Contextual References; Art History, Psychodynamics (Psychoanalytic Theory); Research Kit; Actualisation; Endnotes. Although the case studies are separate units (with the same structural template), they build on each other, also making reference to each other. They reflect the research in their structure and creation, and are presented here in the order they were made/assembled. The criteria for inclusion are essentially the relation to *Afterwardsness* (any of the different treatments of the concept) and the relation to the object of study, whatever form this relation may take.

The first case study: *STAMP*, is the discovery and working through of a response to a work of art that initiated the research. It includes the documentation of a site-specific practice survey (*Walkthrough*). This case study established a way of working, providing a structural template to be replicated in the other case studies. This working out (through) produced /provided excessive practice. This excessive practice is contained in the Residues (Appendix 1).

The second case study: *Cartoon*, conveys how a rediscovered childhood drawing is employed as a way to look at/set up an encounter with my own work, to see what would happen through the revisiting. This includes a site-specific research trip, and the subsequent report: Supplement, which is included in the main text.

The third case study: *F99*, is a response to a work of art, which I had only seen in reproduction (a life size copy). This is employed to investigate the reaction of artists to another artist's work: through showing the connections (or echoes), and a (proposed) exposition of the work. This case study is again site-specific, all generated from encounters/association with the work of art. This case study includes two supplements:

1: Exposition documentation. 2: Reunited, the documentation of a (planned) research trip. These are to be found in the Appendix.

Conclusion / *Afterwardsness*: sums up the findings, based on the material found in the case studies. I also show how some references that began the research became less prominent, as others became strengthened. I list my findings, and suggest different usages for the research. New developments to be explored are outlined, which could not have been predicted. I also include undeveloped practical potential: art works, and actions, as well as creative applications for dissemination of this research to new audiences/domains.

Endnotes

1. Joanne Morra (2017[b]), mentions the idea of *afterwardsness* in relation to art practice, in relation to curatorial juxtaposition of the site specific, and the artwork, in: *Inside the Freud Museum: History, Memory and Site-responsive Art*, she suggests:

> In a separate intervention, the site-responsive curatorial juxtaposition of an artwork next to a painting given to Freud by one of his patients – the Wolf Man's dream painting – occasioned an analysis of this case history and the artist's practice that prompted me to read the exhibition in relation to Freud's notion of *nachträglichkeit*, or afterwardsness, a concept he proposed in his analysis of this particular patient. By thinking through this curatorial juxtaposition, in this particular site, I came to align the temporality of afterwardsness, which is the re-emergence and revision of an earlier experience in the present, with the artist's working practice (2017 [b], 18).

Morra goes on to describe the work of Vivienne Koorland, and her exhibition at the Freud Museum London, which evokes *afterwardsness*, in relation to the artists practice and the process of making, and retranscription. Also, Koorland's approach to finding and remaking source material, that 'speaks for her', has parallels with this research. (This is based on Morra's account and the Freud Museum's documentation of the event).

2. Modell 1990, *Other times, other realities: toward a theory of psychoanalytic treatment.* 64-5.

Contents (8).

Introduction (9).
Brief Outline Of The Concept [1] (9).
Practice Survey: *Walkthrough* (14).
Table 1, Autobiographical (18).
Table 2, Heuristic (23).
Table 3, Contextual References (27).
Table 4, Art History (30).
Table 5, Psychodynamics [Psychoanalytic Theory] (39).
Table 6, Research Kit (41).
Table 7, Actualisation (48).

Endnotes (53).

Introduction

In this first case study, all the research is mapped in relation to the different aspects of the concept of *Nachträglichkeit*, manifest in artistic practice. Through subsequent (*Nachträglich*) reinterpretation, that is, in following my echoes (my associative responses), I perform/demonstrate the thesis, by indicating where connections are not only found but also produced in my practice, including the investigation of the practices of other artists. According to French psychoanalyst André Green, the concept of *Nachträglichkeit* is fundamental to psychoanalysis, as it 'explodes classical temporal models and, at the same time provides a basis – at least in part – for the specificity of psychic causality in psychoanalysis' (2002, 8).

A Brief Outline Of The Concept Of *Nachträglichkeit* (1):

Freud first uses the concept in the *Project* (1895), mentioning the two time vectors of *Nachträglichkeit* in the case of Emma, in which:

> Here we have the case of a memory arousing an affect which it did not arouse as an experience, because in the meantime the change [brought about] in puberty had made possible a different understanding of what was remembered. [...]
> We invariably find that a memory is repressed which has only become a trauma by *deferred action* (1895, 356).[1]

Eickhoff writes: 'Translations into French as après-coup and into English as "deferred action" emphasized the two vectors (retroactivity and after-effect) separately which are united in the substantive form coined by Freud' (2006, 1453). John Phillips suggests:

> *Nachträglichkeit* describes the ways in which an infantile experience that is either incomprehensible or traumatic is nonetheless somehow retained by memory unconsciously and reactivated at a later time in a different context (Phillips, n.d.).

Gerhard Dahl puts aside the specific issue of sexual trauma, or the infantile, suggesting *Nachträglichkeit:*

> [i]s an active process which symbolically bridges the gap between a repressed event that was not understood - or indeed nameless scenes from the earliest period of life- and the cognitive present by way of meaning of a traumatic affect (2009, 730).

The word *trauma* should be given a contextual reference: French psychoanalyst Jean Laplanche developed the concept of *Nachträglichkeit* in relation to Freud's theoretical time structure of trauma for his own seduction theory: the enigmatic signifier, and, through translation, coined the term '*afterwardsness'* (this will be examined in more detail in case study 3). The psychiatrist Dr. Bessel van der Kolk, researcher in the area of post-traumatic stress states: '[t]rauma is not a story, it is an imprint of unintegrated sensations' (2016).

Nachträglichkeit, a brief etymology:

Thomä believes James Strachey's translation of *Nachträglichkeit*: deferred action,[2] conveys the opposite of what Freud intended:

> The primary difference between *nachtragen* and defer consists in the fact that they express exactly opposite relations to time. Both words have the same root, the Latin root being '*ferre*' which means to carry or *tragen*. There is thus an etymological connection with *Übertragung* (transference) and with the word *metaferein*, the Greek verb related to the noun metaphor, whose original meaning was to carry something from here to there and to transfer or extend to another place or later time (in Modell 1990, 153n2).[3]

Here it is important to return to André Green's exposition of the concept of *Nachträglichkeit*, in relation to time in psychoanalysis, and what he calls 'shattered time', seen at work in dreams, which are the result of unconscious work. Psychoanalytic theory articulates relations between the conscious and the unconscious, forcing a rethinking of conceptions of time. Green's text – through isolating the mechanism in detail – opens up the concept for analogical purpose. A number of points of reference in Green's text suggest a framework to illuminate (my) experience of artistic practice, presented here as elements (or steps), in list form:

> Initially... something that is only vaguely sensed occurs- but what does it correspond to? - which...leaves its mark on the psyche by impregnating it.
>
> This barely identifiable matrix will be reawakened at a later point by a more or less accidental - but not contingent - event which, this time, will give a further significance, a meaning with increased value,
>
> It is impossible, however, to determine its force or the pattern it has imprinted on the psyche, or to know when and how it will reappear, and what links it will use to do so.
>
> It is difficult to know exactly what the first trace 'meant'...that is only apprehend in the form of a 'remnant' which persists, in a barely communicable form…
>
> So here, once again, we have two places, two epochs, and two processes. The conscious and the unconscious, the past and the present, the anticipatory event..., and the retroactive attribution of new meaning.
>
> *Nachträglichkeit* ...contains two ideas. On the one hand, the idea of coming at a later date, and on the other, the idea of a supplement. In other words, between two psychical events, I and II, the second is recognised as having a connection with the first, to which it now gives a fuller meaning than its initial, isolated, memory-trace suggested. So, retrospectively, II gives I a meaning...
>
> The progression of meaning involves, then, a return backwards in time which adds, retroactively, to the content it had initially [...] This accomplishment is then attributed to the unconscious which, under the circumstances, is mobilised and, in turn, mobilises the repressed, exciting it in the process.
>
> It will be understood, then, that nothing obliges us to limit the idea of *Nachträglichkeit* to two scenes…..but it can link up different meanings which are connected less by a sequence than by a reticulate relation. The whole network allows one to locate the different elements which reverberate, answering each other at the heart of a tree-like structure that is independent of the categories governing the orders of time and space (2002, 35–6).

This 'tree-like structure', through a spatial metaphor, suggests a structural model for mapping/materialising an encounter with an artwork, outside conventional ideas of the direction of time, in terms of past/present/future.

If identification with an artwork is an unconscious process (determined by experience) made manifest through the artwork, a psychical mechanism, fundamental to psychoanalysis, which describes the relations between cause and effect, may provide a way to look at how and why we identify with an artwork, how it becomes a site of psychological/emotional investment.

Where relevant in the text, references are made to the different aspects and interpretations of the concept of *Afterwardsness*, and how it relates to the research. In keeping with my position of offering an artist's perspective of artistic practice, images are used where possible, to facilitate thinking in pictures. This is to give a clear exposition of the concept in unison with the images. I begin with a brief outline of the concept of *Nachträglichkeit*, followed by a description of the events surrounding the *Walkthough*, a site-specific practice survey, which provides the structure for this document. The Autobiographical section provides a detailed

account of the origins of the research. The Heuristics section describes how I am going about my research, through example and recognition. The Contextual References define aspects of the research in relation to the praxis of others. The Art History section is dense with example imagery, more so than the Psychodynamics (psychoanalytic theory) section, which sketches out a theoretical context for the identification of/with an image, in relation to cause and effect. The Research Kit it is not an exhaustive review of the practical engagement, but, again, sketches out the working conditions that preceded the *STAMP* section, which is an actualisation of the research process: an intersection of the four categories, providing a conclusion to the first case study.

My approach to artworks is founded on the question of why an artwork becomes a site of emotional or psychological investment. This is a trans-disciplinary approach, designed to provide a way to look at what escapes disciplinary knowledge, thereby creating a space of 'not knowing', a space to allow new knowledge to appear, what Rustin (1998) describes as a 'negative practice in a positive structure' (quoted in Redman 2016, 76). Through this self-reflexive, trans-disciplinary approach, I propose to map what is expressed on a level beyond real cognitive experience, through a montage of qualitative research methods that include: looking; making (painting, drawing, exhibition, photograph); site-specific engagement; analysis; writing (diary, thesis) musical references.

Following Freud's ideas, showing how human life can best be studied from certain exaggerated reactions, 'because these reactions may provide access to knowledge about certain normal physiological and psychic processes and mechanisms' (Van Haute 2017, xxxviii), I use my own affective experience to illuminate artistic practice through employing a form of abductive reasoning, as introduced by Charles Sanders Peirce (1903). Abduction is a method of logical inference which comes before induction or deduction, commonly known as to have a 'hunch'. Abductive reasoning starts with an intuition that a set of seemingly unrelated events are somehow connected. Abduction can sometimes be confused with hypothesis; but an abduction is a process of inference to then produce a hypothesis. This seems to fit with F.W. Eickhoff's description of the analytic situation: '*Nachträglichkeit* makes comprehensible the fact that counter-transference precedes transference because the effect hits us before we know the cause. A similar situation exists with projective identification' (2006, 1463). The psychoanalytical concept, the method of reasoning, and my hypothesis (on the nature of artistic practice) all follow the same course.[4]

To establish my position more specifically as an artist employing the psychoanalytic concept of *Nachträglichkeit,* I refer to artist and writer Sharon Kivland's exhibition 'Afterwards', at Mead Gallery, Warwick Arts Centre, (2009). Briefly I will sketch out my relation to it. Kivland's exhibition was a project to articulate the concept of *Nachträglichkeit* through the arrangement – or retranscription – of a number of works of art and objects. Pivotal to the exhibition is the painting by Sergei Pankejeff (the Wolf-Man), a patient of Freud's, who recounted a dream of white wolves; which Freud used to assert the validity of psychoanalysis to examine childhood traumas embedded in the unconscious. Although a number of psychoanalysts are referenced in relation to the concept, but in highlighting the concept in/through the case history of the Wolf-Man, Kivland

seems to follow Jacques Lacan. For a Freudian context, there is the material reference of Freud's antiquities (bought while on holiday in Rome), displayed beneath the painting (on loan from the Freud Museum, London).

Haydée Faimberg, in: *Après-coup* (2005), suggests 'From a strictly Freudian point of view (letter 52), the concept of *Nachträglichkeit* refers exclusively to the assignment of new meaning to memory traces' (2005, 2). I have drawn extensively on the work of André Green, who acknowledges the Wolf-Man case history, but also looks to the earlier case of Emma *(*Freud 1895), to focus on the mechanism itself, in relation to psychic causality in psychoanalysis. This is what I want to examine in detail: how the psychoanalytical concept works, for analogical purpose with artistic practice.

Although the Wolf-Man's painting is the pivotal image for Kivland's exhibition, it is not *about* the painting, or Kivland's response to the painting; rather, it is an important historical referent, a part of the articulation of the concept. A key difference here is the 'Afterwards' exhibition is not site-specific to the artwork that it pivots around, it is about a displacement; whereas the idea of site-specificity, in other words the artwork, the site of an encounter and the site of works creation, are all inextricably linked, and form part of my research.
Another key difference is that Kivland chose works for an exhibition, from memory, in relation to the concept. In her exhibition, the choices of artists/works are not explained to us (except for the commissioning of children's work in relation to the Wolf-Man's case history), although 'As a Curator I have to make sense of my choices...for me at least' (2009, 40). In my research, I seek to 'make sense of my choices' *for myself*, and in doing so provide a model of practice for others.

To sum up:
Sharon Kivland, through invitation, selected, organised, and presented artworks and objects for a group exhibition (in which she participates).[5, 6] Kivland proceeds from text to artwork, in employing artworks and objects to articulate a psychoanalytic concept, from a curatorial perspective. My self-initiated project proceeds from artwork to text. I look to a psychoanalytic concept to explore/illuminate artistic practice. My approach derives from the affective response to an artwork, the text is secondary, in finding an analogical model for artistic practice, from the perspective of practice-based research.

As an art historic reference, I include the Surrealists, although, in trying to engage with the unconscious, their attempts at 'psychic automatism' in art making seem counter-intuitive, when the unconscious was already the inextricable, guiding force, rather than a separate place to visit. To explain this further I quote Otto Fenichel, in *The Psychoanalytic theory of Neurosis* 'They are to use Freud's simile… like the horseback rider who thinks he directs the horse, whereas he actually has to go where the horse takes him' (1945, 482).

David Lomas, in *The Haunted Self*, maps the theoretical position of the Surrealists in relation to Freud:

> Where the surrealists were prepared to marvel at the products of the unconscious, for the psychoanalyst their only value was as the raw material of interpretation. Freud declining Breton's request for a contribution to a collection of dreams, cites as his reason:
>
> 'that which I called the "manifest" dream, is not of interest to me. I dealt with the search for "latent dream content" which one can extract from the manifest dream by analytic interpretation. A collection of dreams without enclosed associations, without the dreaming's circumstances, says nothing to me, and I can hardly imagine what it could say to others' Freud to Andre Breton 8th Dec 1937 (2000, 5).

While I agree with Freud that 'A collection of dreams without enclosed associations, without the dreamer's circumstances, says nothing to me', and that the Surrealists do not provide contextual information, it should not be assumed that artists *cannot* provide a framework to speculate upon psychic causality in relation to artistic practice. My contextual approach nonetheless differs from other approaches, such as those used by art historians, which can take interdisciplinary forms, including textual, iconographic, formal, and technical analysis, and which may overlap, but have their own specific aims, such as artwork attribution, or provenance. In some psychoanalytical investigations of artworks, a body of knowledge can be applied/ projected onto the artwork, in relation to biography, content, iconography and materials, in relation to the particular theoretical doctrine, as described by Green, in relation to the controversies between Freudians and Kleinians: 'when they rely on observation, each group, […], sees whatever it wants to see' (2002, 7).
I acknowledge that each spectator reads a work through the tonality/subjectivity of their own professional/personal milieu, although recognising that subjectivity in the choice of artwork is rarely the predominant aim.[7]

German scholar Aby Warburg's ground-breaking approach to art history employed the trans-disciplinary in a quantitative approach, in his attempt to explore collective unconscious transmission over time and space. Another model of trans-disciplinarity is the psychosocial, concerned with describing the psychic, and the social subjective experience: the ways in which we encounter things and people, in different settings, employing other bodies of knowledge, including sociological, philosophical, historical and political perspectives, as well as psychoanalysis, to bring to awareness to what Clarke (2009) describes as 'the unconscious and emotional dynamics that fuel the social construction of realities' (quoted in Redman 2016, 74).

With the above in mind, however, there may be a 'gap', which these other disciplines cannot bridge, what they cannot describe: looking at artistic practice from a practicing artist's perspective.[8]



Fig. 1. N.G 46

In what follows I describe the event *Walkthrough,* an attempt to give the research (conducted thus far) a physical presence. It explores my relationship with a work of art: *Minerva Protects Pax from Mars* (*'Peace & War'*), Peter Paul Rubens,1629/30, oil on canvas, 298 x 203.5 cm (fig.1); The National Gallery, London, N.G 46, Room 29 (from now on: N.G 46).[9] I map my associative responses (echoes), through four categories: Autobiography, Heuristics, Art History, Psychodynamics (Psychoanalytic Theory). These are set out on seven tables, supplemented with contextual references, research kit, and practical engagements. This site-specific event and subsequent documentation serves as an apparatus for an engagement with the research, demonstrating the first steps (literally) of an orientation in movements relating to *afterwardsness* – a 'practice survey' of how to negotiate this research, in the visual field.

Site Specific Practice Survey: *Walkthrough*

York Watergate, Victoria embankment gardens, London. 21.11.16; between 2.15–2.30 pm. To establish a context, through time and place (for my spectators), I provide instructions, a map reference, and two stations. Two events, two places. Two times, inside, outside, upstairs, downstairs. This is designed to engage the spectators – in a creative way – to enact the research, by *walking-through,* physically entering, the research process, by the Watergate, as did Peter Paul Rubens, and the Gerbier family (who feature in the painting), in 1629. It is a gateway, or a remnant from the past.[10]



Fig. 2. York Watergate opened, specifically for the event: *Walkthrough*

The beginning of the *Walkthrough* process finds echoes in Green's speculations on *afterwardsness* in play:

> And what should we say about this mysterious phenomenon of *Nachträglichkeit?* It is a movement of opening and closing through which meaning surpasses itself, enriching itself, and, ultimately, giving itself the possibility of a retrospective revision by virtue of this very movement (2002, 158).

The gate is now not only site specific to the creation of the artwork (see below), it also finds echoes analogous with the concept (figs, 2-3).

Through Gregory Martin (*Rubens in London: Art and Diplomacy*) and Mark Lamster (*Master of Shadows: The Secret Diplomatic Career of the Painter Peter Paul Rubens*) I find the site of the work's creation.

24.7.16. I visit the site, finding The Strand Gallery (an email, and the subsequent reply leads to a dead end: it is too expensive: '£1000, per week', to rent the gallery).
30.7.16: Revisit site: I see the gates open, with a parks attendant removing weeds from the stone steps. Through engaging in conversation, I get the name David Creece (Westminster Council) – 'who can authorise visits and open the Watergate.'[11] I thank him. After walking away (up towards The Strand), I return, and ask 'can I walk through?' (which I do); later, this gives me an idea.
Same day: 30.7.16: I continue up to The Strand: on the way, I see The Retro Bar (viewed on previous site visit). The exhibition space upstairs has now been emptied, and I get a clear idea for layout and arrangement, and through engaging in conversation with staff (Nelson), I get a contact email address. I realise the site is the/my context.

I begin to arrange times and places: S. Kivland, T. Kovats, M. Quinn, N. Tatchell; dcreese@westminster.gov.uk; L. Gorman, retrobar.london@stonegatepubs.com.



Fig. 3. York Watergate: closed

The York Watergate

remnant • a surviving trace: *a remnant of the past:* from Old French *remenant*, from *remenoir*, *remanoir 'remain'*.





Fig. 4. William Frederick Witherington, The York watergate and Adelphi from the river Thames, London.1785–1865;
Fig. 5. Canaletto, London, View of the Thames, looking towards Westminster from near the York watergate, c.1746

This gateway is a remnant, that marks the position of the north bank of the River Thames before the construction of the Victoria Embankment (1862), built by Nicholas Stone (1626), for George Villiers, 1st Duke of Buckingham, as the watergate to York House (figs. 4, 5). York House was demolished in 1675 and streets were laid out on the site. Some are still existant, although Of Alley has been renamed York Place, Duke Street: John Adam Street, and George Street: York Buildings.[12]

Residing at York House in 1629, was Balthasar Gerbier, in the service of the Duke of Buckingham as artist/art-expert. Rubens lodged with Gerbier at York House during his London visit of 1629.

> Gerbier […] occupied a large house on the property facing the Strand.....Part of that street's appeal was the access to the Thames. The river was London's primary artery of transportation, and York House had its formal entrance on its water side. That gate, three arches of deeply rusticated Portland stone […] must have seemed strangely familiar to Rubens when Gerbier greeted his launch for the first time. The similarity to the portico he had built for his own home back in Antwerp was unmistakable; indeed, it may have been the inspiration for the designer of the York gate' (Lamster 2009, 220). [see figs: 6-7] Gerbier has since been credited with its design.





Above: fig. 6. Rubens House: Antwerp; Below fig. 7. York Watergate, London

The remnant, that is the gateway marking the site, is now the (only) reference point to the painting's site of creation, and also situating some of the models used by Rubens, for his work, as described by Lamster:

> [i]n the studio he set up for himself at York House […] as a token of respect Rubens painted a portrait of Gerbier's wife, Deborah, and their four children. The women of the Gerbier family also served as models for the first of two canvases destined for the collection of Charles I. Both were allegorical works that made allusion to the peace process that had drawn Rubens to England (2009, 220). [13]

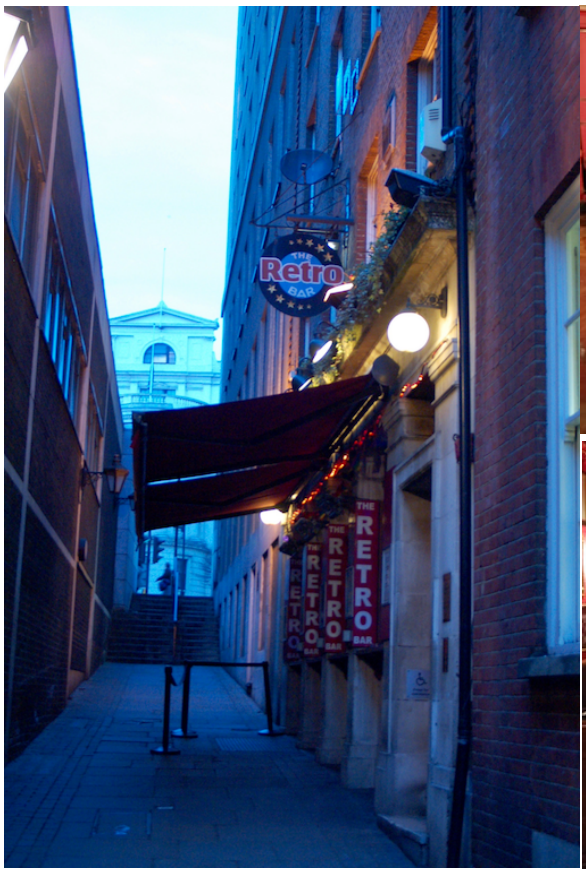


Fig. 8. Retro Bar outside (downstairs, facing the Strand).



Figs. 9, 10. Upstairs layout: two views

The Retro Bar, is situated on the reshaped site of York House.[14] The research is laid out (upstairs) on seven tables (figs. 8, 9, 10).[15]

Table 1. Category: Autobiographical

Table 1 describes the research origins, including echoes of association in image; autobiographical a*fterwardsness* in clinical correspondence; artwork; psychoanalytic theory, and tunes hummed (see: Table 5: Psychodynamics). I begin with the events surrounding the encounter, from which this research sprang:

In November 2013; a National Gallery study day project requires a practical engagement with a work from the collection.[16] I identify with N.G 46. This work featured by chance in a tour, as the gallery is busy that day; also a fire alarm causes us to leave the building, and return to complete the talk in front of the work. Something about it resonated with me, although initially not through what was depicted, but the surface joins of the canvas (which are unusually prominent). I complete the project through to exhibition, but the work still intrigues me.

The encounter

Green, describes an encounter in the analytic situation which I find analogy with my own experience in the gallery:

> [t]he moment of this encounter always has something of the echo about it, the moment when fragments from the past, scattered, disconnected, but belonging to another temporal sequence, are brought together (1999b, 208-9).

Later, in May 2014, I revisit The National Gallery intending to view the late works of Titian for technical reference. I 'get lost' (although I am familiar with the gallery layout), *accidentally* ending up in Rm 29, in front of N.G 46 (fig. 11).

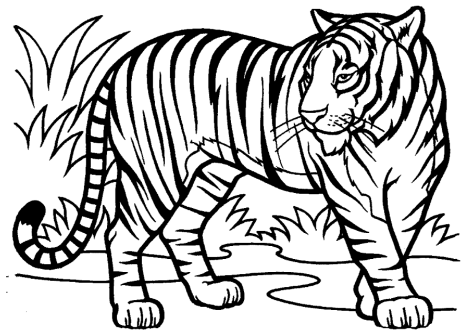


Fig. 11. National Gallery: Rm 29, N.G 46, with seating in front

I am caught off guard (as it were), as I sit down on the couch in front of the work; my reaction begins to explain what is behind my fixation with the painting. I begin to cry, becoming deeply upset. I realise I have gone back some forty-odd years in time, to a child in a photograph c.1974 (which I do not remember being taken) [see fig. 13].







Figs. 12, 13, 14: Detail N.G 46; Me, c.1974; example of childhood copybook image

I identify points of visual association through a (photocopy of a) childhood photograph and a detail of N.G 46, proposing translation and displacement at play, leading to the image from a child's drawing copybook, the final destination in the pictorial associative chain.[17]

My reaction to this image, can be seen as what Mary Jacobus describes as the 'the signifier of the flesh' (2005, 4), making it an affect bridge,[18, 19] to another time and place. Again, I find analogy with Green describing the action of *Nachträglichkeit*:

> [s]ometimes the present situation only has to be remotely evocative of what one is supposed to have experienced for it to trigger that which most reminds one of it, with whatever means are available to it in the current situation. The identical is not related to the circumstantial, which produces effects through mobilisation (2002, 90).



Fig. 15. *Point de capiton,* pencil on Royal Mail card.



Fig.16. Couch, Rm 29

Point de capiton

This drawing (fig. 15), was made in two visits, sitting on the seat that is its pictorial referent (fig. 16). It seemed to describe the place, event, theory, in pictorial form: the National Gallery, Rm 29, N.G 46, *point de capiton*; a postcard to collect some-thing, which at the time you were unable to receive. 'Something for you' ... being delivered from the past. I collected, in that place, on that seat, at that time (what I was not able to understand, mentally or emotionally, at the earlier time).[20]

The seat's upholstery buttons, prompt/provide the visual association to the French term *Point de capiton,* used by Jacques Lacan to describe when signifier and signified come together:

> It designates an upholstery button, the analogy being that just as upholstery buttons are places where 'the mattress-maker's needle has worked hard to prevent a shapeless mass of stuffing from moving too freely about'. The *points de capiton* are points at which the 'signified and signifier are knotted together'. [Lacan introduces the term in his 1955-6 seminar on the psychoses.] The *point de capiton* is the point in the signifying chain at which 'the signifier stops the otherwise endless movement of the signification' and produces the necessary illusion of a fixed meaning (No Subject - Point de capiton 2019, May 20).

Diachronic and Synchronic Dimension

> Since the signifying chain has both a diachronic and a synchronic dimension, so does the *point de capiton*:
> The diachronic dimension of the *point de capiton* lies in that communication is always a retroactive effect of punctuation. It is only when the sentence is completed that the sense of the first words is determined retroactively.
> The synchronic aspect is metaphor, by which the signifier crosses the bar into the signified. 'The synchronic structure (of the *point de capiton*) is more hidden, and it is this structure that takes us to the source. It is metaphor' (No Subject - Point de capiton 2019, May 20).

Metaphor can be seen as mapping one thing on to another in a different domain. The postal metaphor I use above with the Royal Mail card, can be carried further, as used by Green as a means to describe the internal/external relations at play in the identification of/with an object:

> [p]rojection arises simultaneously with splitting. External projection onto an object creates the distinction between an inside (the ego) and an outside (the object), which are divided by the metaphorical barrier of the space that separates them..... At the same time, however, this separation is accompanied by its denial. The accompanying fusion takes the shape of the subject's identification with the parts projected onto the object, through a kind of return to sender. In sum, we are faced with the two accepted meanings of the term *to identify*: one meaning in which an object is identified *by* the projection, leading to a second meaning, in identification *with* the object, as if the vacuum created by the expulsion were immediately filled by the projection's return (1996, 89).

It is as though (in 2014) I have approached my young self (c.1974) through identifying (in Green's dual sense) with a small child in a painting from1629/30 (through an affect bridge). This has further autobiographical 'post' echoes:

Letter: 5.8.15: Dr. Sonya Tsancheva, Clinical Psychologist: 'In the sessions, Mr Edmonds often expressed his confusion about certain memory flashbacks, and their meaning. I thought *this reflected a conflict between his experiences as a child and what he made of them as an adult*' (my italics).

Letter: 1.3.16: Prof Chris Evans, Consultant Medical Psychotherapist: 'We talked about diagnosis: for what it's worth, I would say you have been profoundly depressed, though not in a classical psychiatric sense, *back into your childhood and essentially continuously*' (my italics).[21]

Psychoanalyst F.W. Eickhoff's description of the analytic situation (mentioned earlier), provides an analogy with the sequence of events with the artwork described above: '*Nachträglichkeit* makes comprehensible the fact that counter transference precedes transference because the effect hits us before we know the cause. A similar situation exists with projective identification' (2006, 1463).

Tunes hummed

This reference will be given full context in relation to Freud's 'chance and symptomatic actions' (see Psychodynamics, below). An association in the research is to a song by the American band Soundgarden: *Fell On Black Days*, and its lyric: '*Whatsoever I feared has come to light…whatsoever I fought off, became my life'* (1994). The singer/song-writer Chris Cornell, in an interview describes the writing process for the song:

> *Fell On Black Days* was like this ongoing fear I've had for years […] when all of a sudden you realise you're unhappy in the extreme to the point of being really, really scared. There's no particular event you can pin the feeling down to, it's just that you realise one day that everything in your life is FUCKED! (True 1994).[22]

These lyrics (and statement by Cornell) provide an echo to D.W Winnicott's 'Fear of Breakdown':
'I contend that clinical fear of breakdown is *the fear of a breakdown that has already been experienced'* (1974, 176). Also, 'This past and future thing then becomes a matter of the here and now, and becomes experienced by the patient for the first time' (1974, 179). Also, it is to be noted Winnicott's 'Fear of Breakdown' is seen by psychoanalyst Haydée Faimberg as a paradigm of her broader conception of *Nachträglichkeit* (2007).

Table 2. Category: Heuristic

Table 2 reflects my approach in finding a structure for the research: methodology and methods.
Heuristic is defined here as: enabling a person to discover or learn something for themselves, from Greek *heuriskein 'find'*.

I find an echo, which links the pivotal concept of the research, with the means of enquiry, through Jacques Lacan, who in1953 was the first to rediscover/underline the importance of the concept of *Nachträglichkeit*:

> When I said, at the beginning of these talks –*I do not seek, I find,* I meant that, in Freud's field, one has only to bend down and pick up what is to be found. The real implication of the *nachträglich,* for example, has been ignored, though it was there all the time and only had to be picked up (Lacan 1977 [1973], 216).

What was needed, as described by Alexander & Selesnick, was 'a technique of inquiry that was suited to the nature of the phenomena to be investigated' (1966, 183). This here then, can be characterised as 'a negative practice in a positive structure', the negative being the unknown, a space for something new to emerge; the positive structure, being the framework of the research. This approach allows for the practice to lead: the practice then becomes the research and at the same time, the research becomes the practice. This can be defined as a trans-disciplinary self-reflexive methodology, made up of a montage of qualitative methods.[23]

The methods defined by artistic practice here include: looking; making: painting, drawing, exhibition, photograph; site specific engagement; analysis; writing (diary, thesis) musical reference.

Three case studies inform and contain the research, each with the same structure. Although the demands of each case study require a different approach (e.g., site, practical engagement, and exhibition strategy), this may be accommodated (and mapped) through the 'tree-like structure' of the four categories.
The category selection was determined through the self-reflexive schema, as described by Modell: 'Affective categories may be thought of as units of perception within each individual's private world' (1990, 68). These were the categories constantly activated (and noted) in the mapping of the research, providing a structure, or, as described by Nobus and Quinn '[a] grid through which this knowledge can be critically evaluated' (2005, 38). In addition to the four categories, contextual references, research kit, and actualisation sections are included for each case study, to complete the picture of the research activity. This structural replication (template) allows for further cross-referencing between the case studies, in the biphasic inter-relational manner, suggested by Green's exposition of *Nachträglichkeit*, to provide a model of artistic practice, made up of three case studies.

Analysis

Fig. 17 (below), shows how I perform analysis, through '*making*' the connections. *Analysis*, according to Chris Hart:

> [i]s the job of systematically breaking down something into its constituent parts and describing how they relate to each other – it is not random dissection but a methodological examination. There is a degree of exploration in analysis. You can play around with the parts, rearranging them in various configurations to explore possible leads. You should not be afraid to try things out purely to see how they fit together (1998, 110).
> This is the ability to create and play with images in your mind or on paper, reawakening the child in the adult. This amounts to thinking using visual pictures (1998, 23).

Hart, above, provides an echo with Freud, in *The Ego and The Id:*

> Thinking in pictures is, therefore, only a very incomplete form of becoming conscious. In some way, too, it stands nearer to unconscious processes than does thinking in words (1923, 21).

Watkins and Watkins echo this, in describing dreams: 'We are inclined to view them [dreams] as the culmination in (mental) picture form of attempts at all kinds of problem solving' (1997, 61).
This suggests the same processes may be at play (to some extent) during waking hours, afterall, as Freud states, one of the characteristics of the unconscious is *timelessness.* (1915, 191).



Fig. 17. Work sheet, mixed media, 2016/17/18







Figs. 18, 19, 20: Raphael, detail, *Sacrifice at Lystra* 1516; Van der Aelst, detail, *Sacrifice at Lystra* 1519-21; Rubens, detail, N.G 46, 1629/30

The heuristic, and recognitive nature of (my) art practice is shown through visiting The Warburg Institute, while viewing Warburg's combinatory experiments for his *Mnemosyne Atlas*. While browsing through books of German text, that I cannot read (exemplifying how Warburg 'sought to create an art history without a text' (Gombrich [1970] in Angel, 2010, 266), I find echoes with N.G 46, in Raphael's 1516 Cartoon design (fig. 18), for the 1519-21 tapestry by Pieter van Aelst (fig. 19).[24] I follow the link to the V&A museum where the Cartoon is situated, and their text describing how Rubens discovered the Cartoons, in 1620 (Wagstaff 1992),

which I propose he later re-presented (translated/displaced) a figure from one of the cartoons into N.G 46, 1629/30 (fig. 20), to Charles 1st, its intended recipient, and owner of the Cartoons.[25]

Practice with a problem

13.10.15, the practical engagement needs to begin. The National Gallery picture library inform me the X-ray mosaic image (my intended source material) is now lost, although the seventy-two pieces are for sale ('£1944.00 + VAT for scanning the plates') I am not funded, so this is out of the question. I contact other departments to try to resolve this - without answer. Eventually I am invited to visit the research centre (17.11.15), and given access to all dossiers related to N.G 46. The conservation folders contain all the records in text and image relating to the painting, including damage, treatments, test areas, and also prints of the different sets of X-rays. I request photocopies (of the 1985 set), to avoid the cost of photographic prints/by-pass rights issues, as I do not want to publish the images, 'this cannot be decided by this department', and 'nothing before Christmas', I am told. I find a solution to the problem, I will have to go there and work: the N.G Research centre will effectively become my studio. The problem has created the practice. In doing this, I revisit the scene of the encounter, downstairs: beneath the picture galleries (fig. 21).



Fig. 21. National Gallery Archive, Rubens N.G. 46 folders, and research kit

This action is described by Quinn:

> The point about this is that if you have a practice you can say 'I have a practice with a problem', I can't finish something. But if you shift the position to one of research you can say 'I can make a practice out of the problem' […] so you actually rebuild the practice around the problem and that's a different way to look at it (Quinn 2015).[26]

Site specificity

The importance/significance of site-specific engagement is described by Andrea Fraser:

> What the concept of enactment can bring into focus, in art as in psychoanalysis, are the structures of relationships that are produced and reproduced in all forms of activity. These may include intra – or inter subjective psychological relationships – particularly relationships to objects in a psychoanalytical sense, that is, anything that becomes a focus of emotional investment [...]. What enactment implies above all is that in the production and reproduction of these relationships is there is *always* an investment, and that the meaning of the enactment, it's significance, function, and effect, is intimately and inseparably tied up with that investment... (2014, 127).

Table 3. Contextual References

Here I look at other practitioners, past and present, whose praxis display aspects of *afterwardsness* (implicitly or explicitly), and also reflect specific aspects of my research. These include trans-disciplinarity; self-reflexive, performative; from a position of pathology, repetition (reenactment), and, site-specificity. Also in some cases, direct correlation with autobiographical details. These are not full appraisals, only a reference to provide a context.

Andrea Fraser's work as an 'institutional critic' is one of self-implication and self-reflection, described by Rottman:

> Fraser has developed a distinct methodology of site-specific interventions [...] On one hand her practice is predicated on the appropriation, montage, superimposition, and excessive enactment of the conflicting discourses subtending and propelling the field of contemporary art…. On the other hand [she] has produced an immense body of criticism...informed by psychoanalysis, feminism, and …the sociology of Pierre Bourdieu (2013, 228).

Fraser trans-disciplinary practice also includes writing about her experiences in art and life, including the essay 'Why does Fred Sandback's Work Make Me Cry' (2006), which explores the psychological and emotional aspects of her relationship with art and museums (this will feature in case study 2).

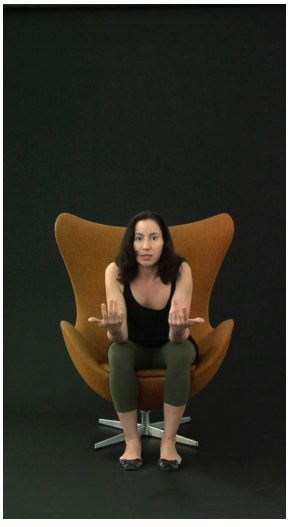


Fig. 22. Fraser as analyst

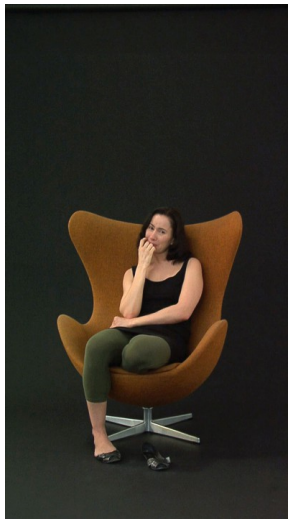


Fig. 23. Fraser as analysand

Fraser's work *Projection* [2008], exhibited in London (Tate Modern 2013/14), is an installation consisting of

two video projections, showing Fraser playing both analyst and analysand (figs. 22, 23), at opposite ends of a darkened gallery space. The images alternate through short monologues based on transcripts of her own psychotherapy sessions. In both, the performer addresses the camera directly, creating the effect of addressing both the image on the opposite wall and the viewer in the middle of the room. *Projection* works by exploring the psychoanalytical principle of transference, how people 'transfer' expectations from past relationships and experiences onto current ones. According to Arnold Modell: 'Transference.... unquestionably belongs to the class of phenomena described under the heading of *Nachträglichkeit*' (1990, 17).







Fig. 24. Martin Kippenberger, *21 Jahre unter Euch* (21 Years among You), 1974, Offset lithograph on stamp sheet. Fig. 25. Picasso: photo by David Douglas Duncan, 1957. Fig. 25a. Kippenberger reenacting the pose by Picasso (1957), 1992





Fig. 26. Martin Kippenberger, *Untitled*, 1996. Fig. 27. Andrea Fraser, *Kunst Muss Hängen* (Art Must Hang) 2001

Martin Kippenberger's practice took many forms including: writing, drawing, painting, sculpture, books, music, photography, performance, and stamps (see fig. 24). His work appropriates a diverse array of sources, also drawing heavily on autobiographical details, and identifications with other artists' lives and works (see figs. 25, 25a). This role play is evident in his final works, that engage with the life and work Pablo Picasso (part of an ongoing series, that include self-portraits, and, *Jacqueline*: *The Paintings Pablo Couldn't Paint Anymore,* 1996), and also the practice Théodore Géricault, in relation to the painting *The Raft of the Médusa* 1818/19 (the subject of case study 3), where "*Je suis meduse*" ('*I am the medusa*') is written large across one of the series (fig. 26). Kippenberger was also the subject of a work by Andrea Fraser in 2001, *Kunst Muss Hängenn* (Art Must Hang) [fig. 27] where she re-performed a drunken impromptu dinner speech made by Kippenberger (this will be explored more in case study 2).

Aby Warburg's trans-disciplinary practice combined many fields including art history, anthropology, religion, and reproductive image technology. His final (unfinished work) consisting of 63 panels with 971 images, the *Mnemosyne Atlas*,[27] was an attempt to map the 'afterlife of antiquity', or how certain images in Western antiquity reappear and are reanimated in the art and realms of later times and places (Johnson 2016). Dorothea McEwan suggests 'For Warburg [these] maps were heuristic tools, or finding aids, for his research' (2006, 252).

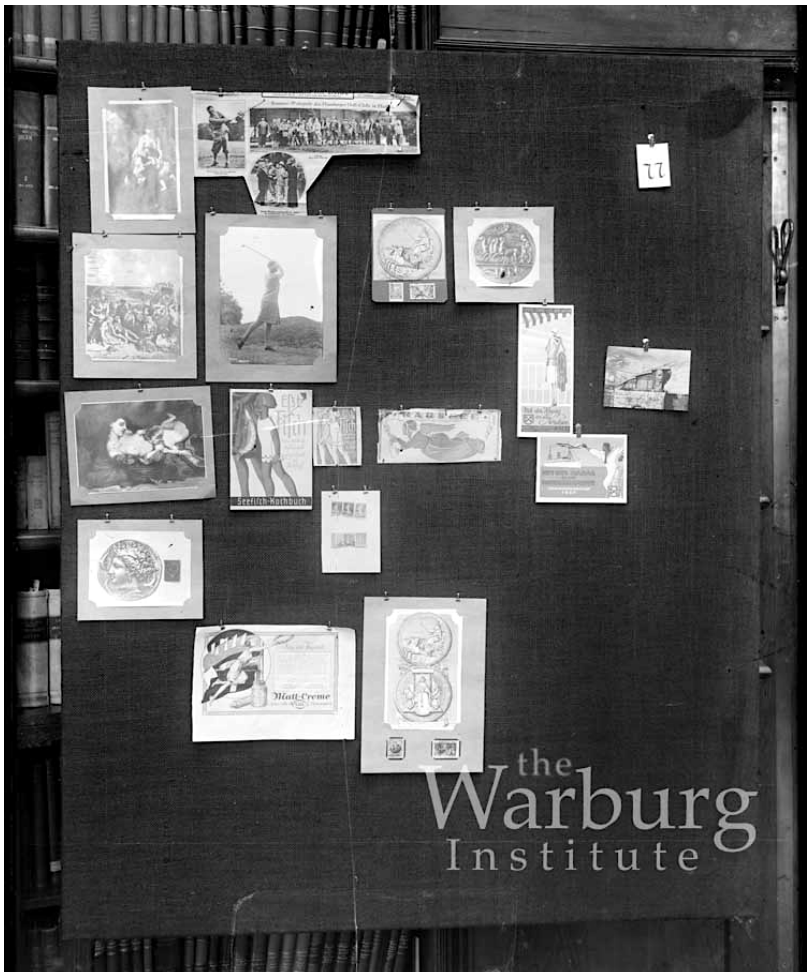


Fig. 28. *Bilderatlas Mnemosyne* (Mnemosyne Atlas) panel 77, c. 1929

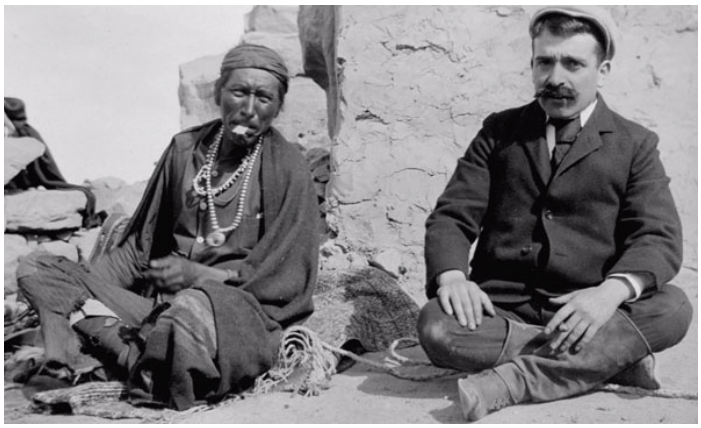


Fig. 29. Warburg, with an unnamed Pueblo man (c. 1895-96)

Warburg's 'mapping' was ground-breaking in its treatment of images. His methodology, as described by Finch, 'has at its heart juxtaposition and montage' (2016[2014] 288), a process of using images not only as reference but also to make new connections, in idiosyncratic associative ways. Warburg's approach uses a vast range of material, without prioritising any, which allowed for the montage of Mnemosyne - in which postage stamps are situated next to paintings, sculpture, book covers/pages, newspaper cuttings, coins and contemporary photographs (fig. 28) - to function on the same epistemological plane as Warburg's journey to the American Southwest in 1896, to observe Hopi rituals (fig. 29).[28] The latter material was drawn on (in the form of a talk/lecture) to secure his release from Bellevue Sanatorium in Kreuzlingen, Switzerland, prompted by his need to prove his sanity to psychiatrist Ludwig Binswanger.[29] Due to Warburg's battle with mental health, and subsequent confinement, Georges Didi-Huberman poses the question:

> Is art history prepared to recognize the *founding* position of someone who spent almost five years in a mental institution…. Must one therefore speak of Warburg's art history as a 'pathological discipline'? (2004, 14).

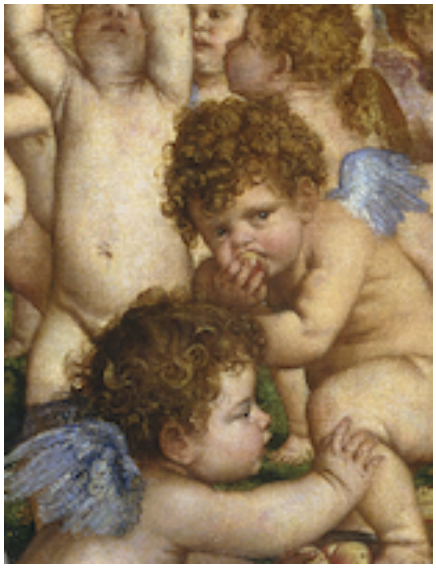
This question is also relevant (to a lesser extent) not only to Fraser, but also Kippenberger, who spent some time in psychotherapy at an early age.[30]

Table 4. Category: Art History

Table 4 finds different aspects of the concept *Afterwardsness* in art historical image and text (relating to N.G 46), including the site of the works creation; Susan Gerbier's past, present and future - in artwork and biography; N.G 46s' construction; compositional elements, preceding and subsequent work. I propose an instance of Rubens past influencing his future, in both personal and artistic senses, made evident through pictorial details. I find/follow echoes, through the Warburg Institute, British Museum, British Library, the National Gallery, V&A, London. I track the image of the child, backwards and forwards, in image and time.







From top: Fig. 30. Rubens: N.G 46, 1629/30. Fig. 31. Rubens: after Titian: *The Worship of Venus,* c.1628 (David Freedberg date). Fig. 32. Titian: detail: *The Worship of Venus,* 1518/19

Through the process that follows the same method of pictorial association, as described earlier in relation to an autobiographical reference to N.G 46, I recognise another echo in Rubens' N.G 46: this time art historical. The three images (figs. 30, 31, 32) represent a proposed retrospective timeline: Rubens copies Titian, then later, I suggest creates N.G 46. David Freedberg (director, The Warburg Institute) and Art historian Jeremy Wood (external examiner: The Warburg Institute) have opposing views in relation to time: the dating of the Rubens' copy *after* Titian, one coming before the creation of N.G 46 as suggested by Freedberg (1998, 46), the other, Wood, suggests afterwards (2010, Vol.1, 149n52). Through looking at NG. 46, Titian and the Titian copy, and finding points of pictorial correlation, I see the pose of the child about to eat fruit (Susan), and also other pictorial elements influenced by the *template* of the Titian copy. This visual correlation between the works reinforces Freedberg's 'before' argument (note: he does not base his argument on the associative connections I have found).[31]

Repetition, revision, and supplement

The portrait of the Gerbier family (1629/30) [fig. 33], was supposed to be a gift to Gerbier for his hospitality in London, a gift he never received. An inferior reproduction is made (fig. 34) and is added to at a later date. The original leaves with Rubens on his return to Antwerp in 1630, remaining unfinished in his studio until his death, then subsequently completed by another artist (probably Jacob Jordaens), then sold, and later making a return to England after 1646 (National Gallery of Art, Washington 2021).[32]



Fig. 33. Rubens. *Deborah Kip, Wife of Sir Balthasar Gerbier, and Her Children,* 1629/1630



Fig. 34. Inferior reproduction: *Gerbier Family portrait*,1629/30, & added to c. 1631/34, & c.1638/1641

The question is, what was it about this work that Rubens was holding onto, or rather that he could not let go of? I propose the child in N.G 46 (Susan) reminds him of his lost child Clara Serena Rubens, whose portrait he painted at around the same age (see fig. 43).[33] Gregory Martin comments about the child in N.G 46:

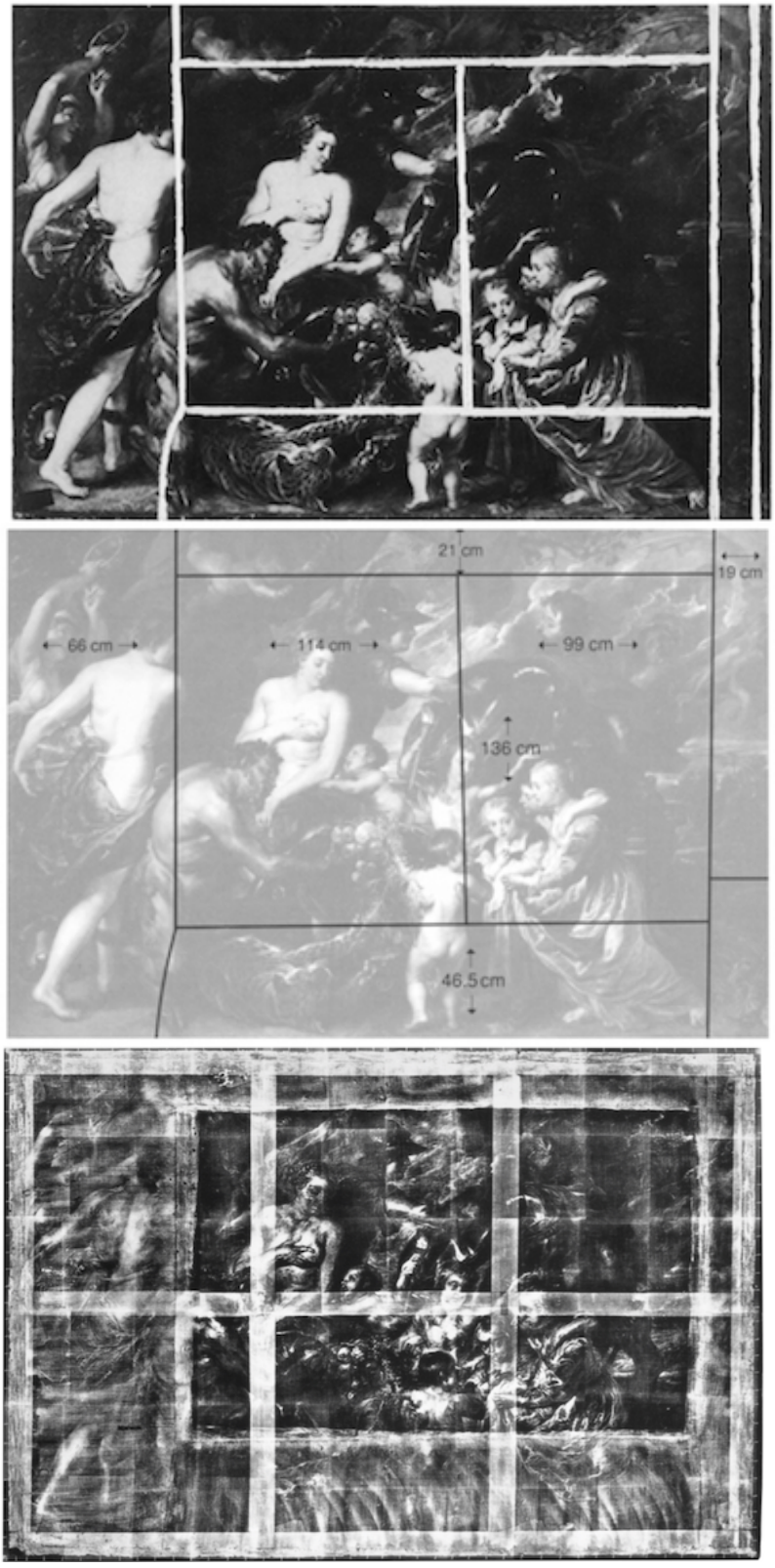
> The girl about to eat fruit, probably Susan, is one of his happiest creations and was prepared for by a winsome drawing that breaks the barrier of some three hundred years to communicate very directly to us (2011, 89).

Lisa Rosenthal has a very different reading:

> Once transposed in the allegory, her expression more grave...she looks imploringly out of the picture [...] Now the single still figure, in a swirling active composition, her tentative but urgent expression becomes all the more arresting. Her appeal to King Charles, the intended viewer, is to his role as protector (2005, 36).

Technical Analysis

Technical analysis of N.G 46, as well as the painting itself, has been subject to revision and supplement. The diagram of the structure of the support in 1970 (G. Martin, National Gallery Catalogues, "The Flemish School circa 1600-circa1900" [fig.35]), is later revised in 1999 (A. Roy, "Rubens's 'Peace and War'," National Gallery Technical Bulletin, Volume 20 [fig.36]). The earlier diagram adds a vertical join that is not there, and omits the horizontal join in the right-hand addition. This technical analysis shows the history of the additions: the doing/undoing/redoing, that realise the initial idea of the work, from its earlier 'completed' state, only to be taken off the stretcher and enlarged, then completed. This is most evident in the X-ray mosaic (fig. 37).



From top: Fig. 35. G. Martin, 1970. Fig. 36. A. Roy, 1999. Fig. 37. X-ray mosaic.1985



Figs. 38, 39: Van der Aelst: tapestry: *Sacrifice at Lystra,* 1519-21. Raphael Cartoon: *Sacrifice at Lystra,* 1516

The Raphael Cartoon featuring the figure that I propose Rubens translated/displaced into the composition of N.G 46, has further echoes. Again, Rubens had seen the Cartoons and made copies from them (Shearman 1972, 147), and later rediscovered them in 1620, to then be purchased by Sir Charles Crane for Prince Charles (later Charles I[st], see endnote 24). In the exhibition *Raphael: Cartoons and Tapestries for the Sistine Chapel* (2010), the V&A reunited some of the cartoons with the tapestries that mirror them for the first time (figs. 38, 39). This comparison, as noted by Stephen Bates, reveals a retranscription, disappearance and return:

> [t]he tapestry known as *The Sacrifice at Lystra*, showing the aftermath of the healing of a lame man by St Paul [...], the weavers replaced the crutch Raphael had painted on the ground beside him with a wooden leg instead: the victim apparently having grown a new limb instead of merely having his own restored to muscled health (Bates, 2010).





Fig. 40. Rubens N.G. 46 (annotated detail). Fig. 41. Rubens: *Allegory of Brescia*, 1600-8, *after* Titian (annotated detail)

I find more echoes of retranscription - disappearance - and return, in relation to the compositional elements of N.G 46, in Rubens' *Allegory of Brescia* drawing (fig. 41), which, the British Museum catalogues as 'drawn by Peter Paul Rubens formerly attributed to Anthony van Dyck, After Titian.' I suggest Rubens returned to/re-awakened, in 1629/30, an imprint of practical (tacit) memory, from circa.1600-8, gained through either copying a work related to Cornelis Cort (now lost),[34] that Cort made working from the Titian original (now lost), or from a Titian studio modelli (now lost). I have circled the details, the points of reference that I register (positive correlation). This could enter into the debate about the claims of attribution to Rubens, through his/the future retranscription /usage in N.G 46.[35] Held, however has no doubt about the attribution, suggesting a return of another kind:

> [s]ince no other copy of Titian's work has come down to us, Rubens' drawing contributes importantly to our knowledge of Titian, a handsome return made by Rubens to the master to whom he owed so much (2008, 302).

Another kind of disappearance, and return (the payback for his treatment of them),[36] can be located in biographical details of the Gerbier family, after the children ran away, as portrayed in a letter by Sr. Balthazar Gerbier to his three daughters, in a Nunnery in Paris, where he states:

> [y]ou my Daughter SVSANNE .. for the-care I had to place you according to your one desires vvith a most virtious Princesse, the Duchesse of TRIMOVILLE (reputed for an example of Piety) yet you vvere seduced by the same Spirits of Diluzion vvho had vvraught on your tvvo other Sisters, vvho moued you to runne from the said Duchesse as they had runne from me (Gerbier, 1646).

Retranscription (Backwards and forwards)

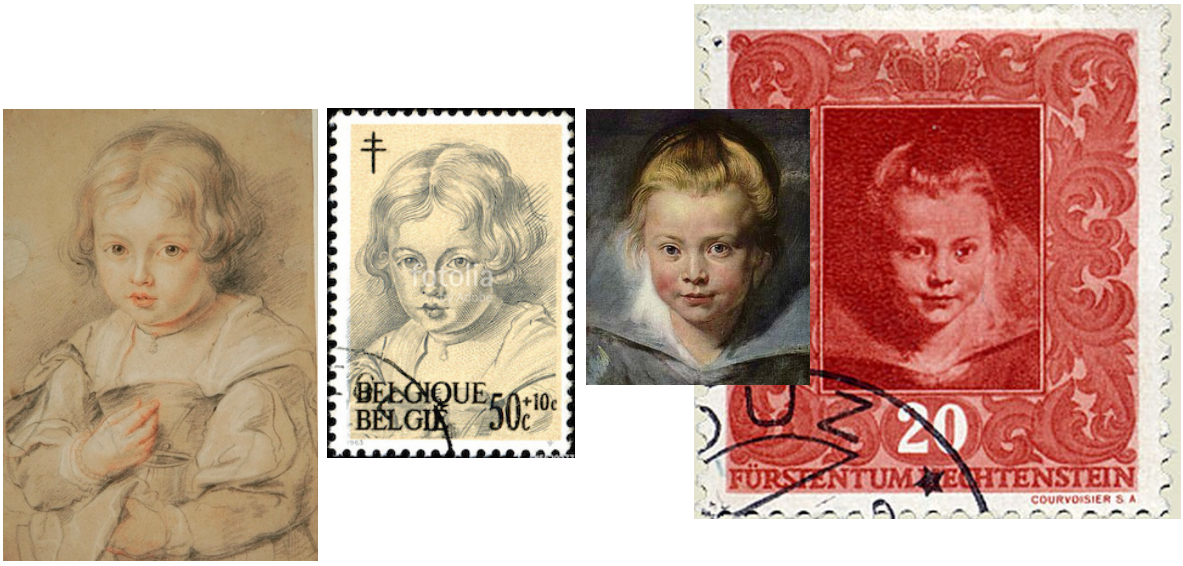


Fig. 41. Rubens, study of Susan Gerbier,1629; Fig. 42. Belgian stamp,1963; Fig.43. Rubens's portrait of Clara Serena Rubens, c.1616; Fig. 44. Liechtenstein stamp,1949

Rubens' 1629 study of Susan Gerbier (fig. 41), the basis for The Gerbier family portrait and also N.G 46, is remade as the same thing but different, for the 1963 Belgian stamp (fig. 42). Also, Rubens' portrait of his daughter Clara Serena, c.1616 (fig. 43), is also later subject to retranscription, and also a reversal, on the Liechtenstein stamp of 1949 (fig. 44).

Further retranscriptions and reversals

The drawing by Rubens, made *after* Titian's *Ecce Homo* (1543) [figs. 45, 46], was made in London, probably at York House during his stay, as it was part of Collection of Duke of Buckingham. The provenance 'Painted for the Venice based Flemish merchant Giovanni d'Anna; Until 1621 d'Anna family; 1621-1648 Collection of Buckingham' (Kunsthistorisches Museum Wien, n.d.). It is a return to a work he had encountered, and

copied earlier in his career, c.1600 (see fig. 48). But, this time it is both a copy and a retranscription (note how Rubens has switched the arm from across the front of the left hand rider, to behind his back), as William Holman Hunt would do later to Rubens' N.G 46 (see below). Also, I notice in the *Corpus Rubenianum* (2010), the black and white reference is correct, but the colour reference has been accidentally reversed.[37]







Fig. 45. Detail: Titian, *Ecce Homo*, 1543. Fig. 46. Rubens: after Titian 1629. Fig. 47. Rubens: after Titian 1629



Fig. 48, Rubens, *after* Titian, *Ecce Homo*, c.1600

Displacement (through artwork and time)

This sequence of images (below), I propose, represent a displacement made by Rubens, through image and time. Clara Serena Rubens, c.1616 (fig. 49); Clara Serena, a posthumous portrait, c.1623 (fig.50); Susan Gerbier study, 1629/30 (fig. 51); Susan Gerbier, in N.G 46, 1629-30 (fig. 52); Susan Gerbier in the Gerbier family portrait, 1629-30 (fig. 53). A detail that appears significant is the embellished hairstyle, not prominent in the Susan Gerbier study (centre, fig. 51), which is present in the other works (before and afterwards). This suggests (to me) he is identifying with the child, and, perhaps making her (more) in the image of his own lost child. This is emphasised by Rubens and Hélène Fourment naming their first child Clara Johanna, born 1632 (see endnote 33).



Fig. 49. Clara Serena Rubens, c.1616; Fig. 50. Clara Serena c.1623 (posthumous portrait); Fig.51. Susan Gerbier, study, 1629/30; Fig.52. Susan Gerbier in N.G 46, 1629-30; Fig. 53. Susan Gerbier in the Gerbier family portrait,1629-30

What I describe above in relation to Rubens, might be seen as an example of what Israel Rosenfield describes as how we react to a loss:

> Depression during the time of a loss … may be a period when the brain is "searching" for a new solution to problems that cannot be solved, at least in a relatively brief period of time.
> New connections are being sought. Eventually, we may find a way of accepting a substitute for the person we have lost…. The solution of such problems may require a reorganisation of our patterns of thought (1998, 65).

Table 5. Category: Psychodynamics (Psychoanalytic Theory)

> '[t]he study of the unconscious "round and around"' (Watkins and Watkins 1997, 53).

Table 5, provides a theoretical context for how the image operates in psychic causality, how the identification of/with an artwork, might be read in the same way as other formations of the unconscious. Psychodynamics describes the interrelation of the unconscious and conscious mental and emotional forces that determine personality and motivation. Psychic causality describes the relationship between cause and effect, and, returning to Green, on how '*Nachträglichkeit* provides a basis – at least in part – for the specificity of psychic causality in psychoanalysis' (2002, 8).

Laplanche and Pontalis state: '[p]arapraxes, like symptoms, are compromise-formations resulting from the antagonism between the subject's conscious intentions and what he has repressed' (1973, 300).
Freud expanded upon this to be more specific:

> [o]ther phenomena which are closely akin to parapraxes but to which that name is no longer appropriate. We call them chance and symptomatic actions […] they have the character of being without a motive, insignificant and unimportant; but they have in addition, more clearly, that of being unnecessary. They are distinguished from parapraxes by their lack of another intention with which they are in collision and which is disturbed by them…they merge insensibly into the gestures and movements which we regard as expressions of the emotions. These chance actions include all sorts of manipulations with our clothing, or parts of our body or objects […], performed as though in play and apparently with no purpose […] or, further, tunes that we hum to ourselves. I suggest that all these phenomena have a sense and can be interpreted in the same way as parapraxes, that they are small indications of more important mental processes and are fully valid psychical acts (1917, 61).

Psychodynamics in relation to an image

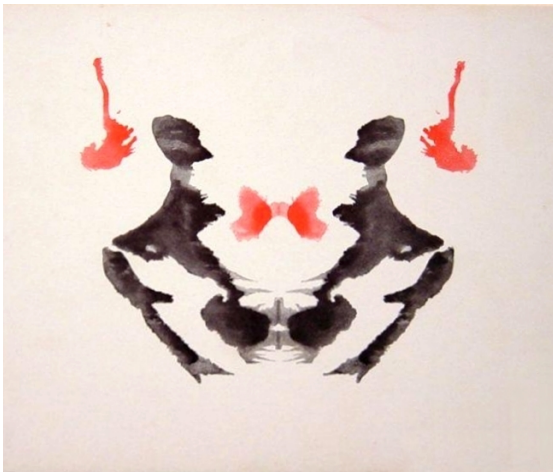


Fig. 54. Rorschach blot card 3



Fig. 55. T.A.T card

The Rorschach Inkblot Test is a projective psychological test formulated by Herman Rorschach in1921, to measure thought disorder. It was developed from the observation that schizophrenia patients often interpret ambiguous images in very unusual ways. In the test, the participant is shown a series of cards and directed to respond to each with what the inkblot looks like (fig. 54).

The Thematic Apperception Test, designed by C. D. Morgan and H. A. Murray (1930s), uses a set of cards that depict realistic but ambiguous and somewhat troubling scenes to discover how people's inner reality shapes their view of the world. Subjects are asked to tell stories about what is going on in the photo, what has happened previously, and what happens next. In most cases their interpretations quickly reveal the themes that preoccupy them. In the study: The Effects of Abuse on Children's Thoughts (1987), van der Kolk and Fish-Murray created a set of test cards specifically for children, to compare the responses of children from a traumatized children's clinic with a group of children from a nearby school. Van der Kolk notes the reactions

to one card that depicted a family scene (fig. 55):

> Every child who looked at it commented on the danger to the man lying underneath the vehicle. While the control children told stories with benign endings [...] the traumatized kids came up with gruesome tales (2015, 106–7).

In Internal Family Systems therapy (I.F.S), the mind is treated as if it were a family made up of different parts, or members. Van der Kolk describes the process:

> Patients are asked to identify the part involved in the current problem, through asking themselves 'What inside me feels that way?' an image may come to mind.[16] Maybe the depressed part looks like an abandoned child [….]; a vengeful part might appear as a combat marine or a member of a street gang (2015, 284).
>
> J.G. Watkins (1997) illustrates this as an example of personifying depression: 'We need to know what the imaginal sense of the depression is and who, which character, suffers it' (2015, 284n16).

Evelyne Sechaud, talking about the transference (facilitated through the mechanism of *Nachträglichkeit*) in Freud's work, provides another link:

> From the outset, in Freud's work, the transference is at once intrapsychic and intrasubjective. But in this first period of discovery, it designates, purely and simply, a displacement. Within the psyche this displacement occurs from one idea to another, or from one affect to a trivial idea. Thus Freud, in *The Interpretation of Dreams*, noting the importance of waking residues, writes:
> 'An unconscious idea is as such quite incapable of entering the preconscious and it can only exercise any effect there by establishing a connection with an idea which already belongs to the preconscious, by transferring its intensity on to it and by getting itself *covered* by it. Here we have the fact of *transference*' (Freud 1900, 562) [Sechaud 2008,1014-15]. (Italics in original).

If transposed into musical terms, this could mean to *cover* another's composition: speaking through another, which, if transposed into the realm of painting, would be equivalent to a copy of another artist's work, the resulting work being a symptomatic action, I propose; to be read in the same way as tunes that we hum to ourselves (see above).

Table 6. Research Kit

The research kit and approach are determined by restrictions: lack of funding; location of source material; time and access (of which I have no control); the size of the painting, the X-ray size; permitted materials; drawing board doubles as travel /protective folder. All must fit into bicycle pannier (the means of transport). Note: Seeing the photograph of the research kit materials laid out (fig. 56), led to recognition that the idea goes back to something (I have seen) before: the Pink Floyd, album cover for *Ummagumma*, 1969 (fig. 57).

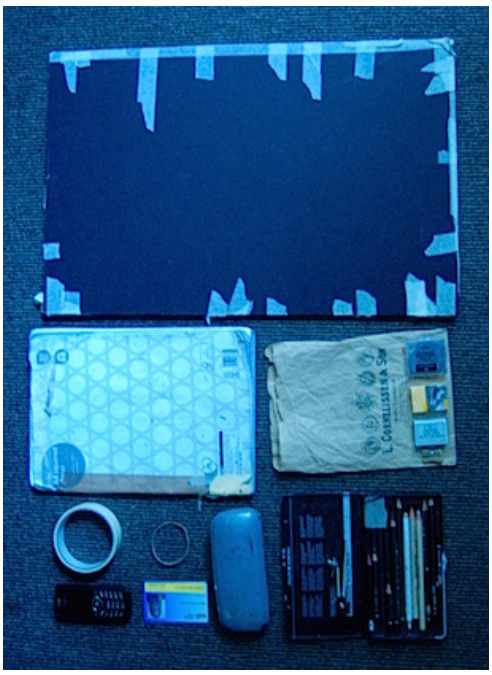


Fig. 56. Research kit

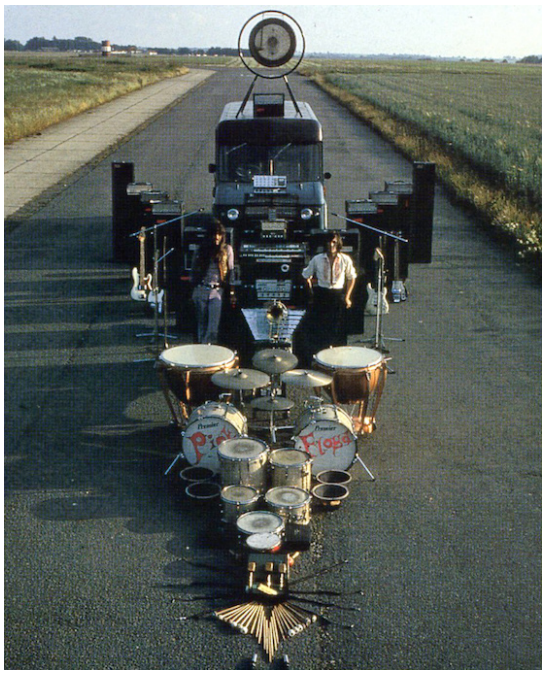


Fig. 57. Pink Floyd: *Ummagumma*







Fig. 58. N.G West Entrance. Fig. 59. N.G pass. Fig. 60. Transference grid drawn in pen on acetate sheet

My practice needed to adapt to the specific conditions (of the National Gallery archive). The initial intention was to remake N.G 46, piece-by-piece, in X-ray format, beneath the main galleries, the site of the artwork, thereby reenacting the X-ray process: looking at what is beneath the surface (finding analogy with psycho-dynamic therapeutic methods of enquiry). It is a practical engagement, (usually weekly) same day, time and place, arranged in advance. There is a series of doors and checks to bypass before gaining access to the material (figs. 58, 59).



Fig. 61. N.G archive desk: my view of working conditions: from left: transparent sheet with grid; middle:1938 image drawing; right: Xxx44 drawing

Transference in the realm of drawing/painting, is a process by which to transfer an image from one place to another. I perform this, through placing a sheet of transparent acetate with a drawn grid (fig. 60) over the image (to be transferred), to facilitate the transference of the image to a corresponding grid drawn on a sheet of paper, square by square (see fig. 61). Due to The N.G restrictions, photography of their images is prohibited, so I include the grid (left, in fig. 61), to indicate where the image to be transferred would be located, beneath the transparent grid (note: the grid would ordinarily be drawn on the image itself, as this is not permitted on N.G archive documents, the transparent acetate grid is a method developed specifically to solve this problem). A chronological working diary is kept, describing each visit, including the work done, associative responses, such as reference to images, autobiographical details, and tunes that I hum to myself. After the day's work is finished, I would go upstairs to view the painting, with the X-ray still in my mind.

In the discipline of psychoanalysis, transference (*Übertragung*) is, for Laplanche and Pontalis: 'a process of actualisation of unconscious wishes. Transference uses specific objects and operates in the framework of a specific relationship established with these objects' (1973, 455).



Fig. 62. Scan of drawing of 1938, panchromatic print



Fig. 63. Scan of drawing of X-ray: Xxx44

Modell elaborates further, with specific reference to *Nachträglichkeit*:

> Transference unquestionably belongs to the class of phenomena described under the heading *Nachträglichkeit* [...] the complex cyclic relation between affective memories and fantasies that are evoked by current reality. Transference is paradoxical because it is the experience of cyclic and not linear time (1990, 17).

The plate: Xxx44 (fig. 63 above), contains the child's head and shoulders, life size (to the painting). Another image of the child that I identified to reproduce, is the (life-size) 1938 panchromatic conservation print, ('taken in raking light, before cleaning') [fig. 62, above]. In chronological time, the 1938 photograph is taken before the1985 X-ray, but, the X-ray is cyclical, going back to before, revealing what is beneath the1938 image.

The work is slow, due to conditions/restrictive circumstances of the archive; the sessions are usually 10 a.m-1.15 p.m, then a break of 30-45 minutes, then 2-5 p.m. The materials and methods have evolved through working. The uniformity of methods enables the direct associative comparison between the two works (the image of the painting and its X-ray): it is the same image; same size; same materials; the same thing: but seen differently. This double image reproduction finds echoes with Green:

> [a] reproduction – being the only form of memory possible – a narcissistic reproduction, as it were (finding within itself its own *raison d'être*). This reproduction leads to the formation of a constituted grid which will be evoked in every case having something in common with the bound ensemble. It is reproduction of the analogical type, dictated by the necessity of positing a number of minimum reference points which still have to be linked up with a referent (2002, 94–5).

As a direct result of site-specific engagement (remember, 'from making a practice out of the problem'), while I am working at the N.G Research centre, a man looks at my work from across the table, then introduces himself, stating 'I catalogued the work for the N.G'. When I see him again, I enquire as to his name: 'Gregory Martin' (the art historian), who also wrote *Rubens in London* (2011), both of these works I reference in this text. I ask for his email address (fig. 64).[38]

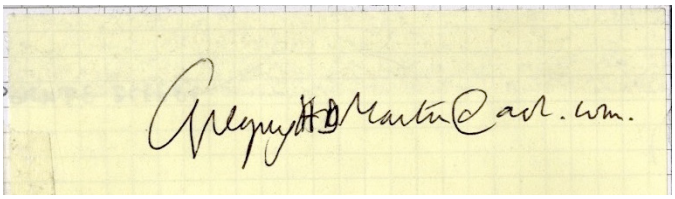
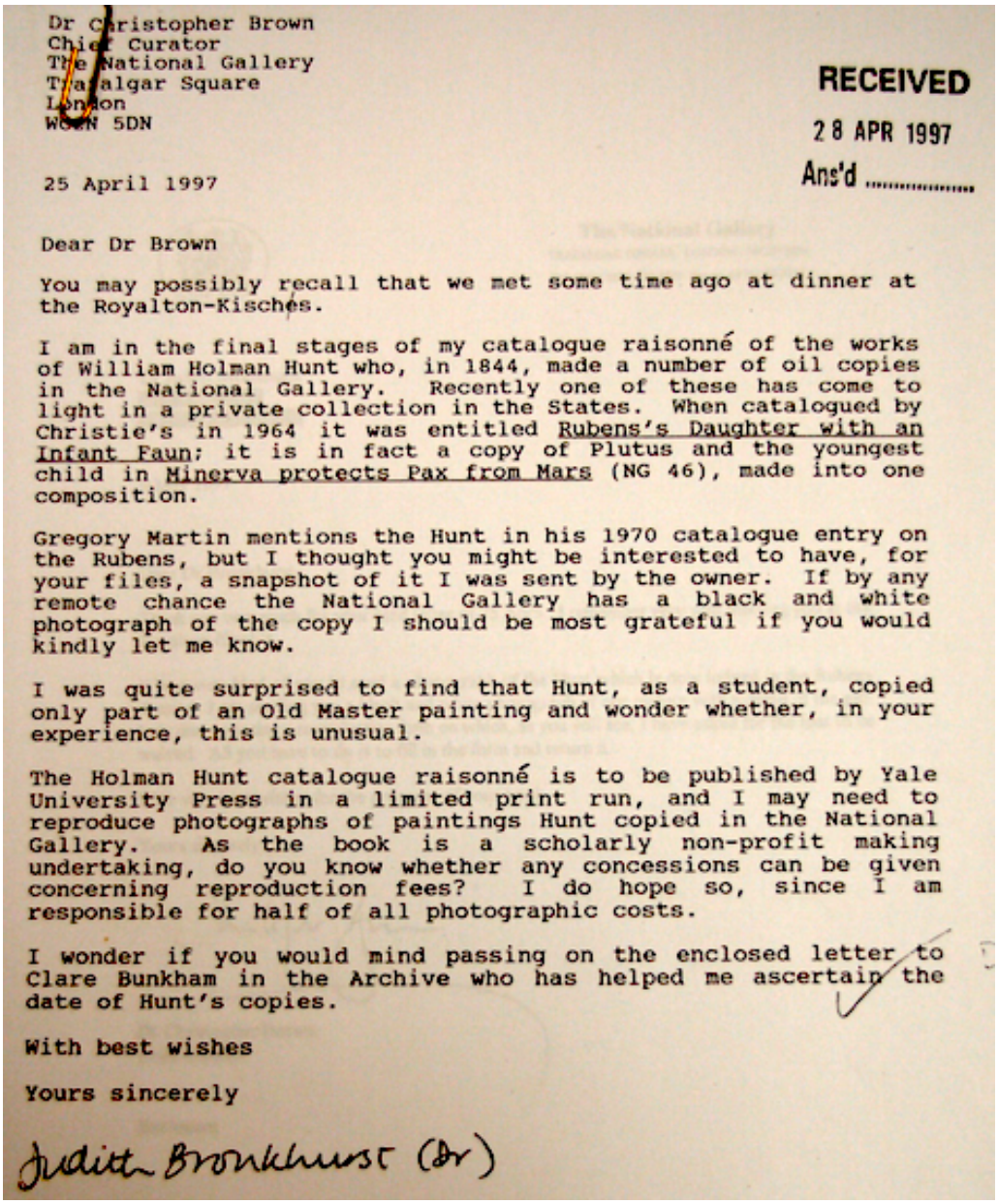


Fig. 64. 'Post it' note with email address written by Gregory Martin

Also, again through site-specific engagement, I find in the N.G files that another artist worked from N.G 46: William Hollman Hunt (1844), and a retranscription in two senses, as described by Judith Bronkurst, in a letter to Christopher Brown, N.G Chief Curator (fig 65):

[c]atalogued by Christie's in 1964... entitled Rubens's Daughter with an Infant Faun; it is in fact a copy of Plutus and the youngest child in Minerva Protects Pax from Mars (NG 46) made into one composition. […] I was quite surprised to find that Hunt […] copied only part of an Old Master painting and wonder whether, in your experience, this is unusual (25.4.97).



Dr Christopher Brown
Chief Curator
The National Gallery
Trafalgar Square
London
WC2N 5DN

RECEIVED
28 APR 1997
Ans'd .....

25 April 1997

Dear Dr Brown

You may possibly recall that we met some time ago at dinner at the Royalton-Kisches.

I am in the final stages of my catalogue raisonné of the works of William Holman Hunt who, in 1844, made a number of oil copies in the National Gallery. Recently one of these has come to light in a private collection in the States. When catalogued by Christie's in 1964 it was entitled Rubens's Daughter with an Infant Faun; it is in fact a copy of Plutus and the youngest child in Minerva protects Pax from Mars (NG 46), made into one composition.

Gregory Martin mentions the Hunt in his 1970 catalogue entry on the Rubens, but I thought you might be interested to have, for your files, a snapshot of it I was sent by the owner. If by any remote chance the National Gallery has a black and white photograph of the copy I should be most grateful if you would kindly let me know.

I was quite surprised to find that Hunt, as a student, copied only part of an Old Master painting and wonder whether, in your experience, this is unusual.

The Holman Hunt catalogue raisonné is to be published by Yale University Press in a limited print run, and I may need to reproduce photographs of paintings Hunt copied in the National Gallery. As the book is a scholarly non-profit making undertaking, do you know whether any concessions can be given concerning reproduction fees? I do hope so, since I am responsible for half of all photographic costs.

I wonder if you would mind passing on the enclosed letter to Clare Bunkham in the Archive who has helped me ascertain the date of Hunt's copies.

With best wishes

Yours sincerely

Judith Bronkhurst (Dr)

Fig. 65. Letter, 25.4.1997

These images (figs. 66, 67) show how Hollman Hunt (as described by Judith Bronkurst, above) has made a new image, through reconstructing the parts in a different order/way. It is a copy, and a retranscription, both at the same time (as Rubens did before to Titian's *Ecce Homo*, described above). The same thing, but different.



Fig. 66. Holman Hunt, 1844

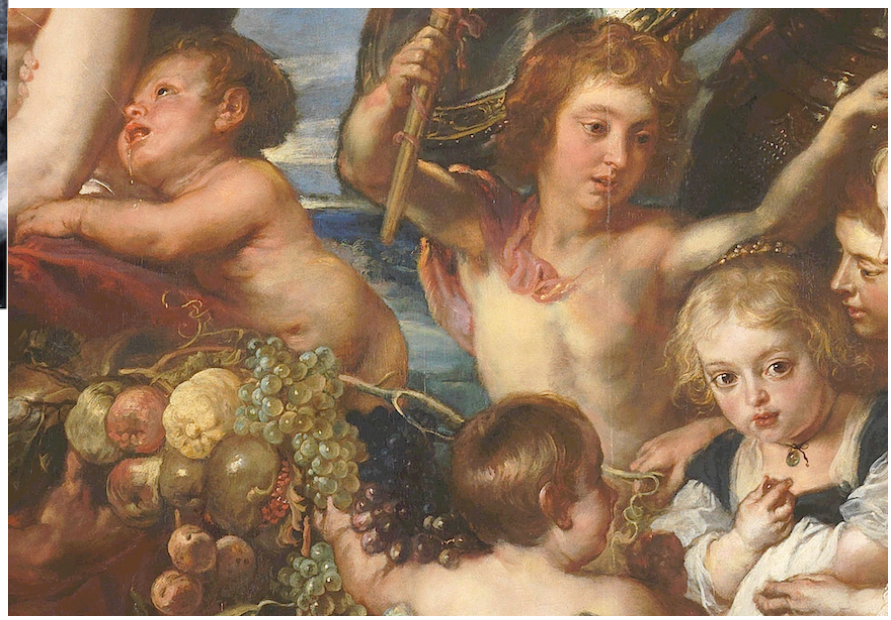


Fig. 67. Rubens: detail from N.G.46, 1629/30

Table 7. (Actualisation) *STAMP*

This table represents the conclusion to the case study, outlining the key areas of its actualisation. *STAMP*, is effectively a physical embodiment of the intersection of the four categories: Autobiography; Heuristic; Art History; Psychodynamics (psychoanalytic theory) [see fig. 68, below].

It is a painting: 2016/20, of a drawing: 2016/18, of an X-ray print:1985 of a painting: 1629/30, an artist's practice- based response to the painting N.G 46. The emotional investment in the object is reflected through the extensive long-term (unpaid) practical engagement with the work. This included the backwards-forwards to the research centre to make the drawing from which *STAMP,* is then a retranscription in paint. The process of transference, is performed in different senses, through four stages:

1. In the identification of the image (N.G 46).
2. Then identification *with* the image of the child 'a return to sender' (Green,1996, 89).
3. In the process of the making of the drawing (from its N.G archive X-ray reference).
4. Then the subsequent process of the transference into a painting.

Again I find an echo in the art practice with Green, who suggests 'In certain cases, transference is a process of actualization' (2002, 89).



Fig. 68. *STAMP*, oil on canvas, 2016-2020

The X-ray process starkly reveals the lead white pigment, and damage, beneath the surface of the painting. I use lead white and lamp black (paint) to remake the drawing of the X-ray in paint, as they are colours Rubens used in N.G 46.[39] The work began as a reproduction in paint on canvas of the drawing of the X-ray

(plate Xxx44), made over a period of fifty-one site specific sessions (each noted on the sheet, some clearly visible in: fig. 63). Each session providing a retranscription onto the previous, each revision then subsequently transferred by the same method, to the painting, at another time in a different place.

This retranscription from drawing to painting, evolved into the revised version, which is *STAMP*, where both image and canvas were reshaped, conceived in relation to finding the 1963 Belgian stamp (fig. 71), which is reworked from the 1629 study made by Rubens for N.G 46 (see fig. 76). Finding the Belgian stamp and making a thumbnail sketch (fig. 71), I propose led to idea for *STAMP.* Through the action of drawing the stamp, I had placed the idea into an art-making context, later to inform/facilitate the reshaped painting *STAMP*, although at the time of making I was unaware of what it would mean later. This timeline/sequence is conveyed in the image making: fig. 69, is the X ray drawing; fig. 70, is early stage of the painting process (note the use of the whole of the X-ray); fig. 71, is the Belgian stamp; fig. 72, is the thumbnail sketch (*after* the Belgian stamp); fig. 73, is the final version of *STAMP* (note the cropped composition: the canvas has been cut down).



Fig. 69. Drawing Xxx44; Fig. 70. Painting, early stage; 71. Belgian stamp,1963; 72. Stamp drawing (thumbnail sketch); 73. *STAMP* (work in progress)

This has now been subject to further retranscription, through finding a more detailed reproduction to facilitate a direct replication template of the stamps' original perforation, to then transfer to the shape of the canvas, through laser cutting. The artwork is effectively a life-size stamp (life-size to the child in the painting) on canvas. It is a displacement in stages, through time, place and medium; returning to its original form: oil on canvas, which 'signifies a circular complementarity of both directions of time' (Eickhoff 2006, 1453): forwards – towards the future (1985 X-ray) and backwards – to the early stages of the painting process of Rubens (1629/30).

The competence of the (my) drawing of Xxx44, can be assessed (in part), through analysis/comparison with subsequent transference (into paint). This second transference then becomes the referent, to assess the

original, first transference, enabling reflection on an otherwise unknown source. Each work was deemed 'complete', when it contained the same affective content, that evoked the initial response (see: Auto-biographical, above). Green suggests:

> [t]he compulsion to repeat can be linked up with a paradoxical form of memory – I have called it *"amnesic memory". Something re-emerges in someone, beyond his memory, concerning something else which resembles it and yet is different* (2002, 103). (Italics in original).

With this in mind, I refer back to the Autobiographical, and Psychodynamics categories, (where I provide a context) for the possible references as to why I might identify with the image, how, and what psychological processes may be involved.

Other echoes that registered in the process of research, that also provide a context for *STAMP* include:

Aby Warburg writes, in an art historical sense, 'The inherited consciousness of maximalized impressions stamped on the mind (engram) passes them on...' (1929, in Gombrich, 1970, 249). What from a psychoanalytical theory perspective Modell describes as 'the imposition of an internal template on what is presented from without' (1990, 65). Other echoes in psychoanalytic texts that also provide a context for Stamp include: *Prägung,* with its English translation: imprinting, imprint, coining, stamping. Jacques Lacan introduces the term in relation to the Wolf-Man case:

> To borrow a term from the theory of instincts […], it is the *Prägung* – this term possesses resonances of *striking,* striking a coin- the *Prägung* of the original traumatic event[2] (1953-1954 [1988], 190).
>
> *Prägung*: Translated in ethnological works in English as 'imprinting'. Lorenz and others also employ the term '*Objektbindung*' (translated as 'object fixation') (1953-1954 [1988], 190n2).

Again, I find echoes in Green how an image might facilitate a return, through displacement:

> The repressed […] is outside-time, unusable, unchangeable, preserved intact, insensitive to the ravages of daily life; but on the other hand, it can feign signs of change owing to the need to disguise itself when it approaches the edges of consciousness. The stamp of the past has not faded at all with the passing of time (2002, 37).

This then can be carried into the process of art making, as described by Andrew Weller:

> Objectalising, Green says (personal communication) is the natural tendency to transform drive activity into an object. Functions thus become objects. The activity of painting or stamp collecting, for example, becomes more important than the work of art produced or the stamp collection itself (Weller: in Green1999, ix).

This then suggests a way to unite the first case study, through the metaphor of 'post':

1. Post, in its definition: of subsequent to: *after*, in the sense of the act of copying in art practice.
2. The letter and the postal service, and a '*return to sender*': projective identification in psychoanalytic theory.
3. Stamp, in relation to the postal service and the dual meaning of a stamp of the past, with historical stamps and psychoanalytic theory/trauma theory (the '*Prägung*', is a stamping, imprinting).

The 'stamp's' actualisation is performed through the *transference*, in both senses: of psychoanalytic theory (projective identification: *return to sender*) and in the actual process of creating the art object (described above). This is in effect objectalising (transforming drive activity into an object), through this *transference*: in the sense of the psychoanalytic theory of displacement, and, the process of creating the painting: *STAMP*.

Timeline in image: Titian (1518/19); Rubens (*after* Titian) [1628/29, Freedberg date]; Rubens, 1629/30; Rubens, 1629/30; Hollman Hunt (*after* Rubens) [1844]; and my artwork. I track the image at which point this research started (centre) to a completion in art practice. Again, a biphasic, backwards and forwards at the same time: backwards to the Titian copy, and, Titian original, and, forwards to Hollman Hunt, the Belgian stamp, and to my artwork: *STAMP*.

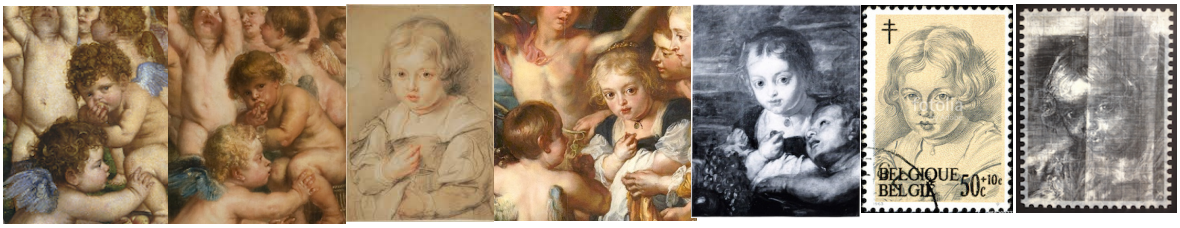


Fig.74. 1518/19; Fig.75. 1628/29 (Freedberg date); Fig.76. 1629; /30; Fig.77. 1629/30; Fig. 78. 1844; Fig.79. 1963; Fig. 80. 2016/20

Finally, to return to Green, on *afterwardsness*, I take as relational to art practice:

> It will be understood, then, that nothing obliges us to limit the idea of *Nachträglichkeit* to two scenes…..but it can link up different meanings which are connected less by a sequence than by a reticulate relation. The whole network allows one to locate the different elements which reverberate, answering each other at the heart of a tree-like structure that is independent of the categories governing the orders of time and space (2002, 35–6).
>
> [t]he German terms *Nachträglich* and *Nachträglichkeit* imply an original conception of time, not only of an action from the past towards the present but from the present towards the past, neither of which should be privileged (2002, 164).

Endnotes

1. Psychiatrist Arnold Modell suggests:

Freud's idea of *Nachträglichkeit,* a retranscription of memory, has received confirmation recently from a theory of memory proposed by Gerald Edelman (1987) that promises to revolutionise the neurosciences (1990, 18).

2. Works by Sigmund Freud, from: *The standard edition of the complete psychological works of Sigmund Freud.* Translated from the German under the general editorship of James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson. London: Hogarth Press and the Institute of Psycho-Analysis.1953-1974.

3. Peter Rudnytsky, in: *Reading Psychoanalysis: Freud, Rank, Ferenczi, Groddeck*, disagrees with this view, stating:

[to] say, as Thomä does, that 'the primary difference between *nachtragen* and defer consists in the fact that they express exactly opposite relations to time' (quoted in Modell 1990, 153n2), is simply incorrect. The noun *Nachtrag* means 'supplement' or 'appendix,' and the literal definition of the verb *nachtragen* is 'to carry after' or 'append' (2002, 277).

4. For an example of - feeling the effect before knowing the cause - counter transference in the cultural realm: 'I realized I had become caught up in a transferential relationship with a fictional character', in: Laurie Jo Wright, "Unravelling Countertransference." (1996 [1995], 465).

5. Although from the limited retrospective viewpoint of the exhibition documentation, the *mise-en-scene*; internal logic may not always be apparent. For image reference see Sheffield Hallam University Research Archive: "Kivland, Sharon (2009). *Afterwards*. [Show/Exhibition]." http://shura.shu.ac.uk/5478/.

6. Mead Gallery Exhibitions. 2009. Sharon Kivland: *Afterwards*.
https://warwick.ac.uk/services/art/meadgallery/2009exhibitions/

7. *The Sight of Death, An Experiment in Art Writing*, T. J Clark (2006), is in part an exception, from an art writer's perspective. This will be developed in case study 2.

8. Gap, as exemplified by art critic/writer John Berger describing the gap that exists between the observer (Zola) and the observed (the miners), in the novel Germinal; Germinal, BBC Open University, 18-07-1973.

9. Retranscription in time and place: since 4.4.17, N.G 46 has been relocated downstairs, to Gallery B, level 0 (the level of the Research centre), until 16.7.17, as stated on banner above entrance. Now extended to 4.8.17, as stated on N.G website. Future displacement: it is due to go out on loan for the: 'Charles I: King and Collector,' The Royal Academy (26.1.18 - 15.4.18), to be reunited with the other artworks in a recreation of the King's collection.

10. An 'Afterwards' titled walkthrough has already been done, although context and content are completely different/bare no relation. See Mirna Bamieh 2016: "walk-through 'Afterwardsness' exhibition by Mirna Bamieh." https://youtu.be/HHejTgAEX2o.

11. On the 8.8.16, I visit David Creece's council offices at Victoria Embankment Gardens, who very directly deals with my inquiry: 'Who are you, what do you want?' I explain my plans, he is 'happy to accommodate your request.'

12. Examples of re-transcription, in a physical/material/spatial sense.

13. The site of the creation of the work becomes important, informing the work, including models featured in the work being the children of his host: Gerbier. This is then communicated through the work, in the play of recognition: the children being known to Charles 1st. Therefore revisiting the site of the works creation

informs the research, echoing the movements of the works participants.

14. The Retro bar found through the site visit, is also selected in relation to a play on words with the concept *Nachträglichkeit*, with its reference to retroactivity and after- effect.

15. Aby Warburg: Letter in reply to his psychiatrist Dr Ludwig Binswanger: 12.7.1928, 'My work is nearly complete. *Ca.* 900 reproductions are already arranged on the tables: the question of presentation is for the most part likewise resolved' (Michaud 2004, 246).

16. MA Drawing, UAL Wimbledon, 2013. Exhibition: National Gallery Drawing Room, Sainsbury Wing, March 28, 2014. See for documentation poster for reference: https://www.behance.net/gallery/20237021/Just-For-The-Day.

17. My father was a zookeeper. Photograph taken at Windsor Safari Park, at the living accomodation onsite for staff.

18. 'A current feeling may provide the bridge by which one can move from a current situation to an earlier one involving the same feeling' (Watkins & Watkins 1997, 120).

19. Roland Barthes notion of 'punctum' is also relevant here. *Camera Lucida: Reflections on Photography* (1982, 26).

20. The adult is affected by events that at the time the child was unable to comprehend, as described by Freud in the case of Emma:

> Here we have the case of a memory arousing an affect which it did not arouse as an experience, because in the meantime the change [brought about] in puberty had made possible a different understanding of what was remembered. [...]
> We invariably find that a memory is repressed which has only become a trauma by *deferred action* (1895, 356).

21. The psychiatrist's report provides an autobiographical example of the biphasic *Nachträglichkeit*, as described by Green: 'not only of an action from the past towards the present but from the present towards the past, neither of which should be privileged' (2002, 164).

22. The lyrics to *Fell On Black Days* (1994): 'Whatsoever I feared has come to light…whatsoever I fought off, became my life'. These lyrics provide a link to D.W Winnicott's 'Fear of Breakdown' (1974, 176) 'I contend that clinical fear of breakdown is *the fear of a breakdown that has already been experienced...*(also 1974, 179) 'This past and future thing then becomes a matter of the here and now, and becomes experienced by the patient for the first time.' There is another echo here: Winnicott's patient committed suicide. Chris Cornell also took his own life, in May 2017. This is also alluded to in case study 3.

23. Other examples of a self-reflexive methodology, employed as an instrument for research: see Freud's self-analysis in his Letters to Fliess: see: J.M. Masson,1985, *The complete letters of Sigmund Freud to Wilhelm Fliess, 1887-1904*. Also in the texts Freud's *The Interpretation of Dreams* (1900); *The Psychopathology of Everyday Life* (1901).

24. 'Raphael was commissioned by Pope Leo X to paint ten cartoons (three are lost)...completed by 1516. In 1620, they were discovered by Rubens in a drawer in Arras, and purchased by Sir Charles Crane for Prince Charles (later Charles I).' Wagstaff (1992, 2). http://www.vam.ac.uk/content/journals/conservation-journal/issue-05/the-raphael-cartoons-for-the-vatican-tapestries-conservation-treatments-past-and-proposed/.

25. Rubens was already painting for Prince Charles, and discussing the ceiling commission of The Banqueting Hall, Whitehall, as early as 1621 (Shearman 1972, p.147), where the Cartoons were stored 'in Deal Boxes in the Banquetting-House at Whitehall, some of them being in four, and others in five pieces' (Shearman 1972, 147n81).

Also, the first of the Mortlake tapestries made from the Cartoons was underway by 1629 (Shearman, 1972, 147), so he (Rubens), may have not had to reverse the figure, but may even have seen the Mortlake tapestry (the reversed Cartoon), when in England in 1629/30.

26. For a more detailed account see: Malcolm Quinn, 2010. Insight and rigour: a Freudo-Lacanian approach. In *The Routledge Companion to Research in the Arts*, 240-258.

27. The last written record of an order of panels and arrangement of images, established by himself, dates from 19 October 1929. Warburg passed away ten days later, on 29 October 1929. Sometime after this date 63 numbered – since the calligraphy of the numbers varies and differs from the existing series, possibly including minor posthumous changes – and an unknown number of unnumbered panels were photographed of an Atlas clearly incomplete. From: The Mnemosyne Atlas, October 1929 (n.d.). Accessed: April 8, 2021. https://warburg.sas.ac.uk/library-collections/warburg-institute-archive/online-bilderatlas-mnemosyne/mnemosyne-atlas-october.

28. A (humourous) associative link appears in relation to Kippenberger and Warburg, in relation to the Hopi: in an interview with Daniel Baumann, Kippenberger states when asked about the inheritance from his mother's death:

Where did the money go?

I also had a leather workshop - Kombinat Leder Berlin West – with seven employees doing Hopi embroidery….but the girls just did yoga instead of working….

Who designed the collection? Was it out - and - out style – less?

Absolutely style – less apart from the Hopi embroidery (Baumann 2006, 61).

29. See: Michael P. Steinberg. 1995. "Aby Warburg's Kreuzlingen Lecture: A Reading." In WARBURG A. & STEINBERG M. (Authors), *Images from the Region of the Pueblo Indians of North America* (59-114). Ithaca; London: Cornell University Press. Retrieved April 12, 2021, from http://www.jstor.org/stable/10.7591/j.ctt1g69xgc.6

30. Biographical note for Martin Kippenberger: 'Undergoes therapy at *Release*, a farmhouse in Otterndorf near Bremen and is discharged as cured in 1971.' (Eva Meyer Hermann & Susanne Neuburger, eds. *Nach Kippenberger*. 2003, 31).

31. Now *former* Warburg Institute Director: David A. Freedberg. Announced: Feb. 2017. Warburg Institute: https://warburg.sas.ac.uk/whats-on/news/director-stand-down

32. For more information as to the events surrounding the Gerbier Family Portrait see: www.nga.gov/content/ngaweb/Collection/art-object-page.52457.html#overview.

33. Subsequently Rubens named his next child, from his second marriage on returning from London in1630, Clara Johanna b.1632. She is portrayed in: *Portrait of Helena Fourment, Wife of the Artist, and Two of her Children, Clara Joanna and Frans*. 1636 (see below).



Portrait of Helena Fourment, Wife of the Artist, and Two of her Children, Clara Joanna and Frans. 1636.

34. Art historian Jeremy Wood (personal correspondence, 19.4.2017) refutes any suggestion of a lost print by Cort, although Cort *did* engrave another section of the Brescia plafond, and, other works by Titian (see: Held. 2008. "Rubens and Titian"); still favouring Van Dyck as the author of the *Brescia* drawing, after Titian (and workshop). Although Wood does agree that Rubens knew of the work, which can accommodate my causality, but his timing seems out (see endnote 35). Angela Roche, Print Room Supervisor, The British Museum (personal communication 13.1.16) 'it seems most likely, as Tietze-Conrat suggests, that Rubens saw a preparatory drawing from Titian's studio for the composition.' Also, for more on British Museum providence see: Britisnh Museum https://www.britishmuseum.org/collection/object/P_1897-0410-12

35. Jeremy Wood, personal correspondence (19.4. 2017):

It's quite surprising that the British Museum drawing is the only record to survive of Titian's lost painting (there is no engraving by Cort of this particular section of the ceiling), though this doesn't rule out the possibility that others were made in the sixteenth century and that Rubens, or Van Dyck saw – and copied – one of them. In fact, that must be the only explanation of how the copy drawing was made. Even if Rubens didn't see a copy of this particular Titian composition, when in Italy between 1600 and 1608, it's quite possible that Van Dyck (assuming the drawing is by Van Dyck) showed his copy to Rubens after returning to Antwerp from Italy in 1627. The chronology would therefore be that Van Dyck comes back to Antwerp in 1627 with a collection of paintings by Titian and... of copies... He shows these to Rubens and the composition of the *Allegory of Brescia* is fresh in his mind before going off on his travels to Madrid in 1628-29 and London in 1629-30, where...he paints the National Gallery Allegory.

This response puts into question another point from: *Rubens: Copies and Adaptations from Renaissance and later artists. Italian artists. II, Titian and North Italian art*, by Jeremy Wood:

Earlier in his career, Rubens may well have cast his mind back to the *Allegory of Brescia* [drawing after Titian] when designing the *Disembarkation at Marseilles* for the Medici Cycle, […]in 1622. Although the *Disembarkation* painting was not a ceiling painting, its height means that the spectator had to look up at it, and the composition had to contain several levels of figures. […]
Although Venetian art provides many models for this kind of composition, the pivotal position of Brescia and Maria dé Medici in each work suggests a close visual link (2010, Vol.1, 203).

Wood states Rubens knew of the work in 1622, through its visual influence in his earlier work, yet above he explains it as possibly 1627.

36. For an idea of Balthazar Gerbier's treatment of his family Ed Voves, in: *Old Master Insights - Rubens,*

Rembrandt and Sir Kenneth Clark, suggests,

[t]he Thirty Years War raged on until 1648.
The Gerbier family was among the casualties of this terrible conflict. Rubens painted this family portrait to thank Balthasar Gerbier for his hospitality. Gerbier, a French Huguenot who was the art agent for Charles I, as well as a diplomat, should have followed Rubens' example as a peacemaker.
Instead, Sir Balthazar Gerbier followed a second, clandestine career in keeping with the murderous politics of the time. He was a double-agent, betraying fellow Protestants in Belgium to the Spanish. He then jumped ship and joined the Dutch, convincing them to let him lead a gold-hunting expedition to South America. He dragged his long-suffering wife and family to the coast of Guiana, where the troops promptly mutinied. One of his daughters was killed in the rioting. Gerbier also betrayed King Charles I during the English Civil War and then had the temerity to ask for his position back when Charles II was restored to the throne in 1660. Gerbier was curtly dismissed by Charles II, and died in disgrace a few years later.
Elizabeth Gerbier, the young girl with the soulful eyes painted by Rubens, converted to Roman Catholicism and joined a convent of nuns. This act may have been motivated by disgust at her father's duplicity or by a spiritual yearning to escape the horrors of the time (Voves 2014).

37. Colour image in: Jeremy Wood, 2010, *Rubens: Copies and Adaptations from Renaissance and Later Artists: Titian and North Italian Artist. Corpus Rubenianum.* Vol. I; pl. 7 (No.114).

Black and white image in: Jeremy Wood, 2010. *Rubens. Copies and Adaptations from Renaissance and Later Artists. Italian Artists*, *II. Titian and North Italian Artists*. *Corpus Rubenianum*. Vol II; fig. 41 (No.114).

38. On seeing me working at the N.G Research centre, Gregory Martin introduces himself, 'I catalogued the work for the N.G.' I ask him for an email address, and through correspondence about my ideas, he suggests a reference: Jeremy Wood; I find an email for Wood and engage in correspondence for a possible verification of my research (see above endnotes: 34, 35).

39. Ashok Roy. 1999. "Rubens's 'Peace and War.'" *National Gallery Technical Bulletin*, Vol 20, 89–95.

Contents (58).

Introduction (59).
Brief Outline Of The Concept Of *Nachträglichkeit* [2] (63).
Practice Survey: Return To Windsor (65).
Table 1, Autobiographical (66).
Table 2, Heuristic (71).
Table 3, Contextual References (76).
Table 4, Art History (80).
Table 5, Psychodynamics [Psychoanalytic Theory] (86).
Table 6, Research Kit (93).
Table 7, Actualisation (95).

Endnotes (114).

Introduction

In *Reflections on the aesthetic experience: psychoanalysis and the uncanny*, psychoanalyst/writer Gregorio Kohon states 'I will not attempt to unravel the creative process, the privileged realm of the artist' (2016, 2). Jacques Lacan appears to echo this: 'I have done no more than touch on this, in view of my embarrassment where art – an element in which Freud did not bathe without mishap – is concerned' ([1973]1977, 2004, ix). That other realms cannot 'attempt to unravel the creative process,' precisely because of this 'privileged realm' of the artist, does not explain why artists do not try to illuminate the creative process more, if not with a complete exposition, at least with a more rigorous approach, to allow for other realms to engage. This I intend to approach through employing the psychoanalytical concept of *Afterwardsness*.

Artists On Art

In her essay 'Why Does Fred Sandback's Work Make Me Cry?' (2006), Andrea Fraser explores the psychological and emotional aspects of her relation with art and museums through questioning her affective response to Fred Sandback's work. If thought about in a different way, what Fraser might be asking is: As artists, why do we identify with another artist's work? (What processes are at work?). This is a 'given', i.e., accepted without question, but it remains an area where work can be done: on what level are we communicating and why. Given this context, my research could be defined as work on behalf of other artists.

The difficulty for writers *and* artists in doing this may be summed up by Miguel Tamen, who suggests that 'by art-talking you often try to express something you can't quite tell yourself apart from, something as contiguous to you as your own feet' (2012, §1610). It may be more useful to re-frame what Tamen is saying as a question: How do you reflect upon 'something as contiguous to you as your own feet'?

Fraser provides a way to think about this: 'One can only effectively engage anything in one's own participation in those structures, any relationships any conditions, through one's own participation, otherwise it's just about pointing fingers' (2016). Fraser does this in a way in relation to her own work, when in 2012, she re-reads 'Why Does Fred Sandback's Work Make Me Cry?' to an audience at the Modern Art Museum of Fort Worth, to 'see what would happen in the reading as I encountered this essay again' (2012). (I remind you here of the remaking strategy employed in the previous case study). Fraser, first, with this 2006 text, and second, with the subsequent revisiting of the text in 2012, provides:

1. An important point of reference for my field of enquiry.
2. A model of practice, in how to reflect on an artistic practice for this case study.

In this case study, I use an early childhood drawing as a way to reflect upon possible psychic causality in artistic practice, by mapping the associative responses (echoes) generated from revisiting the drawing, through the following categorical structure: Autobiography, Heuristics, Art History, Psychodynamics (psychoanalytic theory). In this way, art practice functions like an analytical tool through mapping where its associations take me, providing a (second) case study of artistic practice in relation to the concept: *Afterwardsness*.

The research is not about *me*, as such, but an artist, as process, laid out. This process is excessive and contingent, working to its own logic. This logic is demonstrated when Fraser asks the question 'Why Does Fred Sandback's Work Make Me Cry?' By this I mean that something caused Fraser to cry, but nothing Sandback did caused her to cry. Rather it was an external object made by another artist, that somehow 'refers' to her and prompts her to cry (which she in turn encounters by remaking), so this brings about a rupture in the usual relation of knowledge and truth. This suggests the cause is unconscious – establishing the psycho-social and temporal relation between her crying and the cause of it. The question and the nature of the response reflects how the research operates and the way in which knowledge is produced (in this case in a very excessive way), comparable with the relation between knowledge and truth, and how it is produced in psychoanalysis.[1]



Fig.1. Detail: *A Landscape with a Calm*. Nicholas Poussin, c.1651

I begin by returning to Kohon's point of the 'privileged realm of the artist', finding in the work of writer and art historian T. J. Clark a very graphic example (fig. 1) to illustrate Kohon's assertion. In *The Sight of Death, An Experiment in Art Writing,* Clark comments on Poussin's painting *Landscape with a Calm*:

> I notice something I haven't registered before in *Calm:* an inconsistency in the reflections of the herd across the lake. […] the hulking bull silhouetted against the bank […] is not reflected in the water. What is reflected instead is the low hillside behind him. […] Poussin has traced in […] the bull's hindquarters - as if the animal were hidden behind the hill. As I understand it Poussin must have been aware of the optical glitch even as he created it – keenly aware, since the whole sequence of beasts' reflections had been a thought - experiment in just such matters of near and far, visibility and parallax, and so on. What I don't understand is the frame of mind in which the glitch was accepted (2006, 157–58).

He suggests that 'Maybe by this time [...] Poussin had lost the thread of strict visual correctness. He saw that it did not matter if it *was* lost just once.' He then continues: 'What I do not think is happening here is form of deliberate lapsing or parapraxis. This isn't Poussin giving us a wink or a nudge – "acknowledging the artifice," etc.' And finally, he writes: 'The incident with the bull […] is not "acknowledgement" so much as momentary inattention' (2006, 158).

Clark does not seem to accept what might be the first response of an artist (more specifically, a painter): what Poussin has done is a deliberate/playful act. This is justified if only by the amount of time it would take for the painting process: for Poussin to render the reflection to that level of finish, in the *language* of painting, would provide ample time to reflect on his 'momentary inattention'. Later, I find an ally in relation to my view of a 'deliberate/playful act', in Tony Green, at one time 'a young would-be painter' (2009, xviii), who writes in *Poussin's Humour*:

> The essays bring to light a slightly different Poussin: the one whose pictorial humour, his wit, has been overlooked... (2009, 153).

Then, describing the painting practice of Poussin, crucially, goes on to suggest

> That [...] is one of Poussin's tropes, testing the judgement and observation of a reader... (2009, 153).

This later reference would fit my *artist's* (painter's) response, providing a way to understand what Clark describes as 'the frame of mind in which the glitch was accepted' (2006, 157–58).

A reference to illuminate Clark's 'frame of mind' (2006, 158), in relation to a transgression/absence reflected in a picture, may be found later in his book, when after taking a Poussin painting home in postcard reproduction, an association then signals an absence in Clark, in two forms. First an association to his dead mother's face in the picture, then leading to a second scene from his past, when his mother 'who had just returned from an ordinary absence...and had been told as she came in that that once again I had disappointed her (I forget the transgression)' (2006, 202). He then continues: 'And she looked at me with the face I dreaded [...] and she had set herself in reply, behind a barrier that no "making up" would ever dismantle' (2006, 202).

Another example of an artist employing absence as a strategy in his painting practice, is Martin Kippenberger, and his work *'I hate you'* (or *Untitled*) [Fig.2], where he appropriates a Matt Groening *Life in Hell* cartoon, showing the twins Akbar and Jeff in dialogue. Kippenberger's painting shows the first fifteen panels, with one character repeatedly saying fifteen times 'I hate you.' The sixteenth panel of the comic is not presented; the grid's missing panel should show the second character responding: 'I love you.'

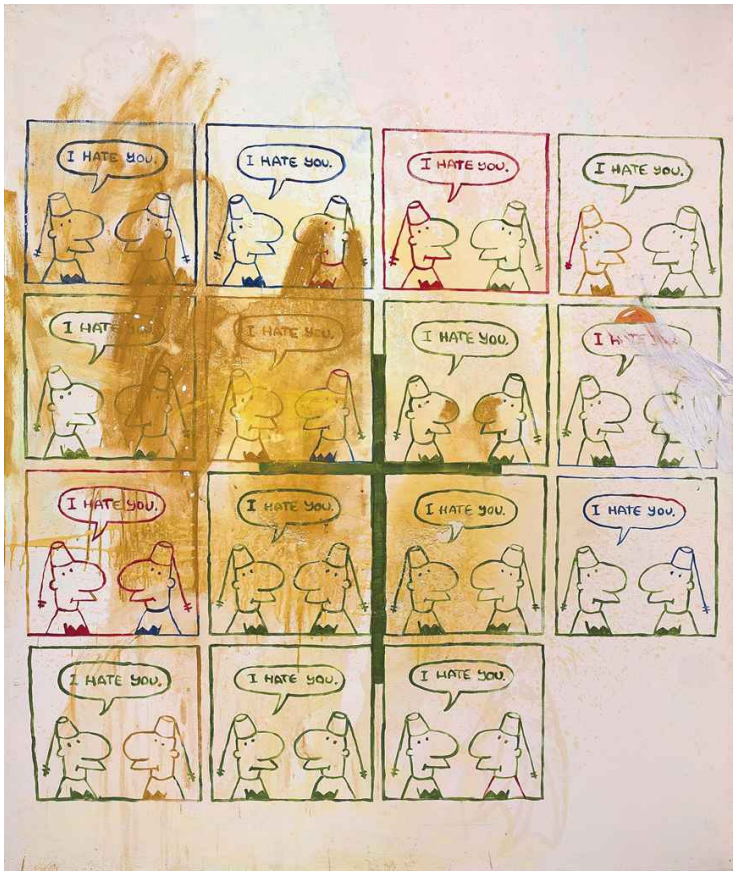


Fig.2. Martin Kippenberger, *I hate you* (or, *Untitled*). 1990

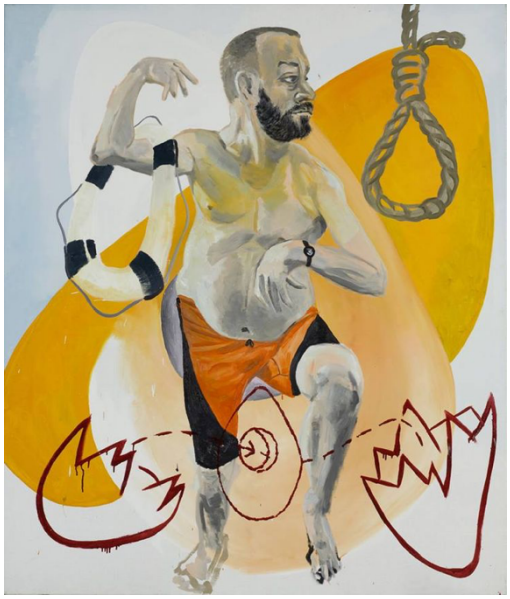
This appropriation/retranscription, in missing a panel, appears more telling in relation to the artists 'frame of mind' if thought about in the context I briefly sketch out here:

1. Manfred Hermes, in *Nach Kippenberger*, writes that: 'This distorted Pop Art look draws attention towards the narcissitic mirror of self-hate' (2003, 129).
2. Andrea Fraser, speculating on Kippenberger's 'self-loathing' in relation to his drunken, impromptu dinner speech that she performed as *Art Must Hang* (2001), states: 'it may be that misogyny, homophobia, and xenophobia were attributes of a certain position in the German art world and society that Kippenberger consciously took up and performed. It may also be that he was, in fact, misogynistic, homophobic, and xenophobic on some level. Maybe he knew that he was and maybe some of the self-loathing in his work sprang from such recognition' (2003b).
3. Elfie Semotan (Kippenberger's widow) revealed that 'I was asked if Martin […] had a death wish. I don't think he did. Almost all artists who have destroyed themselves have lived as intensively as possible' (In: von Perfall 2013, 146-7).

These elements observed in Kippenberger's life and work: the repetition of 'I hate you.' (and the omission of 'I love you.'), Manfred Hermes drawing attention to the 'self-hate', Andrea Fraser recognising 'self-loathing',

and Elfie Semotan identifying him with artists who have 'destroyed themselves', are further elaborated/repeated in a self-portrait (fig. 3a) made two years after *I hate you* (1990), where Kippenberger appears to project his state of mind onto a photograph (fig. 3). The resulting painting graphically combines the elements of a split between life and death.[2]





Figs. 3, 3a. Martin Kippenberger: Photo. *Untitled* (from the series: *Hand Painted Pictures*), 1992

These elements: the splitting, love and hate, life and death, and repetition, made manifest in the life and work of Kippenberger, find echoes in Freud's *Beyond the Pleasure Principle* (1920), a text that Maria Walsh describes as 'being of interest to artists due to its concern with the dynamic of repetition, a dynamic which speaks to the tension inherent in creativity between form and its disarticulation' (2013, 94). Walsh's observation on Freud's text might be a literal description of the works by Kippenberger I have cited. Freud describes *Beyond the Pleasure Principle* as a text where he 'attempted to connect the polarity of love and hatred with a hypothetical opposition between instincts of life and death' (1921, 102n1). Of further interest here, in a text itself concerned with repetition, Freud performs this literally in the writing, repeatedly returning to rework it over the years; this evolution is played out in the footnotes, in a literal demonstration of *Nachträglichkeit*. Modell (1990) provides another possible revision/retranscription, in relation to this text, in light of more contemporary research in neurobiology, that at the same time, confirms the importance of Freud's concept of *Nachträglichkeit.*

A Brief Outline Of The Concept Of *Nachträglichkeit* (2)

This quotation from Modell (1990) in relation to Freud's death instinct, repetition, and *Nachträglichkeit,* is rather long but grounds my thinking in relation to: categories, transference, and the identification with an artwork:

> Freud's theory of the repetition compulsion required the postulation of a natural force that transcended the evident desire of all sentient beings to seek pleasure and to avoid pain. Freud believed that the death instinct was such a force. But contemporary biology offers no evidence that would support Freud's theorizing. Freud was not incorrect, however, in judging repetition to be a fundamental biological phenomenon. […].
>
> An alternative psychobiological explanation of the repetition compulsion has recently been proposed by Gerald Edelman (1987). […] in his book *Neural Darwinism*, he revolutionizes the theory of memory by proposing that memory does not consist of a permanent record in the brain that is isomorphic with past experience, but rather that memory is a dynamic reconstruction that is context – bound and established by means of categories. This description of memory is fully consistent with and provides a neurobiological backing for Freud's concept of *Nachträglichkeit*. Edelman's new theory of memory, perception, and cognition offers an alternative explanation for the repetition of that which is painful inasmuch as the refinding of perceptual categories transcends the seeking of pleasure. In this theory, the motoric system plays a vital part in perception, from which it can be inferred that the repetitive affects of transference function similarly to categorical memories. Transference affects are motoric in that they actively scan the human environment in order to refind an affective category (1990, 60).

This suggests a way to explain (through analogy) how and why we might identify with, and appropriate particular art works, through a process of active scanning, refinding unresolved affective categories. These affective categories, through associations, can then become traumatic, as described by Green:

> Associative psychic activity is a means of binding the quota affect, dividing it up into small quantities attached to an assembly of interconnected representations. However, the work of fragmentation has its failures: a trifling impression of no pathogenic value can afterwards become traumatic (1996, 175).

This is echoed in Modell's definition of *Nachträglichkeit:*

> *Nachträglichkeit* refers to traumatic or unassimilated memories that are later revised – a view that is fully consistent with the 'working through' in the transference of the memory of an experience that had been traumatic, incomplete, or unassimilated (1990, 60).

I propose that the act of repetition/wanting to return may be seen as the acknowledgement of, and also, at the same time the identification of, an unresolved affective category, an act 'which signals without signifying' (Green 2002, 90).

Backwards And Forwards

In what follows I describe prospective and retrospective events that provide a context to case study 2: the return to the childhood drawing I made *circa* 1974 (fig. 4). The site-specific event (to include a table presentation) and its subsequent documentation will serve as an apparatus for an engagement with the research, demonstrating the cyclical movements relating to *Afterwardsness,* acted out/materialised, in the visual field.[3]



Fig. 4. *Duck*, felt tip, pencil, on paper, c.1974

(Prospective) Practice Survey: Site Specific

This is to establish a context, through time and place: then Windsor Safari Park, now Legoland. This is designed to enact the research, by *re-visiting:* physically embodying the research process.[4] The site and name represent examples of re-transcription, due to development in a physical sense: the site; and the literal sense: the place name.



Fig. 5. Legoland gates, 2017



Fig. 6. Windsor Safari Park gates, c. 1974

On starting the research, I find a visual echo in the site gateways (figs. 5, 6). The gateway marks the entrance to Legoland Windsor (themed around the Lego toy system), which opened in 1996 on the site of the former Windsor Safari Park (closed in 1992). Windsor Safari Park was a family attraction built on St Leonards Hill on the outskirts of Windsor in Berkshire, England. The Park included aviaries, a dolphinarium, theme park rides, and drive-through animal enclosures featuring lions, tigers, bears, cheetahs, and baboons. The only attraction that remains from the Safari Park days is the funicular railway (fig. 7). A funicular railway employs a pair of vehicles which are permanently attached to the opposite ends of a cable in such a way as to counterbalance each other and move synchronously: while one vehicle is ascending, the other one is descending the track.



Fig. 7. Hill train, Windsor

This mechanism/movement echoes psychoanalyst Dana Birksted-Breen's words in 'Time and the *après-coup*' (note Birksted-Breen here is using the French term *après-coup* to stress the French psychoanalytic conception of the concept of *Nachträglichkeit*):

> One movement cannot be separated from the other because retroactive resignification *is* developmental progression [...] The forward movement necessitates a backward movement at the same time…..
> The ability to symbolize and for self-reflection necessitates a relationship to time which can allow for the double movement forward and backward in time (2003, 1509).

The Hill train may, in relation to Birksted-Breen's remark above, be seen as a physical embodiment of the biphasic action of the concept of *Nachträglichkeit*.

Table 1. Category: Autobiographical

This category describes the research origins, including echoes of association in image, clinical correspondence, artwork, psychoanalytic theory, and 'tunes that we hum to ourselves' (in relation to Freud's 'chance and symptomatic actions' (Freud 1917, 61). Gregorio Kohon suggests:

> Comparable to the analytic situation of transference or the daily occurrence of dreams, the experience of the aesthetic (whether for the writer/artist or the reader spectator) will always be autobiographical (2016, 4).

I begin by sketching out events from which the research sprang: a drawing of *Donald Duck*, as *Dick Whittington*, made from the illustration in *Walt Disney's Giant Book of Fairy Tales,* circa 1974. The drawing was made on site at Windsor Safari Park (staff accommodation, fig. 8) which I discarded at the time, and was subsequently returned to me (many years later).



Fig. 8. Photocopy of photo: Windsor safari park c.1974

Appropriation And Retranscription

It is a drawing I made when around 6 or 7 years old (fig. 9); 'a tiny chap', states the inscription (fig.10), written by my grandmother (Marie Edmonds). She writes I made the drawing 'specially for her', and 'free hand', although I recall events differently: I made the drawing, partly traced I thought (although very loosely, it appears), then screwed it up and threw it away. She retrieved it from the bin and put it in a frame. On the small note she included inside the frame, she wrote: 'I would never part with it'; she never did, only doing so after she died, when it was subsequently returned to me (see fig. 10).



Fig. 9. Duck drawing out of frame.

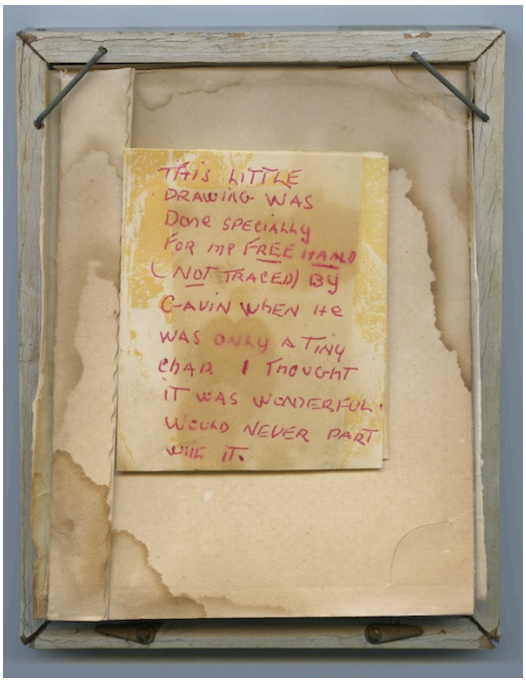


Fig. 10. Message contained in frame

The idea of disappearance and return is observed in an autobiographical example recounted by Freud in *Beyond the Pleasure Principle* (1920) in relation to trauma and repetition, where the behaviour of his grandson in relation to the 'trauma' of his mother's disappearance and return, he coined the '*Fort-Da'* game ('*Gone and There*'). I use psychiatrist Arnold Modell's reading of the events here, as he includes two points of interest: symbolic action, and *Nachträglichkeit* in his analysis of the game:

> [a] child who, by means of a mimetic act, masters the pain of his mother's departure by throwing and retrieving a spool over the side of his cot. This child's game illustrates the view that the repetition compulsion is not a passively endured death instinct but represents a form of symbolic *action*. The child succeeds in mastering the trauma of his mother's departure by a symbolic repetition, a game that creates the illusion of a separate reality in which the trauma of the 'real' or ordinary world is removed into the internal world (1990, 62).

Modell, importantly, also goes on to point out that 'in this focus on the inevitability of repetition in linear time, Freud apparently forgot, or put aside his earlier ideas concerning *Nachträglichkeit*' (1990, 62). By this I understand him to mean in relation to the biphasic action of trauma as described by Freud in the case of Emma (Freud, 1895).[5] Bessel van der Kolk's research also (indirectly) questions the premise for the game: 'Freud thought that the aim of repetition was to gain mastery, but clinical experience has shown that this rarely happens; instead, repetition causes further suffering' (1989, 2).

Birksted-Breen finds another way to look at the child's game: 'Boris suggests that in the *fort-da* game the spool might represent not the mother but the child itself, "who felt flung away and needed to be regathered and restored"' (2003, 1504n3). In Birksted-Breen's reference I find an echo in van der Kolk, describing the developmental effects of childhood trauma, in relation to subsequent imprinting, on the child's self-image:

'[y]ou get a concept of yourself as basically a defective person, and damaged goods' (2015a). In this sense, the *child* is to be thrown away: rubbish to be discarded. Freud alludes to this later in the text, saying: 'But still another interpretation may be attempted. Throwing away the object so that it was "gone" might satisfy an impulse of the child's, which was suppressed in his actual life' (1920, 17).

If thought about in relation to André Green's reading of the situation: 'the game as repetition, as a symbolisation of what is happening on another stage' (2003, 78), this provides another way of reading events, both of the *act* of discarding the drawing, and the subject that is appropriated *in* the drawing.

Tunes that we hum to ourselves

To provide the following association with a context (see also Heuristic, below), Freud includes (as mentioned earlier) 'tunes that we hum to ourselves', in the category of chance and symptomatic actions, suggesting that:

> [a]ll these phenomena have a sense and can be interpreted in the same way as parapraxes, that they are small indications of more important mental processes and are fully valid psychical acts (1917, 61).

The 'tune' I include here as material generated through research, in relation to the discarding of the drawing and the child's state of mind is by the band Queens of the Stone Age: *Go (With the Flow),* with the opening lyric 'She said "I'll throw myself away. They're just photos after all"' (2002).

Other autobiographical echoes/associations (of a more serious nature and less so) found in the research process that provide a context for the duck drawing, include the work of child psychiatrist John Bowlby, who began to mine ethology and Konrad Lorenz's work on imprinting (partly based on the behaviour of young ducks) in the development of his theory of attachment-based psychotherapy.[6] The echo here is not only the duck, but also of imprinting and trauma, in relation to van der Kolk (below) and to Lacan (also see case study 1):

> To borrow a term from the theory of instincts […], it is the *Prägung* – this term possesses resonances of *striking*, striking a coin- the *Prägung* of the original traumatic event[2] (1953–4 [1988], 190).

> *Prägung*: Translated in ethnological works in English as 'imprinting'. Lorenz and others also employ the term '*Objektbindung*' (translated as 'object fixation') (1953–4 [1988], 190n2).

Returning to John Bowlby, I now refer to his site of attachment-based psychotherapy: The Bowlby Centre, Islington, London (fig. 11), where I had been undergoing twice-weekly psychotherapy since 1.5.17. through The Blues Project, for people who would not otherwise have access to psychotherapy because they are on benefits or a low wage (The Bowlby Centre, n.d.).



Fig. 11, The Bowlby Centre (with Sickert's studio in the background)

On 7.02.18 (session 69), Errol McCarthy, an attachment-based psychotherapist at The Bowlby Centre, provides me with a diagnosis of Post Traumatic Stress Disorder (PTSD), relating to childhood events. I am now fifty-years old. All past events are now reinterpreted in relation to the present. This is *afterwardsness* in autobiography (in both hermeneutic and deterministic senses: retroactivity and after effect). To give the reader a context for what this might mean, I refer to PTSD researcher Dr Bessel van der Kolk:

> Trauma is not a story about something that happened long ago: the emotions and physical sensations, the imprints (including images) of trauma on the mind and brain, continue to be experienced in the present, not as memories but as disruptive physical and emotional reactions (2014).



Fig.12. Mural, 2018, view from The Bowlby Centre entrance, on exiting




Fig. 13, 1 Highbury Place (with plaque circled). Fig.14, Sickert with *The Raising of Lazarus*,1929, oil on wallpaper

The Bowlby Centre, 1 Highbury Crescent, is on the corner adjoining Highbury Place. At 1 Highbury Place (see fig. 11) a wall plaque acknowledges the site of Walter Sickert's painting school and studio (1927-1934) [fig.13]. In 1929, after witnessing a life-size lay figure (a jointed model of the human body used by artists) being delivered to this studio, he recorded the event in paint (reinterpreting it as the raising of Lazarus) directly on the wallpaper of his studio wall 'before it faded in his mind'[7] (fig.14). This earlier (1929) 'wall' work, is preceded in a way by the later wall work (2018), painted directly onto the wall opposite the Bowlby Centre entrance (fig. 12). Note, the figure has fallen over and has shattered into pieces. As Sickert's earlier work relates to the story of Lazarus, whom Jesus restored to life, my (artist's) associative response links the two wall paintings (scenes) made in close proximity, in a biphasic way, in relation to what is depicted, and the time of their making. A backwards (to the 1929) and forwards (2018) at the same time, to create a new reading of the scenes. The later one giving a new meaning (*Nachträglich*) to the earlier one (through the site-specific associative context).

Table 2. Category: Heuristic

Heuristic, defined here as: enabling a person to discover or learn something for themselves, from Greek *heuriskein 'find'*.

This category reflects my approach to research: a case study, that is (made up from) a montage of trans-disciplinary research methods. These methods include: site specific engagement, drawing, painting, photography, diary, reading, writing, all employed in/through a self-reflexive agency.

An example of a self-reflexive agency in relation to 'tunes that we hum to ourselves' may be seen in an autobiographical anecdote by Freud, in Laurel Braitman's article on Freud's relationship with his pets:

> Freud's good friend Marie Bonaparte was […] interested in dogs and wrote a book about her own golden-haired chow named Topsy. In a letter to her, Freud wrote "It really explains why one can love an animal like Topsy (or Jofi) with such extraordinary intensity: affection without ambivalence, […] Often when stroking Jofi I have caught myself humming a melody which, unmusical as I am, I can't help recognizing as the aria from Don Giovanni: 'A bond of friendship unites us both…' (Braitman 2014).

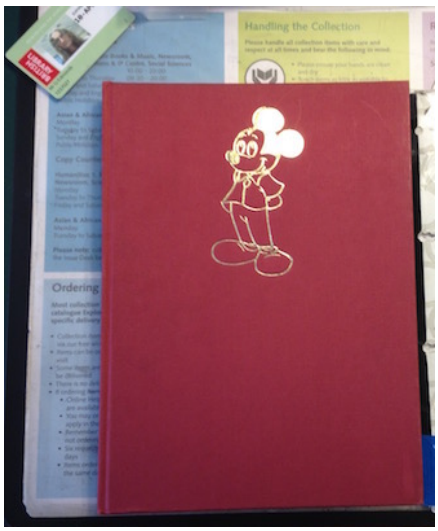
Freud here is describing how the musical reference is drawn from unconscious association. Returning to my 'tunes that we hum to ourselves' (mentioned above): the song by the band Queens of the Stone Age: *'Go (with the flow)'*, provides an echo that could be describing the act of free association, a psychoanalytic method of enquiry. For André Green the purpose of producing free associations is:

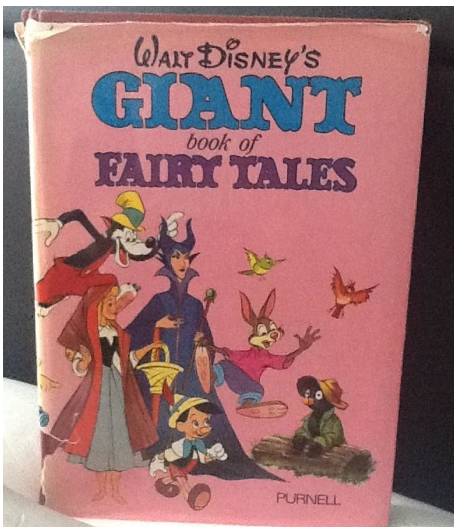
> The aim is no other than one of recognition […] I would say that 'knowing oneself is to recognise oneself'. It can be seen then that the production of associations which puts one in touch with oneself, that is, which allows one to reflect on oneself in the presence of one's own emerging speech (2002, 57).

This research may be seen as an artist's free association in the form of an artistic practice, generated, through revisiting my c.1974 drawing in 2018, to see what would happen, as I encountered this drawing again, in the same way as Andrea Fraser (revisiting her 2006 text in 2012), to 'see what would happen in the reading, as I encountered this essay again' (Fraser 2012). In relation to what Fraser is saying, by engaging with my own work, art practice functions as a self-reflexive analytical tool, in the same way as a dye is employed in biological staining, where 'stains and dyes are frequently used in biology and medicine to highlight structures in biological tissues for viewing' (Hafiz, etal. 2006, 56). This is a way to produce material (a case study) to reflect upon how, and why that artwork has been identified with, both then (as a child) and why I return to it now (as an adult), in relation to *Afterwardsness*. The resulting associations are then mapped in a tree-like structure through the four categories, where 'connections are not only unmasked but also created, constituted by subsequent (*Nachträglich*) reinterpretation of a subjective past' (Eickhoff 2006, 1453). The category selection was determined through the self-reflexive schema, as described by Modell: 'Affective categories may be thought of as units of perception within each individual's private world' (1990, 68). The idea of categorical selection is given contextual reference through Israel Rosenfield's reading of Gerald Edelman (*Neural Darwinism*, 1987). In *The Invention of Memory* (1988), Rosenfield writes:

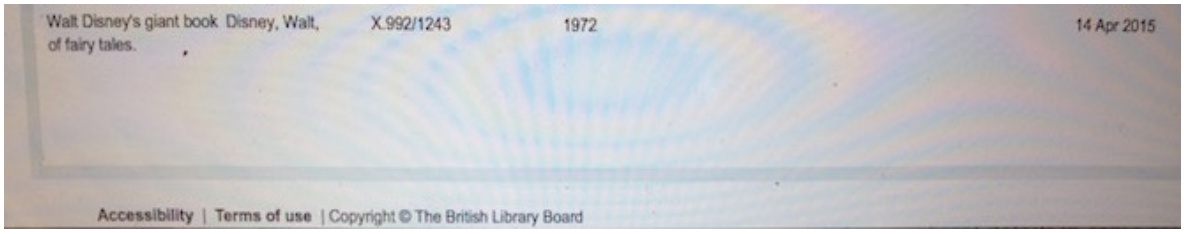
> The origin of perceptual categories by neuronal group selection is in some ways analogous to the origin of the species by natural selection. Much as unpredictable events over a long period of time may result in the selection of certain characteristics in organisms, unpredictable environmental events in an animal's lifetime may result in the selection of certain neuronal groups leading to the formation of perceptual categories (1988, 188).

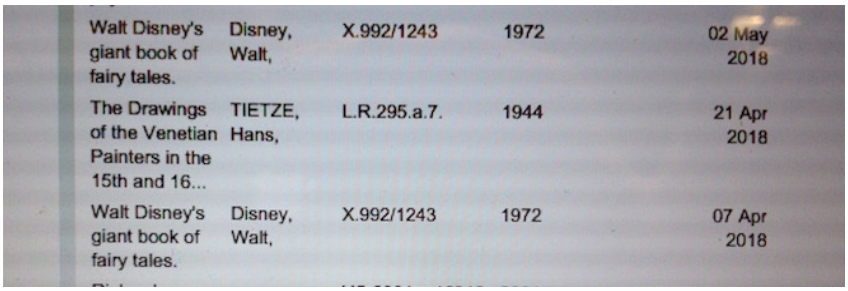
Van der Kolk describes this process more succinctly, in relation to the developmental effects of childhood trauma, stating: 'The brain is formed in a use dependent manner' (2015, 56).





Figs. 15, 16. The book of fairy tales without dust jacket: British library, 2018; Book with dust jacket: as I recall c.1974





Figs. 17, 18. British Library digital records: screen shots of my Reading Room requests

The heuristic/biphasic nature of the research is reflected through returns to the British Library, and the British Museum. On joining the British Library (April 2015) I find the book that contains the cartoon (fig.15), my first Reading Room request (fig.17). In 2018, on beginning the second case study, I request the book again (fig.18) to re-read the story of *Dick Whittington*. Through this return, I find a new echo in an image in the book that resonates with the research now. The initial image I appropriated (as a child) was the first page of the story, the illustration of Dick Whittington leaving home after his parents were killed, '[a]nd Dick was left all alone in the world' (1972, 138 [fig.19]). Later in the story, Dick leaves home again, 'At last he could stand it no longer and made up his mind to run away' (1972, 141). After getting as far as Highgate Hill, North London, he decides to take a rest, and while resting he hears (projects) in the sounds of the Bow Bells, a message seemingly telling him to return: 'Turn again, Whittington, Lord Mayor of London' (1972, 141).

In the illustration for this event, he *visually* appears to be listening (1972, 142 [fig. 20]). This *listening (for echoes),* reflects my research in pictorial form, and provides a way to go forward unexpectedly, through going backward to a source I have not seen for over forty years. In the same way as I selected the initial image of the Duck (to appropriate, as a child), I have now found a next step. In the story, Dick Whittington's disapearance and return is a pivotal moment. A disappearance and return can be seen in events related to the drawing itself, and in the story from which the drawing is appropriated. There is also a return in the sense that the first recorded reference to the tale appears in 1604-5,[8] although the story, a mix of truth and construction, goes back to before, being based on the real life of Sir Richard Whittington (c.1356–1423), over five hundred years before the later Walt Disney retranscription.



Fig.19. First image identified: aged 6/7, c.1974.



Fig. 20. Second (*Listening*) image identified: aged 50, 2018

This situation as described here is of a text: the story of *Dick Whittington* (in a book of fairy tales) being used to locate/ identify an image, from a copy (sketch) *after* the original. (This echoes Erica Tietze-Conrat: see Art History, below).



Fig. 21. Reunited in the British Library, 2018: the copy and the referent: 1972 book image and c.1974 drawing

Green, in describing Freud's approach to temporality involved in the causation of the neuroses, provides an echo with the temporal sequence of this practice-based research:

> He divided this temporal organisation into two parts: first of all, there is the traumatic accidental event (the most recent). This only acquires meaning if one understands that its effect consists in re-awakening an earlier organisation, which perhaps only exists as a sketch or in bare outline and is what he calls a 'disposition due to fixation' (2002, 22).

This again reveals the sequence of *Afterwardsness*: the revisiting an earlier sketch (the appropriation of the cartoon) due to a fixation (fig. 21).

Two Meanings

A cartoon in art history is a term deriving from the Italian for a large piece of paper, *cartone*. The purpose of a cartoon is to facilitate the transferring of composition onto the surface to be painted. A cartoon is thus drawn to the size of the intended image and – when this is larger than a single sheet – is necessarily made of sheets glued together. These can be pricked along its compositional lines to transfer it through pouncing (powdered charcoal is dusted over a perforated area to transfer the design to the object beneath) onto a secondary sheet which could be cut into more manageable portions and subsequently discarded. Also, the composition can be transferred through incision, the verso having been blackened with chalk to create a carbon copy.[9] Other cartoon definitions include:

- a simple drawing showing the features of its subjects in a humorously exaggerated way, especially a satirical one in a newspaper or magazine.
- a comic strip.
- a simplified or exaggerated version or interpretation of something.

Practice with a Problem

Four options sprang to mind, in relation to the next practical steps (time constraints and schedule press for a resolution):

1. A painting following the art historical use for a cartoon: as a model for a painting, through a process of transference. Thereby joining the two meanings of cartoon.
2. Re-copy the original source material to show difference between then and now, in skills and approaches.
3. Paint a large version of the childhood drawing, to stress: a small thing has now become a big thing, through a particular interpretation in later life.
4. Paint the new development from returning to the original text: the 'Turn again' moment or '*Listening*' image, from the fairy tale.

Any of these may be used in a return to Legoland Windsor, to exhibit the first appropriation and the later response. All these approaches represent backward and forward movement, at the same time.

Table 3. Contextual References

These references (I propose to show) include elements of *Afterwardsness*, in their praxis, that relate to, and provide a context for my research.





Fig. 22. Andrea Fraser: *Official Welcome* (Hamburger Kunstverein version, 2003). Fig. 23. *Art Must Hang.* 2001

In 'Why Does Fred Sandback's Work Make Me Cry?' (2006), Fraser questions her affective response to another artist's work. Fraser revisits this text in 2012, to provoke a response from herself, to see what would happen through the reading, at the Modern Art Museum of Fort Worth (this is in fact the third public reading[10]). This reaction is so pronounced that it suggests two points:

(1) the idea of Fraser as a performance artist, playing to the audience in performing the text (I mention this, although I do not concur with it: Fraser may use tears as an affective strategy to a susceptible audience). [11, 12]

(2) Another suggests something is *behind* the text that is affective for her, as she states, after the emotional reading, 'there are different ways of trying to communicate and this text is communicating in a very particular kind of way' (Fraser, 2012). An unconscious way?

This 'communicating' is not, I believe, related to the works of Fred Sandback (or any of the artists cited), but rather, relates to internal issues prompted by the text, which for her are still 'unresolved'. I use Fraser's own words and artworks, over time (both before and after the text was written) to articulate my point. In the text, Fraser talks about 'an art that cannot exist' (2006, 40), also (in relation to Freud), loss, melancholia and the shadow of the object, stating:

> To transpose the Freudian scheme, the conflict between myself and these internalized objects - which are also loved and forsaken objects - is transformed into a splitting between a criticizing faculty and myself as I have been altered by my identification with them (2006, 40).
>
> I can recognize it as a lost object of my own work... (2006, 42).

I wonder if this is to do with Fraser's own forsaken art practice. Is the lost and forsaken object, Fraser's own

discarded painting practice? (and, at the same time her mother's?). Is this the reason behind the ambivalence – loving and hating – which is brought back into focus?

This idea becomes more plausible when considered in relation to her work *Kunst muss hängen* (*Art must Hang)*, 2001 (fig. 23), in which Fraser appropriates a drunken speech by Martin Kippenberger (cited above), made at the opening of his close friend Michel Würthle's exhibition of paintings. As Fraser painted the pictures for the performance mise-en-scène, and also through the enactment, criticises them through the Kippenberger figure she is playing, thereby the Kippenberger figure represents a physical embodiment/enactment of Fraser's words: 'To transpose the Freudian scheme, the conflict between myself and these internalized objects – which are also loved and forsaken objects – is transformed into a splitting between a criticizing faculty and myself as I have been altered by my identification with them' (2006, 40).
This may be verified through Fraser in the 'Strategies for Contemporary Feminism' panel discussion (with Mary Kelly, Catherine Lord [2007]). Fraser, again in tears, speaks about:

> [r]etracing my mother's steps [..] she painted almost every day for 20 years […] her giving up painting had everything to do with the despair of accumulated rejection […] the course of my own artistic development has everything to do with her (Fraser, 2007).

Fraser continues:

> I quit painting at 18, instead of 38, ostensibly under the influence of conceptualism and critiques of the cultural commodity, but I was also motivated by the visceral fear, the thought of living my life surrounded by my unsold inventory, material reminders of unrealised dreams, consciously or not, I determined I think to escape my mother's failure, by rejecting her aspirations, or rather by embracing a practice of interrogating such aspirations, and their conditions of their production (Fraser, 2007).

So Fraser theorises about one work that is *not* a painting: all the others mentioned in the text that she cries in front of are paintings: (the first time crying, in front of Raphael's *Virgin and Child with St. John the Baptist*, at the Louvre in 1985 [2006, 33]) Raphael, Rembrandt, Barnett-Newman, and Reinhardt, but Sandback is the one analysed, prompting the essay. The essay offers an answer to the stripped back emptiness of Sandback's work encountered that day, but does not address all the other works mentioned (most notably, to my thinking: the mother and child work, an image that featured in her first work of 'institutional critique' in 1984, developed from her discarded painting/drawing practice).[13]

When reflecting upon this reading afterwards (at Fort Worth, 2012), Fraser tells the audience she knew her response would be emotional, explaining that she was in her '3rd year of psychoanalytic treatment' (2012), when writing this text, which is the reason she was so focused on 'psychoanalysis as a framework to reflect on my own experience' (2012), and, acknowledges that there are unresolved questions within the text. She admits 'I basically weep every time I speak in public, I've always been pretty weepy, I don't talk about that here, except in relationship to art. [...] It was with a piece I did in 2001, called *Official Welcome* [...] that I scripted something to make me weep so when I perform the performance I weep, and with that I gave myself permission to weep in public...' (Fraser 2012).[14]

The scripted part that Fraser mentions is at 28:00-28:21 (fig. 22) of the performance *Official Welcome*, Hamburger Kunstverein (2003), and states: 'I wanted to be an artist since I was 4 years old, my mother's an artist, (gesturing to her mother in the audience) because I really love to make things. I lost that love unfortunately' (Fraser, 2003).[15]

The lost and forsaken object (I propose) is her own painting practice, also inextricably linked to her mother's painting practice, and her subsequent identification with the 'criticizing faculty' (Fraser 2006), by 'embracing a practice of interrogating such aspirations, and the conditions of their production' (Fraser 2006), that may be seen as responsible for her mother's 'quitting'. This may be what Fraser is alluding to when she says 'this essay does a little dance around the problem of guilt [...] does not talk about guilt in relation to mourning and loss' (Fraser 2012). That is what I think is so upsetting to Fraser, what is unresolved, what is behind the text, and in the act of returning to the text.



Fig. 24. Kusama, *Self-Obliteration*, 1967



Fig. 25. Kusama, *Untitled*, 1939, pencil on paper

Another artist with an art practice formed out of the reaction to her mother is Yayoi Kusama (fig. 24). Kusama, from a pathological condition/position, uses retrospective childhood origins to inform readings of her current work, stating in 2012:

> My wish was to be a painter one day. So I started painting alot of pictures from the age of 10. My mother told me I was not allowed to paint [...] When I was a young girl she took away all my inks and canvases (Kusama, 2012).[16]

Untitled, 1939 (fig. 25), is a work Kusama made when she was ten years old, the time referred to in her statement (above). About this work, Izumi Nakajima writes:

> The artist presented this work in public as an origin of Dot/Net painting. She says this is a portrait of her mother who had treated her violently and had thereby incurably traumatized her for the rest of her life (2006, 151).

Kusama goes on to state: 'I don't consider myself an artist; I am pursuing art in order to correct the disability which began in my childhood' (in Nakajima 2006, 133). This an example of the past to (explain) the present, and the present to (explain) the past. The movement/action of a backwards and forwards (biphasic), at the same time in an art practice: 'pursuing art' (forward movement) 'to correct the disability which began in my childhood' (a backward movement).

This double movement may also be seen in an anecdote by art historian Ernst Gombrich, in relation to Aby Warburg:

> [c]ontinuity was so dear to Warburg that for once he threw scholarly caution to the winds. He regarded more images, as 'Perseus in disguise' than a reading of the evidence might justify, and here for once (as Saxl told me) he was not to be gainsaid. Maybe the symbol was so important to him because he could see his own destiny reflected in the life story of that hero, bewitched and transformed beyond recognition but returning triumphantly in the end (1970, 260).[17]

Importantly, what Gombrich is describing recalls projective identification: 'the self becoming identified with the object of its projection' (Segal in: Green 1996, 89).[18] Warburg is identifying autobiographically with the character (in the story) in a biphasic way of *Nachträglichkeit*: firstly, an (object) image is identified *by* the projection: 'He regarded more images as "Perseus in disguise" than a reading of the evidence might justify', and, identification *with* the (object) character of Perseus, seeing 'his own destiny reflected [...] bewitched and transformed [...] returning triumphantly in the end' (1970, 260). This suggests it is not in the image, but more in Warburg himself. As if to confirm this, in the final year of his life (as Gombrich points out), Warburg writes a note in his journal:

> Sometimes it looks to me as if, in my role as psycho-historian, I tried to diagnose the schizophrenia of Western civilization from its images in an autobiographical reflex. The ecstatic 'Nympha' (manic) on the one side and the mourning river-god (depressive) on the other [...] Warburg, 3rd April 1929 (Gombrich 1970, 303).

Also, another association here to Warburg and *Nachträglichkeit*, the concept that features in Freud's most famous case study the 'Wolf-Man', appears from Warburg's time with Ludwig Binswanger in his sanatorium Heilanstalt Bellevue in Kreutzlingen, Switzerland (16 April 1921 to 12 August 1924).[19] His case history notes documenting his behaviour reveal:

> His delusional word salad [*Wortsalad*] associations in the following days included: 'I am becoming a Werewolf, I am a Werewolf' (30 April 1921, *Krankengeschichte*, 2007, p. 42) [Loewenburg 2017, 90].



Fig. 26. 'Afterwards' book, with unfolded front cover.



Fig. 27. 'Afterwards' book

The Wolf-Man and his artwork are pivotal to Sharon Kivland's 'Afterwards' exhibition in 2009 (as referred to in case study 1). The cover image of the book that accompanies the show, is from a previous exhibition of Kivland's: *Freud dreams of Rome* (2007), showing her photographic prints hung above the stairwell at the Freud Museum London. This cover unfolds to show her work adjacent to a painting by the Wolf-Man of his dream, but crucially, not the one that is featured in the 'Afterwards' show (fig. 26). It does however, indicate the place where the painting would have been (signals an absence), after being displaced for the 'Afterwards' show. This absence is signified later in the book, through the inclusion of the photograph of both the Wolf-Man's artworks in place (fig. 27), taken in 2009, before the painting was transferred to Mead Gallery. It is therefore prospective and retrospective, at the same time, and can be seen as in keeping with the concept of *Afterwardsness*.

Table 4: Category: Art History

This category finds different aspects of the concept *Afterwardsness,* in art historical image and text. I find/follow echoes, through the Warburg Institute, the British Museum, and the British Library.

Repetition and retranscription

Sergei Pankejeff's childhood dream recounted to Freud, earned him the name 'Wolf-Man'. He made a drawing of the dream for Freud (see fig. 29, now lost), 'probably in the first weeks of the first year of analysis (April or May 1910)' (Davis 1992, 71), and in later life made several paintings of it.

Richard Wollheim states, in *Painting as an Art*: 'When he told Freud the dream he also made a drawing of it, which is the picture I wish to consider' (1987, 287). However, the image he uses to illustrate this point is of a later painting, not the earlier drawing, although the caption to the image reads: 'Wolf Man *Dream of Wolves* 1910-1912, drawing' (1987, 287) [see fig. 28].

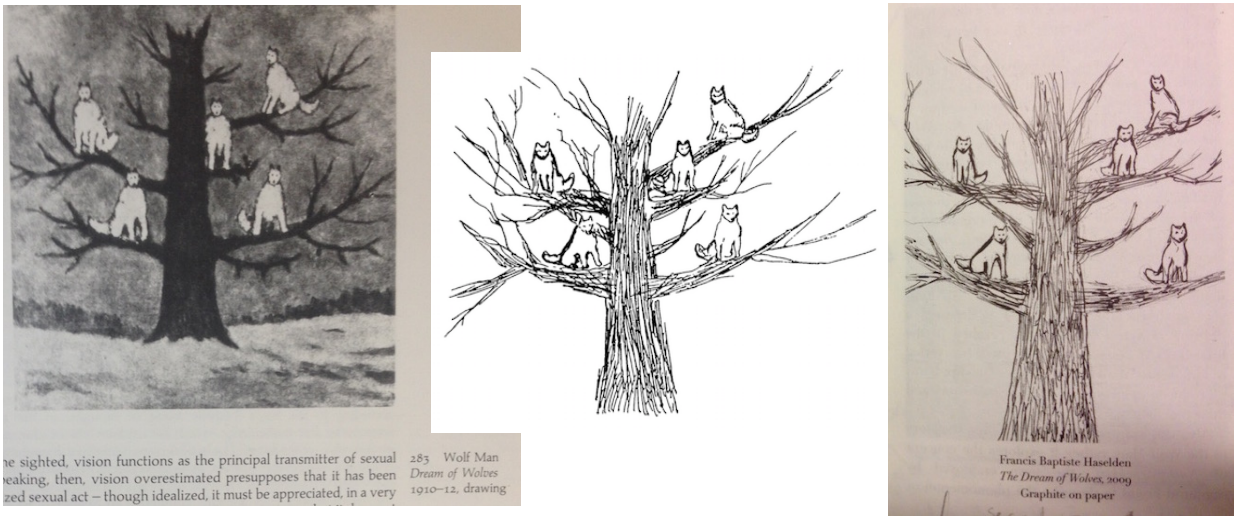


Fig. 28. Wollheim (1987, 287). Fig. 29. Wolf-Man: drawing 1910-12 (now lost). Fig. 30. Francis Baptiste Haselden, drawing, 2009

Green points out another discrepancy in relation to the Wolf-Man's drawing:

> Here we come across an enigma relating to the drawing of the dream in which five wolves are represented, whereas the account of the dream mentions six or seven (1999, 275).

Another retranscription in an artistic practice sense, is performed by Sharon Kivland, working with the idea of the lost drawing for her 'Afterwards' exhibition (as above), commissioning her son (Francis Baptiste Haselden) to remake the drawing (fig. 30), thereby identifying her son with the Wolf-Man:

> The whereabouts of the original drawing of the dream [..] is unknown, so I have asked my son to draw it for me. He is fourteen and, unlike the Wolf-Man at the same age, has not yet begun 'to read the novels of Tolstoi...[..]' though he is currently reading *Madame Bovary* (2009, 8).

Biphasic-Backwards And Forwards



Fig. 31. First associative drawing, 2016



Fig. 32. Second comparison drawing (part of larger sheet of associations: see case study 1) 2016/17

I find further echoes in Rubens' *Allegory of Brescia* drawing, after Titian [figs. 31, 32] (related to case study 1). I notice correlation in the pose of one of the Naiads in the *Allegory of Brescia* (fig. 33), with Diana, in Titian's *Diana and Actaeon* (fig. 34). Julius Held states: '*Diana and Actaeon*, described by de Piles as "Rubens' own favorite"' (2007, 306). I would suggest this is the reason why Rubens made copies of both works. The problems relating to dates of his copies, sources for copies, or lost copies by Rubens *after* Titian, is secondary to what I suggest: one image reminded him of the other. The *Diana and Actaeon*, recalled the *Allegory of Brescia*, or the *Allegory of Brescia* recalled (to him) the *Diana and Actaeon*, through a biphasic recognition.

Titian's *Allegory of Brescia,* I suggest, is influenced from the *Diana and Actaeon*, their relationship with one another may also be seen from the dates of execution: *Diana and Actaeon* 1556-59, is followed by *Allegory of Brescia*, ordered in 1565, completed by 1568 (destroyed in a fire in 1578).[20] Rubens (as stated in case study 1) probably worked from a studio modelli or engraving after the finished work. The Rubens copy is then later used as the referent, to identify the lost original work (by Titian & studio) through being recognised from the program drawn up to commission the work. Erika Tietze-Conrat, is credited with being the first to trace this composition to its source- the ceiling of the Town Hall at Brescia.[21]

To summarise: Rubens' copy *after* Titian (and studio), enables the identification/gives us a picture of the lost work by Titian (and studio), through the Rubens copy being recognised in relation to the text drawn up to commission Titian's original work. Again, a biphasic recognition.



Fig. 33. Rubens. *Allegory of Brescia*, 1600-8, *after* Titian



Fig. 34. Titian. *Diana and Actaeon*, 1556-59

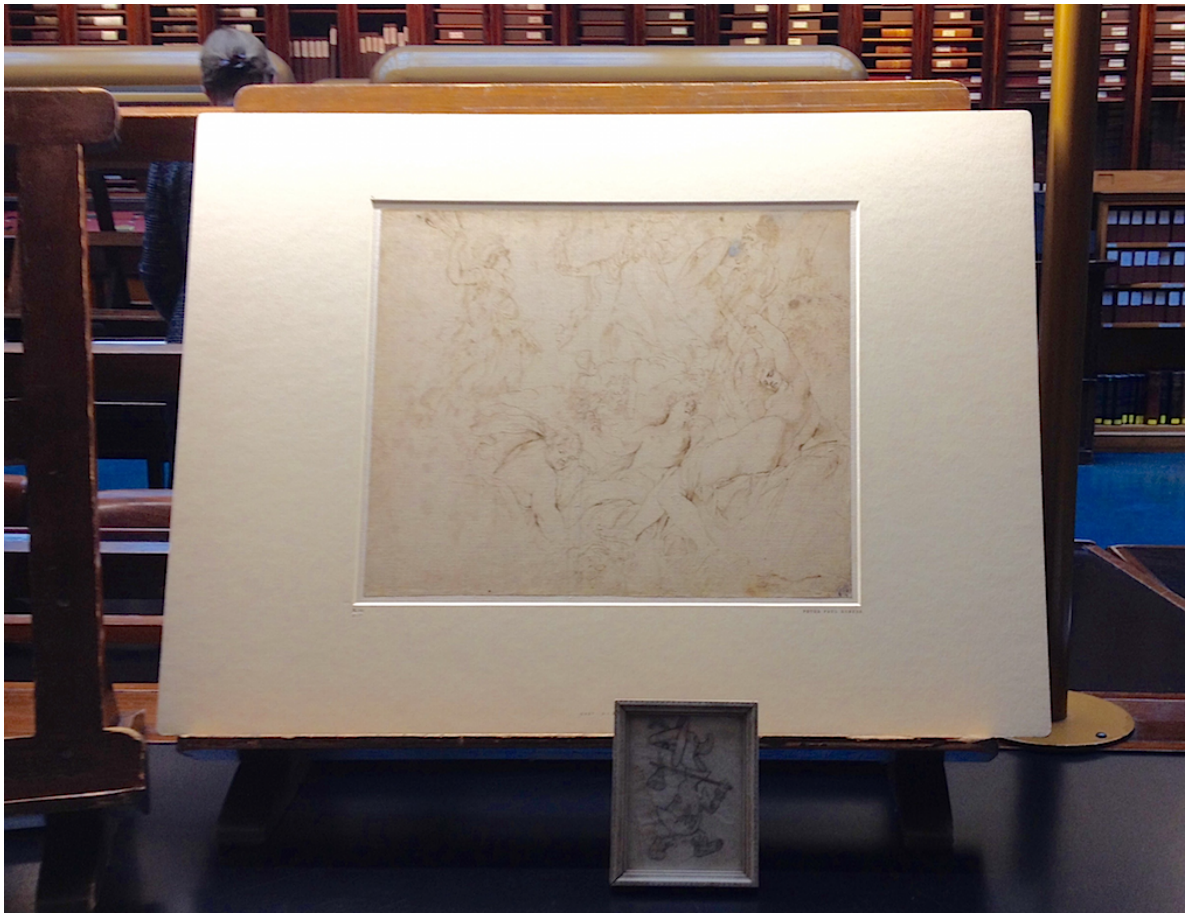


Fig. 35. The British Museum print room, 2018: Rubens' copy *after* Titian (and workshop) 1600-8, with my duck cartoon copy, c. 1974



Fig. 36. Duck, c.1974.



Fig. 37. Rubens, c.1600-8 (detail)

Recognition

Seeing the copies together (Rubens' *Allegory of Brescia* and my *Duck*), at the Print Room, British Museum (fig. 35), I find echoes in the pose (walking) and also, in the drawing of the branch, in the way the line carries through the arm in the figure of Minerva), and how the drawing of the stick carries through the hand in the duck cartoon (figs. 36, 37).

Another cartoon disappearance and return

A second visit to the British Museum to view the *Allegory of Brescia* drawing, highlights another disappearance. Outside The Department of Prints and Drawings room, before viewing the Rubens drawing for the first time (26. 2. 16), I see Michelangelo's *The Epifania* cartoon, and I register the play on words: *cartoon*. (The echo: *cartoon*, is created from the reference to the Raphael Cartoon in case study 1). I document this through photographing the information plaque (fig. 39), which states:

> Due to the cartoons scale and importance it always hangs here alongside changing displays of treasures from the Museum's collection of prints and drawings.

On the subsequent return visit (6.4.18), I realise *The Epifania* cartoon has now disappeared (fig. 41). I relate this event to the definition of the word epiphany:

> 1 (Epiphany) the manifestation of Christ to the Gentiles as represented by the Magi (Matthew 2:1–12).
> 2 a moment of sudden and great revelation or realization.
> ORIGIN Middle English: from Greek *epiphainein 'reveal'*.



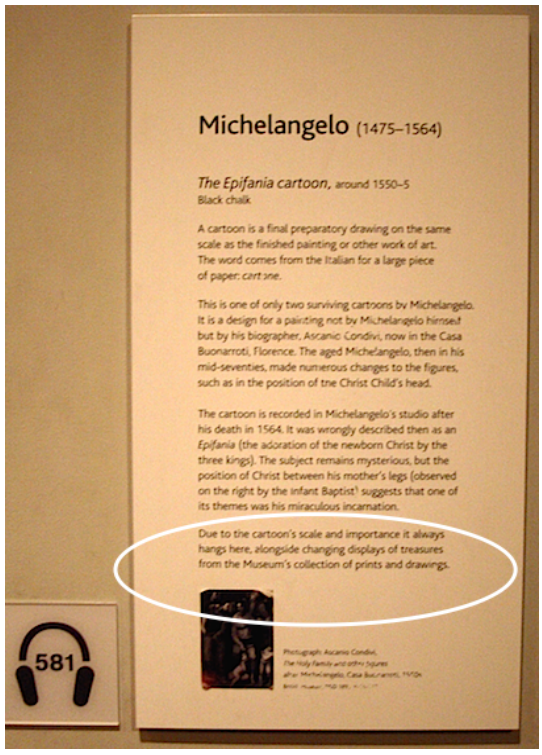


Fig. 38. British Museum, Rm 90a, Michelangelo, *The Epifania*, 1550-53. Fig. 39. Wall plaque. Photo: 26.2.16

Through later research to find an image of the cartoon *in situ* (for this document), I find a tweet from Sarah Vowles of the British Museum (fig. 40), documenting the cartoons removal for restoration on 30.1.18 (SarahVowles@SarahVowlesBM, January 30, 2018).

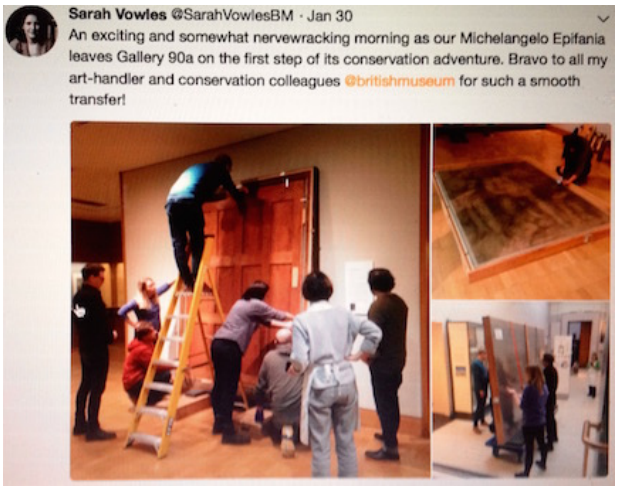


Fig. 40. Cartoon removal, 30.1.18.



Fig. 41. Photo of absent cartoon

Table 5. Category: Psychodynamics (Psychoanalytic Theory)

This category will consider the psychic causality involved in the duck cartoon drawing and its appropriation, (predominantly) in relation to a supplement to Freud's essay *Childhood Memories and Screen Memories* (1901), then describe the associations that are generated through this work, in relation to *Afterwardsness*, artistic practice (and other parts of the case study). It is worth noting that this is the only childhood drawing I have, and, as far as I know the first reproduction of another artwork, also in a sense, my own 'archive'. In this case, the fairy tale is the object that referred to me and through which I 'spoke', by making the drawing.

I begin with a supplement made by Freud, to *The Psychopathology of Everyday Life*:

> In Freud's interleaved copy of the 1904 edition […] the following notes on screen memories are to be found. 'Dr B – showed very neatly one Wednesday [i.e., at a meeting of the "Vienna Psycho-analytical Society" (cf. Jones, 1955, 9)] that fairy tales can be made use of as screen memories in the same kind of way that empty shells are used as a home by the hermit crab. These fairy tales then become favourites, without the reason being known (1901, 49n2).

A hermit crab appropriates shells to protect itself from its predators. As the hermit crab grows, an overly snug shell is abandoned in favour of a larger abode. The verb *appropriate* implies to take something for one's own use. In using this analogy, I understand Freud to be implying that children identify with these stories, as they come to represent them in some form, and that through a displacement/transference, they inhabit them.

What Freud might be saying is that the child's identification with a fairy tale is a formation of the unconscious, and so may be read in the same way as 'a chance and symptomatic action' [..]or 'tunes that we hum to ourselves'. With this in mind, it may be useful to consider it in relation to Colette Soler, who in: *Lacan – The Unconscious Reinvented*, writes:

> [t]he impossible to say, then the impossible to write. The real unconscious is something else. It can't be proved, it is not reached through logic; it emerges. That's why I have used the Joycean term 'epiphany' (2014, 57).

For the child, it may be 'impossible to say, [or] impossible to write', but a picture may provide a way to *speak*. If we take what Lacan is saying literally, 'epiphany', combining it with Michelangelo's cartoon: *The Epifania*, a link appears, suggesting that the identification of the cartoon by the child might be seen as the speaking unconscious: 'a symbolisation of what is happening on another stage' (Green 2003, 78). Again, this resonates with Freud in *The Ego and The Id*: 'Thinking in pictures is, therefore, only a very incomplete form of becoming conscious. In some way, too, it stands nearer to unconscious processes than does thinking in words' (1923, 21). Lacan (in Soler, 2014) might be describing the process I am trying to define, that of the act of the child appropriating an image, when Soler writes:

> Lacan insisted: 'I speak without knowing it. I speak with my body and I do so unbeknownst to myself. Thus I always say more than I know' (2014, 65–6).

Does the identification of/with the artwork appropriated (by the child) *speak?*, performing what Lacan is saying (above), does it 'speak without knowing it', saying 'more than I know'? Might the duck cartoon now be seen as an epiphany? What could not be understood by the child then, is now understood at a later time, in a different context (*Nachträglich*) by the adult, as an epiphany, through associative work, generated by the references from Lacan and Michelangelo. The idea of the speaking image becomes more intelligible if thought about in relation to Watkins and Watkins, describing the process of (Freud's) 'dreamwork', how images can represent wishes:

> According to Freud dreams represent fantasied wish fulfilments of unresolved strivings for pleasure. We are inclined to view them as the culmination in mental picture form of attempts at all kinds of problem solving. [...] Freud noted four intervening mechanisms: symbolic representation, displacement, condensation, and secondary elaboration [...] 'Dreamwork' employing any of these defence mechanisms, translates original motivations into images that can be acceptably perceived [...] Through the tracing of this dream work process, we can understand better how these psychodynamic transactions serve to protect the individual from both inner and outer threats (1997, 61).

Here there is an echo/correlation with the reason a hermit crab appropriates a shell and the function of dreamwork: to protect. Through Freud's analogy of the child and the fairy tale, and the hermit crab's appropriation of the empty shell, I propose that the image appropriated from the fairy tale should be considered in the same way as the images from the 'dreamwork', to be read as a formation of the unconscious.

Another image that gives physical representation to psychoanalytic theory, which also relates to the concept of *Nachträglichkeit,* is *A clinical lesson at the Salpêtrière* by André Brouillet (1887) [fig. 42].



Fig. 42. André Brouillet, A *clinical lesson at the Salpêtrière*, oil on canvas, 1887

Hysteria and Nachträglichkeit

> The notion of *Nachträglichkeit* was primarily elaborated through Freud's work on psychological trauma, which in turn is deeply intertwined with his study of hysteria. […] For Freud, every case of hysteria 'can be looked upon as traumatic hysteria in the sense of implying a psychical trauma' (1893/1975b, 34). [...] Interestingly, he found that each hysterical symptom was due to a psychic trauma reviving an earlier traumatic event. At this point, he introduced the notion of *Nachträglichkeit* to explain the mechanism of the symptom formation in these patients (Bistoen,Vanheule & Craps 2014, 672).

A lesson of Jean-Martin Charcot in which an hysterical patient is presented, is depicted in the painting by André Brouillet (1887). A lithograph of this work hung in Freud's consulting rooms, following him from Vienna to London (figs. 43, 44, below). This also represents another example of the biphasic, present in the psychoanalytic setting. I notice that the lithographic print is not reversed, finding this can be explained through the process of offset lithography, that involves transferring the image onto an intermediate surface before the final sheet. The process is therefore 'offset' because the plate does not come in direct contact with the paper, so the image is reversed twice, appearing on the final sheet the same way round as on the stone or plate (Tate, n.d.).

Here there is a backwards and forwards movement, at the same time embodied in what is portrayed and the process of art practice involved in how the image is made, in the clinical setting of psychoanalysis.



Figs. 43, 44: Freud's rooms in Vienna (photo: Edmund Engelman, 1938), and London (photo: Nick Bagguley), showing Louis-Eugene Pirodon's lithograph,1888

Hysteria (as represented in the painting by Brouillet), is defined by Laplanche and Pontalis in *The Language of Psychoanalysis*, as the 'Class of neuroses presenting a great diversity of clinical pictures' (1973 [1967], 194). I find (accidentally) this to be literally true.

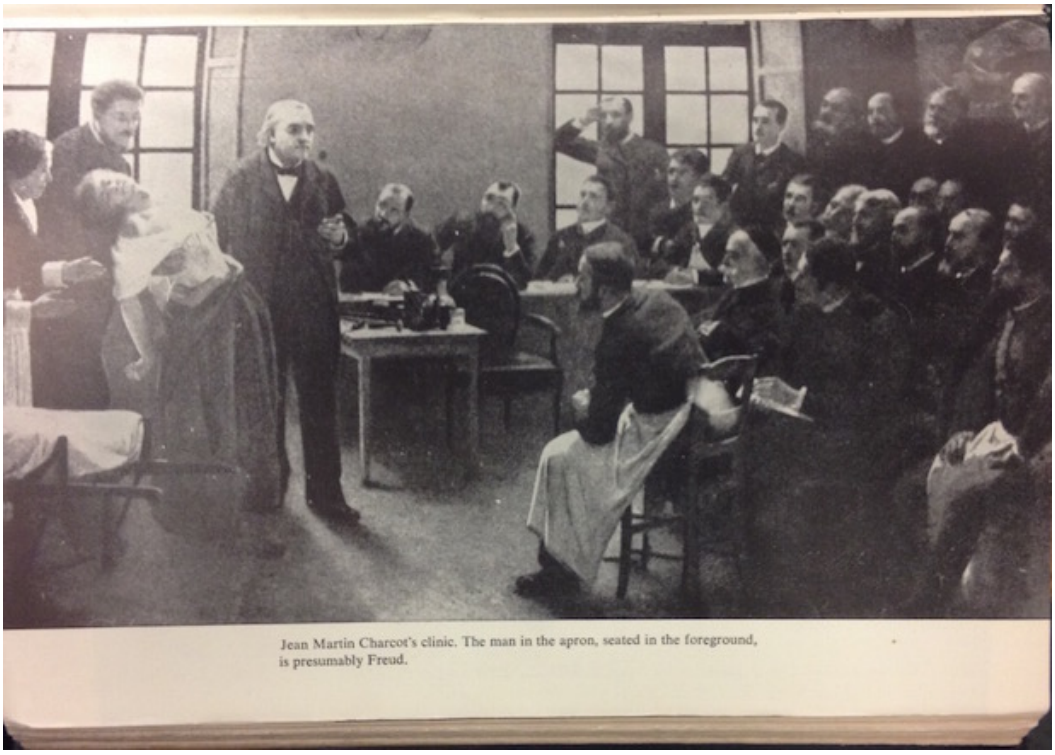


Fig. 45. Painting by Andre Brouillet in: Alexander and Selesnick, 1966

In Alexander and Selesnick's *The History of Psychiatry: An Evaluation of Psychiatric Thought and Practice from Prehistoric Times to the Present*, the (cropped) image is presented backward (fig. 45, above), also the caption reads 'The man in the apron, seated in the foreground, is presumably Freud' (1966, 272).[22] Forbes Morlock proposes Freud saw *himself* in the picture, when speculating on what it was that attracted him (Freud) to the picture, was 'a question of where he is in it' (2007, 136):

> [w]e have seen in Pirodon's lithograph what might have attracted the owner of one copy of the print to its image. That is, we can see Freud in the scene as a student, as the hysteric, and as Charcot himself, even as we also know he is literally nowhere to be seen (2007, 141).

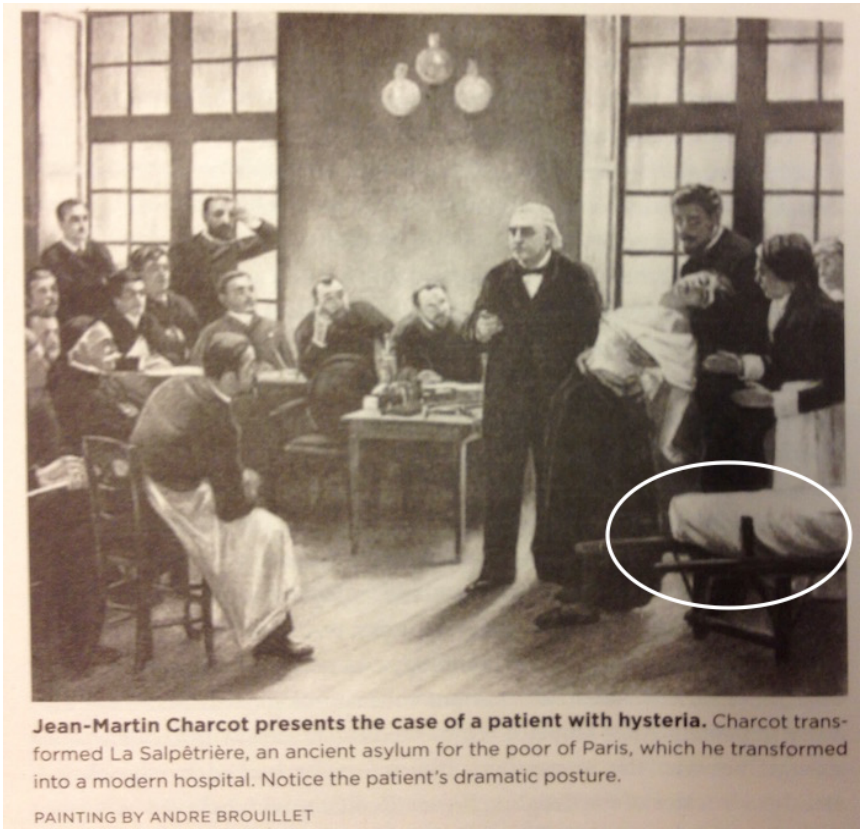
Interestingly here, Morlock suggests Freud identified with the image, as he sees himself in it (in a number of ways). This provides an echo with Ernst Gombrich, describing the behaviour of Aby Warburg (see above: Contextual References). The labelled reproduction displayed opposite the original picture (figs. 46a, 46b) does not name Freud, but 'the man in the apron' (Alexander and Selesnick1966, 272), is now subject to further speculation and identification. The figure misidentified as Freud, that is labelled as Charles Féré, has now been identified as Gilles de la Tourette, according to Germiniani, Moro, Munhoz, Teive (2013). Their research suggests Tourette's and Féré's positions have been reversed (fig. 46. c, below).



Fig. 46a. Brouillet's painting in the corridor of the Université Paris Descartes in Paris, near the entrance staircase to the Musée d'Histoire de la Médecine, with labelled copy (left) magnified.[23]



Fig. 46b. *"A clinical lesson at the Salpêtrière"*, close up of the labelled copy of the painting (Photo: Germiniani, 18.5.12). Fig. 46.c. (Inset) Annotated correction of the labelled copy, according to Germiniani et al., 2013



Jean-Martin Charcot presents the case of a patient with hysteria. Charcot transformed La Salpêtrière, an ancient asylum for the poor of Paris, which he transformed into a modern hospital. Notice the patient's dramatic posture.

PAINTING BY ANDRE BROUILLET



Fig. 47. Van der Kolk. 2015

Fig. 48. Detail, of Brouillet's painting, 1887

In *The Body Keeps The Score*, Bessel van der Kolk labels the image 'PAINTING BY ANDRE BROUILLET' (2015,178) [fig.47], although I sense something about the image is not quite right. Initially I relate this to the image being cropped, and to the poor quality of the image reproduction, only later I find the difference in the folds of the sheet on the stretcher (fig.48). This difference suggests it maybe one of what Forbes Morlock has identified as:

> [a]t least 15 different reproductions (18, if you count different publications of the same plate or stone) [that] appeared in a variety of techniques […] within the very few years before the painting more or less disappeared from view in 1891 (2007, 135).

Van der Kolk uses the image in relation to grounding the history of post-traumatic stress disorder, stating:

> Jean Martin Charcot, Pierre Janet and Sigmund Freud, are associated with the discovery that trauma is at the root of hysteria […] Janet proposed that at the root of what we now call P.T.S.D was the experience of "vehement emotions", or intense emotional arousal. This treatise explained that after having been traumatised, people automatically keep repeating certain actions, emotions and sensations related to the trauma (2015, 177-178).

This finds echoes in Sharon Kivland's *A Case of Hysteria*, her work of biographical fiction which uses Freud's case study of a young woman, 'Dora', *'Fragment of an Analysis of a Case of Hysteria'* as a departure point:

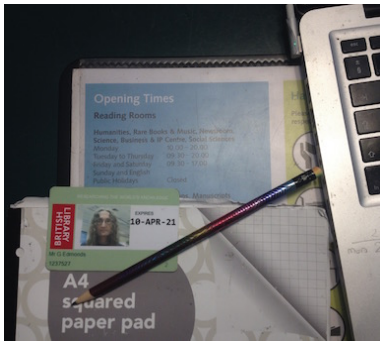
> I started an analysis, then stopped it, and wait to start it again. It stopped at the death of a child. It stopped at the entry of a loss [...] It was at the point of which words failed completely […] It is the moment that returns to me without release, and I refind it in the words and images of others (1999, 271).

This may also be seen in the contemporary clinical picture of trauma, described by Greenberg:

> This tendency to reexperience, in either the visual or verbal realm, is generally understood as an attempt to come to terms with or to integrate, the strong affects and somatic sensations invoked by the trauma into the fabric of one's life experience (1987, 191).

Continuing the refinding 'in the words and images of others' (Kivland 1999, 271), I find a musical association: *Hysteria*, was the 1987, 25-million selling fourth album of the British rock band Def Leppard, which took over three years to make, through a series of delays, including a car accident that resulted in the drummer Rick Allen losing his left arm. He now aims to raise awareness for PTSD through the *Rick Allen & the Wounded Warrior Project*.[24]

Table 6. Research Kit







Figs. 49, 50, 51: British Library pass. Pencil, Macbook, notebook; British library book. *Dick Whittington* book illustration, alongside childhood drawing

The research kit and approach are determined by restrictions: location of source material, time, access, permitted materials (figs. 49, 50). Again, it is site specific (the British Library), and my practice adapts to the conditions.

The childhood drawing accompanies me for reference (fig. 51). The initial intention was to remake the Donald Duck image I first made c.1974. This subsequent reencounter with the original source material (the text that is the program for the image) instigated new associations, not only in the story to which I make reference (fig. 52), but also from the book that contains it (fig. 54).

Modell (through analogy) provides a more specific reference to the process:

> Transference unquestionably belongs to the class of phenomena described under the heading *Nachträglichkeit* [...] the complex cyclic relation between affective memories and fantasies that are evoked by current reality. Transference is paradoxical because it is the experience of cyclic and not linear time (1990, 17).

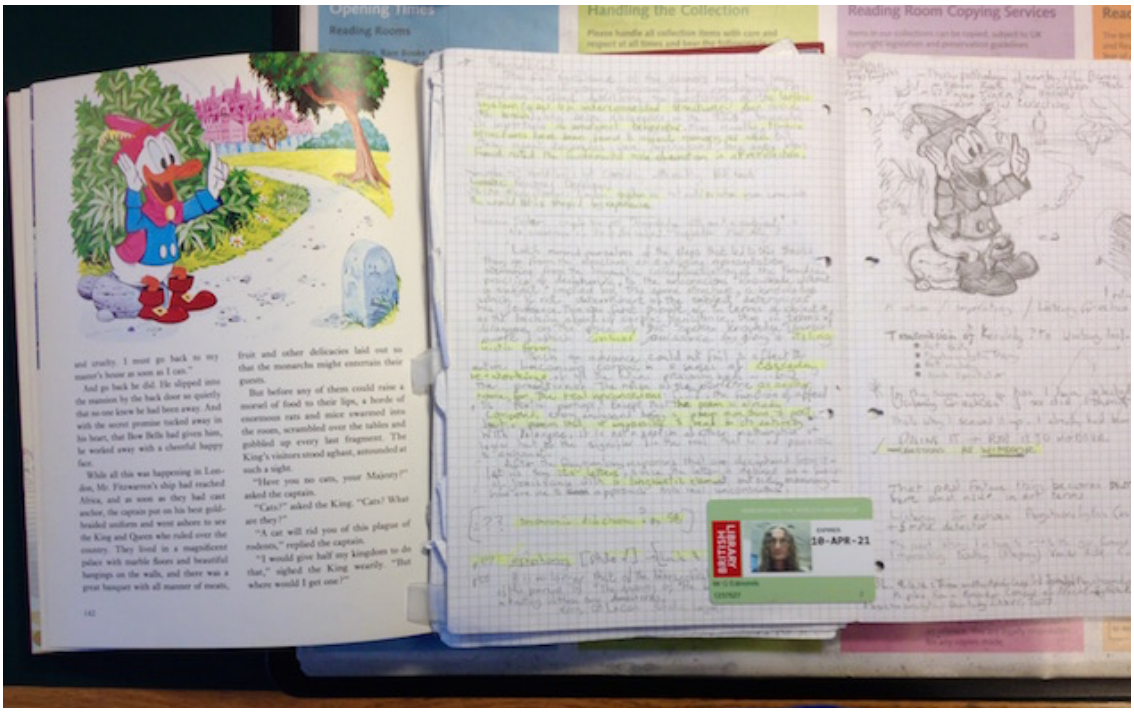


Fig. 52. British Library, book of fairy tales, notebook drawing

What might be seen in a visual example of 'the complex cyclic relation […] evoked by current reality' relates to another image I find while flicking through the *Giant Book of Fairy Tales*. Through this biphasic reading, I see the tower in *Rapunzel* (fig. 54), and immediately go back to artwork I made c.2009-11(figs. 53, 55). This, I would suggest is the ongoing process for the artist (as I suggest in Peter Paul Rubens' biphasic copying, in Art History, above).







Figs. 53, 54, 55: *Water tower*, Kent, 2009-11. Book of Fairy Tales, *Rapunzel* (1972, 63). *Water tower*, Kent, 2009

Table 7. Actualisation: biphasic (backward and forward at the same time)

In this section I describe the process of making, how the ideas and approaches have changed, and why, in relation to the concept of *Afterwardsness*. This account will be supplemented with documentation of the journey to revisit a place I lived as a child, to exhibit the original drawing and subsequent work side by side (simultaneously: then and now).

The practice described here is effectively an actualisation: a material embodiment of the biphasic (of *Nachträglichkeit*) in art practice, and the intersection of the four categories: Autobiography; Heuristic; Art History; Psychodynamics (Psychoanalytic theory). Again, I find an echo in Kohon: 'The aesthetic experience can never be considered finished or complete; there will always be the possibility of future development and change' (2016, 4–5).

The Options: in detail, in the order of making

Option 1, first version, was discarded for not being the same size as my original drawing (see fig. 56, below). I redo the process, actual size: Option 1, second version (fig. 56a) is a painting, made in 2018, by transferring the cartoon drawing made c.1974, following the logic of the *cartoon* process: cartoon as a model for a painting, through the process of transference, and thereby joining the two meanings of cartoon (the past and the present) in the here and now. The work is a reproduction in paint on canvas of the cartoon drawing, used as a 'cartoon' to transfer the image to the painting surface.

White is applied broadly with a palette knife, to provide a ground (when dry) for the traced-through image. The image is placed in the top left corner of a much bigger canvas: 9oz cotton duck: 100cm x 183cm, folded.



Fig. 56. Option 1 first version (discarded); Fig. 56a. Option 1 (second version), 2018: showing the top left of the folded cotton duck canvas, the reverse of the photocopy of the duck cartoon (left), with incised carbon copy on white paint ground (centre) and carbon paper (right)

Option 2. I re-copy original source material to show the development between then (fig. 57, below) and now in both skills and approaches (fig. 58). Also, in the later version I include a pictorial reference to the hermit crab (a visual reference to Freud's analogy between the use fairy tales, and the hermit crab), and, the dates of work carried out on site at the British Library.



Fig. 57. 1972 book, in 2018, with c.1974 drawing



Fig. 58. 2018 drawing, with hermit crab

Option 4. The '*Listening*' development from a return to the original text. First the sketch completed on site at the British Library (fig. 59), then later a grisaille in pencil, acrylic, and egg tempera on paper. (Grisaille is defined here as 'a method of painting in grey monochrome, typically to imitate sculpture').

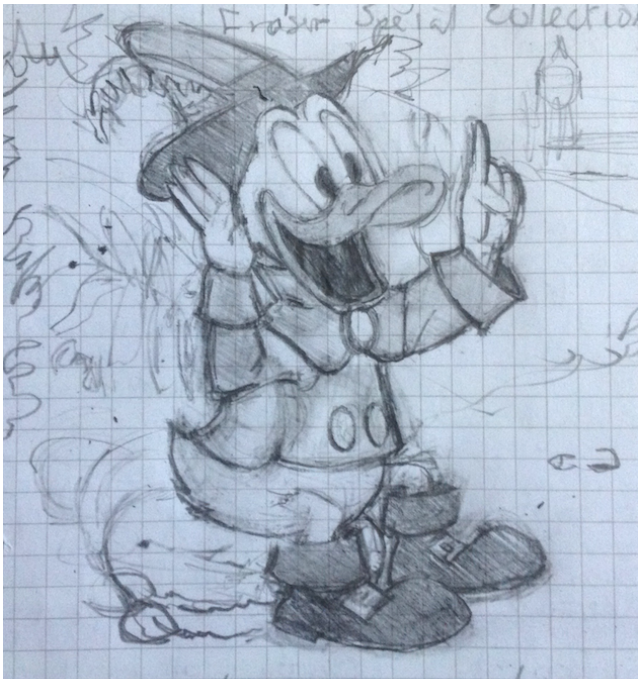


Fig. 59. Option 4, '*Listening*' drawing study

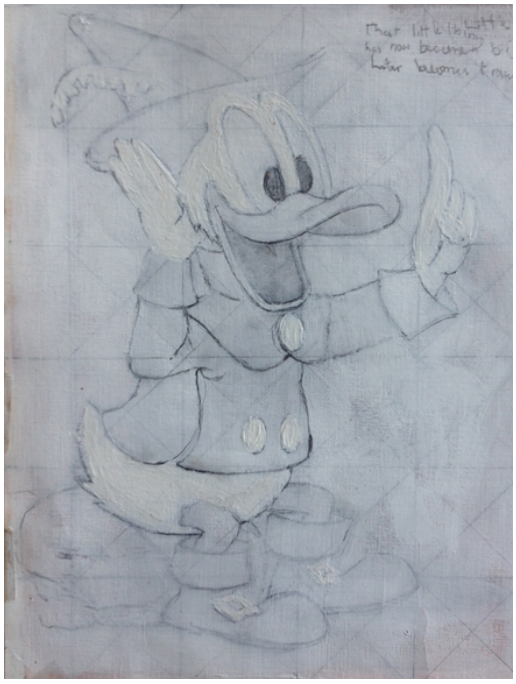


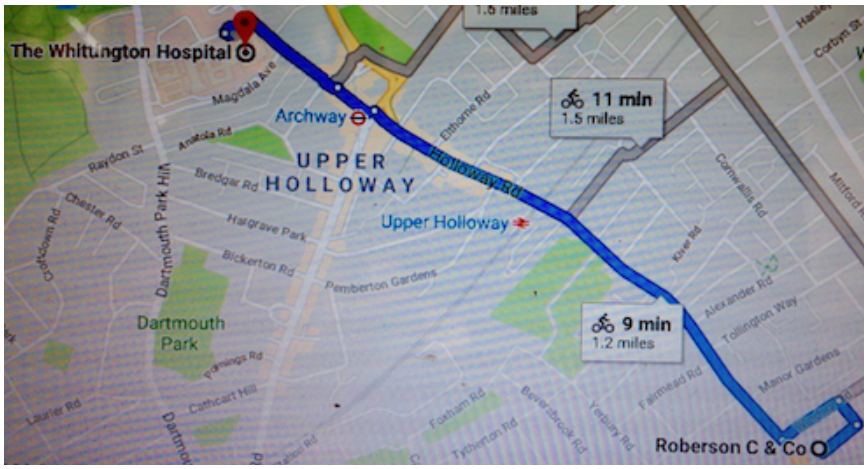
Fig. 60. Option 4, '*Listening*' study in grisaille

Option 4: Site-specific echoes

Since July 2016, I have worked (as a picker/packer of art materials) at the foot of Highgate Hill, at C. Roberson & Co, Manufacturers and Suppliers of Fine Art Materials. 1a Hercules Street, North London.[25] It takes nine minutes to cycle from my workplace to Whittington Hospital (figs. 61, 62, 63), and the site of *Dick Whittington's* epiphany: 'Turn again, Whittington, Lord Mayor of London' (1972, 141). 'Turn again' is the point in the story I now appropriate, a return here in the sense of an artwork to artwork.



Figs. 61. Whittington Hospital (see the cat reference in upper right of image)





Figs. 62. 63. Map showing Whittington Hospital to C. Roberson & Co; Entrance to C. Roberson & Co

That was then and this is now

That was then and this is now (in two senses): the *cartoon* then and *cartoon* now: in meaning (art historical definition) of word 'cartoon', and, the possible meaning of the appropriation of the cartoon. Again, Green's conception of *Afterwardsness* is relevant here:

> *Nachträglichkeit* [...] contains two ideas. On the one hand, the idea of coming at a later date, and on the other, the idea of a supplement. In other words, between two psychical events, I and II, the second is recognised as having a connection with the first, to which it now gives a fuller meaning…. So, retrospectively, II gives I a meaning... (2002, 35–6).

Green's description of the time structure of *Afterwardsness,* could at the same time describe the sequence of art practice portrayed here: Event I, c.1974 (fig. 64), which is then given meaning through event II, 2018/19 (fig. 65). I integrate Green's words, with my terms [in brackets] to make my point:

> [Art practice here] contains two ideas. On the one hand, the idea of coming at a later date, and on the other, the idea of a supplement. In other words, between two [practical] events, I and II, the second is recognised as having a connection with the first, to which it now gives a fuller meaning…. So, retrospectively, II gives I a meaning... (2002, 35–6).

It remains to be seen if this is a general rule or is case specific, to be considered (*Nachträglich*) in relation to completion of the research.



Fig. 64. Event I: drawing c.1974; Fig. 65. Event II: painting 2018/19 (Option 4, second version, work in progress)

Option 4: the painting methods

Fig. 66 (below) is a monochrome, oil on unprimed 9oz cotton duck canvas study. The white is smeared on loosely on the prospective area for the image, to then be worked/reworked. Burnt umber is used to shape the white. For documenting the studies, a penny is included to indicate the scale. Later, after a re-read of the fairy tale, I find another echo: in that Dick Whittington 'earned a penny […] and with the penny he bought a beautiful cat' (1972, 139). Also, I include a second study in manner of the work to be started: looking and response, rather than squared for transfer. This is to try out the making process, and to test if I could work in this way (again). The method is to add and take away paint: in a 'look and put' process. In fig. 67 (below), the cartoon duck was not portrayed, as no second cotton duck canvas sample was available, so the reverse of an earlier study is used, an unprimed linen canvas, and the child from the first case study makes a return.[26]



Fig. 66. '*Listening*' study, 2018, oil sketch



Fig. 67. Susan Gerbier (detail), oil sketch on linen canvas, 2018



Fig. 68, Photograph of scene, with painting of *Speaker tower: Dungeness,* with cartoon reference

An unexpected demonstration of the thesis occurs: I cannot resolve problem of the bright colours of the cartoon duck painting (as I am colour-blind to some colour relations which creates uncertainty/ anxiety, and is delaying the practical work), but through a sideways glance (while doing something else) I see the painting *'Speaker' on Dungeness beach*, on the floor (fig. 68) with its muted colours. This links the past (old painting), to the future (solving problem of projected work), in the here and now. To clarify: I have an unresolved issue with an artwork. This is solved through biphasic association, as described by Birksted-Breen:

> One movement cannot be separated from the other because retroactive resignification *is* developmental progression [...] The forward movement necessitates a backward movement at the same time (2003, 1509).

Next step: locate a studio space to complete the work, although because of lack of funding, it has to be at no financial cost. This difficulty delays the research process, but through my employment at C. Robersons & Co, I find J. Discombe, engineer, who (kindly) offers me wall space at his factory in Tottenham, North London, [8.7.18] free of charge (although some 'free' work is undertaken as compensation). It is a 30 - minute cycle ride from my home.

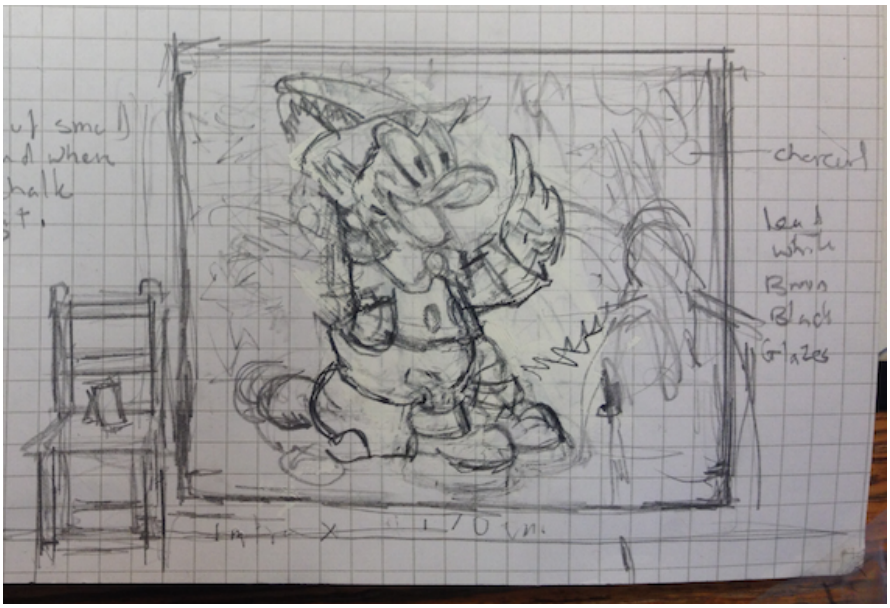


Fig. 69. Notebook: thumbnail sketch: prospective drawing, for studio set up for Option 4, 2018

The small notebook drawing indicates, in part, the prospective work (fig. 69). The canvas is tacked up with primed side facing the wall, to enable painting on the unprimed side, to stress cotton duck (a play on words in the image and its support), but at the same time provide a ground to hold the paint and prevent it sticking to the wall (see fig. 80). A cursory sketch in chalk is followed by flake white laid on in large areas to provide a ground for the next layer of drawing (in paint), to then 'find' the image, through the act of painting. This approach means a continual backward and forward interaction, everything being subject to a retranscription (this method differs from case study 1, where a grid is used to transfer through squaring). A chair is included to indicate the scale.



Fig. 70. Studio: early stage of Option 4, first version, 2018

Reversal

I discard the first version of Option 4 (fig. 70, above) for four reasons:

1). The scale is not right, as it should be my size (the wrong canvas was accidentally purchased, 10 oz primed cotton duck is shorter in width:155 cm, not 183 cm of the 9 oz).

2). The painting method is proving time consuming and problematic: time: (a) in sense of available time to work the larger canvas in relation to studio time available; (b) in relation to the research schedule for case study 2, it is not an open-ended work but part of research degree.

3). Keeping as much of the cotton duck canvas bare, to stress its use, becomes an issue. This could be totally eliminated through the use of projection equipment and tracing, but I wanted the work to show the process of its making, including all the working/reworking (retranscription).

4). Problems relating to paint quantity needed for this approach: Flake (lead) white is no longer on sale due to its hazardous nature (see fig. 71a), also the paint/solvent fumes, as the 'free' studio is part of someone's workshop environment; the substitution of turpentine for 'Zest It' solvent, still does not improve the situation.

In the second version of Option 4, I still keep with the monochrome underpainting to then colour with muted glazes (see above, fig. 68), but to eliminate some of the problems to do with time and paint quantity/paint fumes, I decide to employ squaring (the method used in the first case study). This came about indirectly, through attending a conference about Yve-Alain Bois' *Painting as Model* (UAL, *Painting as ReModel*, Camberwell, 21.6.18), and the subsequent reading of the text, which I find includes another definition of the term 'cartoon':

> [w]hat has been the purpose of the cartoon since the procedure appeared in the Italian Renaissance? It was either used for fresco work, [...] or, used as a stencil, it served to transfer the composition in drawing form onto a bigger canvas. In both cases, the cartoon more often than not presupposes squaring (1993, 20).



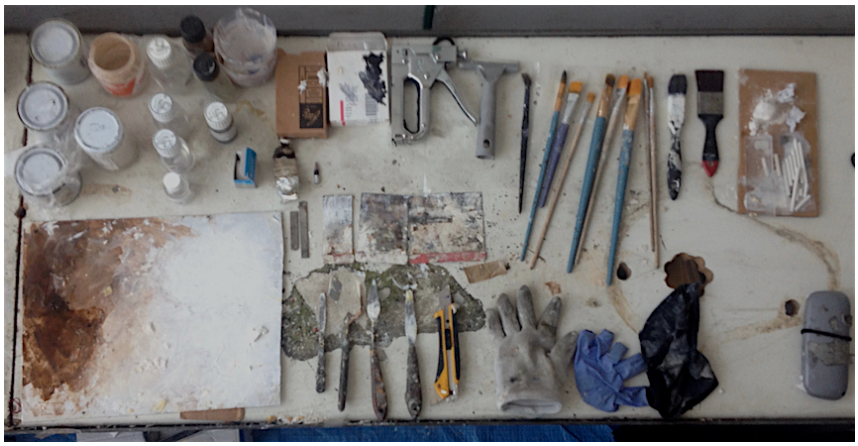


Fig. 71a. Flake white. Fig. 71b. Work bench including brushes, scrapers, palette knives, palette, chalk, paint, paint mediums



Fig. 72. First stage canvas tacked to wall, showing folds (Option 4: second version) 2018/19

To enable transport from Russell & Chapple (sister company of C. Roberson & Co), I have to fold the replacement canvas, as canvas rolled around a cardboard tube proves to be unviable on a bicycle with this larger size. I incorporate this, as part of the process of making, as the folds represent part of the divisions for squaring the canvas for transfer (fig. 72, below). The creasing also represents a link to the childhood duck drawing, which is creased through being screwed up. As before, I use the un-primed side of canvas, chalk/pencil lines are added to complete squaring. I then begin the loose making process: the white is brushed/smeared on, and shaped/reshaped in stages. The later stages cover over, but do not fully erase the earlier marks, retranscriptions, which are still evident (see fig. 74).



Fig. 73. Work in progress: Option 4 (second version) 2018/19

Through this loose painting technique, using brushes, scrapers, palette knives (see fig. 71b), the paint still looks like *paint*, and at the same time, the thing being represented (see figs. 75, 76). This painting process is described by David Rosand: 'And this referential ambivalence of the stroke, at once retrospective and prospective, recalling the gesture that produced it and pointing to the illusion it will join' (1988, 87–8).

Rosand's 'ambivalence of the stroke, at once retrospective and prospective' (above), finds an echo in Birksted-Breen's Time and the *après-coup*: '[a]t the micro-level of sessional material ... progressive and retrospective time go inherently together, one being a requisite for the other' (2003, 1501).



Figs. 74. Option 4 (second version): *Listening*, detail showing retranscriptions



Fig. 75. Option 4 (second version): *Listening*, detail: showing paint application



Fig. 76, Option 4 (second version): *Listening*, detail: showing paint application

I do not, in the end, colour the monochrome Option 4: second version (fig. 73) [although I may return to this in the future], but instead return to an unrealised earlier option. In the category Heuristic, under the heading '*Practice With A Problem*', I included as an option:

> 3. Paint a large version of the childhood drawing, to stress: a small thing has now become a big thing, through a particular interpretation in later life.

This option remained unfulfilled, until I later understood that it should be made on a larger scale, although not as a painting, but as a drawing in charcoal (see: figs. 77, 77a, below), on eight sheets of paper (each 29 x 42 cm), glued together, in keeping with the method of construction of the Raphael Cartoons (see case study 1).[27] This unites the past and present in a backward and forward motion, at the same time: the (re)drawing of the duck is both a cartoon in the Walt Disney sense of a cartoon character, and a cartoon in the art historical sense: a drawing made to be transferred (and later to be discarded), on a large sheet of paper, made up of smaller sheets.[28]

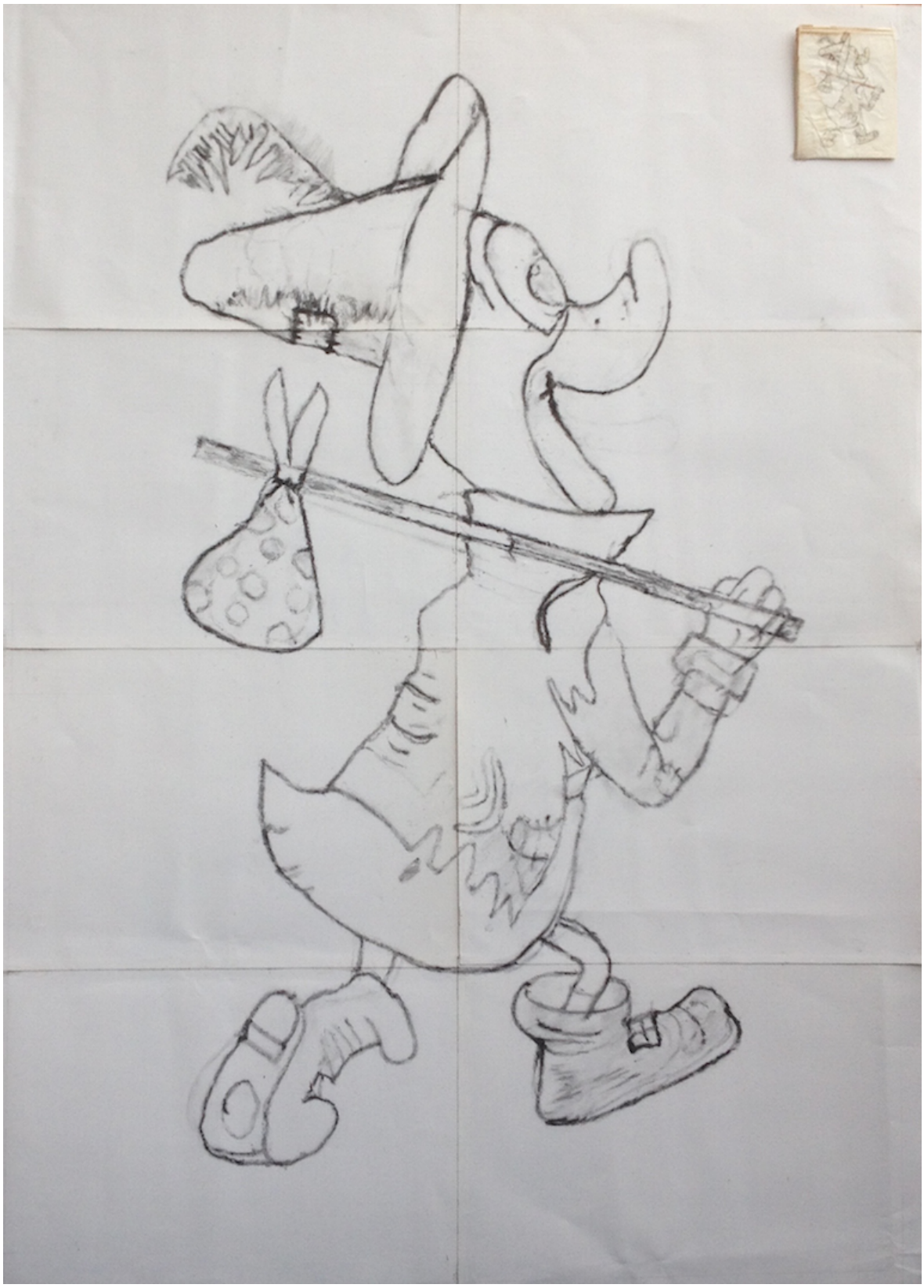


Fig. 77. *Cartoon*, 2018-19 (work in progress), including: top right c.1974 drawing, to show scale



Fig. 77a. *Cartoon*, 2018-19



Fig. 78. *Duck*, c.1974

The Compulsion To Repeat

Again, in Green I find a very specific echo: 'When Freud was led to give a central status to the compulsion to repeat, he was just as surprised as a chicken would be if it had laid a duck' (2002, 104).

The stages of the research process of *Cartoon*, represented in a (making) timeline, clockwise from left:



Figs. 79 80 81 82

Figs. 88 87 86 85 84 83



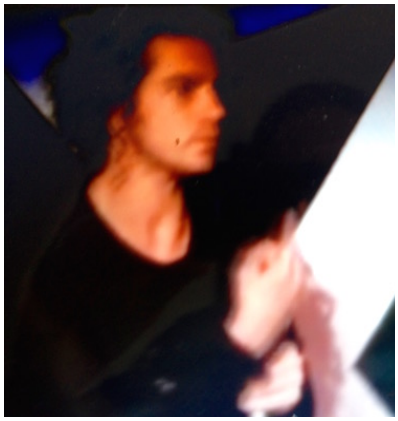
Above clockwise: Fig. 79. Fairy tales book 2018, with drawing of duck, c.1974; Fig. 80. Re-drawing of 1972 image, in 2018; Fig. 81. Option 1, paint study 1, 2018; Fig. 82: Option 1, paint study 2, 2018; Fig. 83. Notebook sketch of *Listening*, 2018; Fig. 84. *Listening* in grisaille, 2018; Fig. 85. Paint study of *Listening* (detail), 2018; Fig. 86. Option 4, first version, 2018; Fig. 87. Option 4, second version, 2018/19; Fig. 88. Option 3. Large scale retranscription: *Cartoon*, 2018/19

The process of identification with a fairy tale (analogical to the appropriation of a protective shell by the hermit crab) as explained by Freud (above), suggests why the image may have been isolated from its context for appropriation, and if read in the same way as a chance and symptomatic action (or 'tunes that we hum to ourselves'), could represent the state of mind of my young-self as 'a symbolisation of what is happening on another stage' (Green 2003, 78). Over forty-years later, I realise why this image may have served to represent my young-self (in a hermit crab like operation), through the extent of my attachment to the image (which I initially discarded), and, in relation to autobiographical details (new information) in light of recent clinical psychologist, psychiatrist, attachment-based psychotherapist, reports/assessment. It is not that I am a fan of *Donald Duck* (in the same way as it was not about being a fan of Rubens, in case study 1) but it is the associative work/the context, that I *carry* with me, that creates (created) the psychological/emotional investment in the image.

Further Associations

As the case study progressed, further associations were generated. I find a double echo (in gesture and play on words) in Donald Duck [*Dick Whittington*] (fig.88) and the Leonardo, *The Burlington House Cartoon* [1499-1500] (fig. 89), and also, in the gesture and song title, in INXS singer Micheal Hutchence signalling to someone, stage right, to raise the volume, during the song *Hear that sound*, Wembley stadium [1991] (Fig. 90).





Details: Fig. 88: Walt Disney, *Dick Whittington* cartoon,1972. Book of Fairy Tales (detail); Fig. 89. Leonardo, *The Burlington House* Cartoon, 1499-1500(detail); Fig. 90. Micheal Hutchence, INXS, *Hear that sound*, Wembley stadium, 1991 [1:29]

Timeline:



Fig. 91: c.1974; Fig. 92. 2018; Fig. 93. Walt Disney, 1972; Fig. 94. 2018/19; Fig. 95. Leonardo, 1499-1500; fig. 96. INXS, 1991.

This above sequence of images, is in the order of realisation in the research process. An early drawing of the duck cartoon leads to a redrawing. The revisiting of the text from 1972 in 2018, leads to recognition in a later scene in a fairy tale. This leads to a painting being made in 2018 that allows the recall of a Cartoon of 1499-1500, through gesture and category in a play on words, one that is echoed in a song, not only in its title but in a gesture of the hand of its singer. This is shattered time.

Endnotes

1. For a more detailed account see: Nobus, Dany, and Malcolm Quinn. 2005. *Knowing Nothing, Staying Stupid: Elements for a Psychoanalytic Epistemology,* London: Routledge.

2. Kippenberger uses this photograph as a source to paint a self-portrait. This image becomes more telling in relation to the T.A.T test (see case study 1: Psychodynamics), and the question that is posed, split between the noose and the life belt: rescue, or suicide/death. Note, the pose that Kippenberger is taking up for the photograph, to later reference for his painting, is reperforming a pose by Picasso (for full reference: see case study 3).

3. The approach to the site visit finds reference in the work of Guy Debord, and the Situationist International practice of *Psychogeography* (1955), which they employed in order to explore how different places make us feel and behave. A more contemporary reference is film maker Patrick Keiller (and his film *London,* 1994), who began using the idea to create works based on exploring locations by walking.

4. Links to previous case study 1. 'While he was in England, he [Rubens] did not confine himself to London. He travelled around. He saw Windsor, [...] Royal Palaces'. Professor Simon Thurley. 13 June 2016, Rubens and London. https://www.gresham.ac.uk/lectures-and-events/rubens-and-london

Also: Mark Evans and Clare Browne, in *Raphael: cartoons and tapestries for the Sistine Chapel*, state:

'Despite this canonical status, public access to the Cartoons was restricted by their move to Buckingham House in 1763 and their transfer to Windsor in 1787-8' (2010, 61).

5. In in relation to the biphasic action of trauma as described in the case of Emma (Freud, 1895).

The case of Emma illustrates that this concept entails the necessity of:

(a) two distinct etiological moments in time, (b) separated by a delay or time lag, (c) in which the first scene initially remains without consequence, (d) but is transformed by the subsequent one, and (e) becoming traumatic in a retroactive fashion.' (Bistoen,Vanheule & Craps 2014, 673-4).

6. Imprinting: Encyclopædia Britannica, n.d. Accessed August 10, 2018.
https://www.britannica.com/science/animal-learning/Imprinting#ref320638

7. The full account of events is given by The Art Gallery of New South Wales:

About:

In 1929 Walter Sickert was given a life-size lay figure, alleged to have once belonged to William Hogarth, and the sight of it being delivered to his studio inspired him to paint three works based on the event which he reinterpreted as the raising of Lazarus.

Eager to record the scene before it faded in his mind, Sickert painted the first of the three works directly onto the wallpaper of his studio wall; this hastily painted version is now in the collection of the Art Gallery of South Australia. In fact, Sickert was so inspired by the event he had it re-enacted and professionally photographed with himself posed as Christ, and Cecily Hey as Lazarus' sister.

Art Gallery of New South Wales. n.d. Accessed: February 25, 2019.

https://www.artgallery.nsw.gov.au/collection/works/14.1994/.

8. Earliest records of the tale: the first two references as recorded in *The History of Sir Richard Whittington. By T.*

H. (1885), are:

1604-5, Feb. 8. Play licensed.
1605, July 16. Ballad licensed.
(George L. Gomme, and Henry B. Wheatley 1885, xxv).

9. British Museum. "Curator's comments: Michelangelo`s `*Epifania*` cartoon is discussed under seven headings: 2. Function as a cartoon." Accessed February 20, 2019. https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?assetId=2441900 1&objectId=723913&partId=1

10. The first reading 25.10. 2004, at Dia Art Foundation New York, also in, 2005/6 at The Getty Museum. Fraser states this in the audio from Fort Worth (see note 14). I cite the text as 2006: its published date.

11. This point has been alluded to in Fraser's own work *Projection* (2008), as pointed out by Joanne Morra (2017 [a], 174):

'At one point the analyst cuttingly questions her patient's tears by insinuating inauthenticity:
Left Screen: Right now, though, I mean, are these tears genuine, or ... ?
[...]
The worst thing you can do here is perform to what you think I want from you' (*Projection*, 2008).

The work *Projection*, is based on a transcript of Fraser's own psychotherapy sessions, which were then edited, and performed for the camera, where she plays both the roles of the analyst, and herself as analysand.

12. It is not the purpose of this thesis to answer questions concerning construction, or authenticity, in relation to Fraser's tears, only to use it as an example of the thesis in action.

13. Fraser describes her early art practice as: 'Even before I found theory, my paintings and drawings were all about contradiction...The superimposed images in my 1984 book *Women 1/Madonna and Child, 1506-1967'*. Andrea Fraser in: Dziewior 2004, 92.

14. Fraser, Andrea, 2012, (27.3.12) Tuesday Evenings at The Modern, Modern Art Museum of Fort Worth, Texas. Podcast since edited. The shorter version now online (below) is edited, finishes abruptly at 50:42. The original, including the questions afterwards is 1:11:03.
https://www.themodern.org/sites/default/files/andrea_fraser3.27.12.mp3)

Also: since 2020, an online video of the event has been shared, also with a conspicuous blanked out Q & A session see: "Being There: Revisiting Tuesday Evenings at the Modern - Andrea Fraser." https://www.youtube.com/watch?v=8iiVALdWPRY .

15. Fraser alludes to her mother's presence on two occasions, 'thank you all for being here...especially to my mother who came all the way from California' [2:21], also [28:05].

16. This also provides an Autobiographical echo in relation to art practice, and, primary caregiver attitudes, and behavior towards the child, and their artistic abilities. Another possible reason for my discarding of the cartoon drawing as a child.

17. Although Gombrich's 1970 work is published by The Warburg Institute, Peter Loewenberg points out (2017n4)

'The distinguished art historian Edgar Wind and the cultural historian Felix Gilbert both expressed critical evaluations of Gombrich's biography of Warburg (Wind,1971,1983; Gilbert, 1977, 423–39).'

Loewenburg attended The Warburg Institute to research for the paper: "Aby Warburg, the Hopi Serpent Ritual and Ludwig Binswanger." 2017, 19:1, 77-98.

https://www.euppublishing.com/doi/full/10.3366/pah.2017.0201#fn4

18. Projective identification as described by Hanna Segal (1973):

Projective identification is the result of the projection of parts of the self into an object. It may result in the object being perceived as having acquired the characteristics of the projected part of the self but it can also result in the self becoming identified with the object of its projection (Segal in: Green1996, 89).

19. Other echoes here in relation to Art history and psychoanalysis, are presented in two parts in a paper by Peter Loewenburg (2017) where he highlights the letter from Freud to Binswanger, asking after his patient Aby Warburg:

You currently have in your fine institution … a Professor *V aus I.* [Freud's code was to move up or down one letter of the alphabet: Warburg of Hamburg], a man in whom I take a great interest, as much for his clear- sighted works, as for the fact that he is the cousin of my most intimate lady friend (a former patient). May I inquire what is happening to him and whether you concede any chance that. he will again be capable of work?

(3 November 1921, Freud & Binswanger, 1962, pp.174–5)[11] (2017, 88).

20. The British museum: Curator's comments.

The British museum, n.d. Accessed: June 5, 2020.

https://www.britishmuseum.org/collection/object/P_1897-0410-12

21. See note 20.

22. Encyclopedia Brittanica. "Franz Alexander."

Franz Alexander was the first student at the Berlin Psychoanalytic Institute (1919). A notable authority on Freud, Alexander considered it essential to elaborate Freud's views. Yet he retained a certain independence from Freud, viewing disturbed human relations, rather than disturbed sexuality, as the main cause of

neurotic disorders. (Encyclopedia Brittanica. n.d.).

Note: this echoes John Bowlby and his Attachment based psychotherapy, as described by van der Kolk:

By the late 1940's Bowlby had become *persona non grata* in the British psychoanalytic community, as a result of his radical claim that children's disturbed behaviour was a response to actual life experiences – to neglect, brutality, and separation – rather than the product of infantile sexual fantasies (2015, 110).

23. Photographs of the labelled painting, and, entrance hall, taken by Luca Borghi @ (July 2014), courtesy of the Museum's direction (Himetop. The History of Medicine Topographical Database. n.d).

24. Defleppard.com. PTSD awareness w/ Rick Allen & wounded warriors, n.d. Accessed August 11, 2021.

25. C. Roberson & Co, Manufacturers and Suppliers of Fine Art Materials. Art materials suppliers to Walter Sickert (1997, 199), also Holman Hunt [1997, xi] (see: case study1 for reference to Holman Hunt). Sally Woodcock, with Judith Churchman, eds. 1997. *Index of Account Holders in the Roberson Archive 1820-1939.*

Note: I no longer work for C. Roberson & Co. Also they have since moved to: Unit 1, 89-91 Scrubs Ln, London NW10 6QU.

26. It has to be acknowledged here that this return to the image of the child Susan Gerbier from case study 1: *STAMP*, can also represent a return of me as the child, as the Susan Gerbier image represented me as a child (as stated in: Autobiography: case study 1).

27. V&A. "Conservation Journal January 1996 Issue 18, The Examination and Conservation of the Raphael Cartoons: an interim report, Alan Derbyshire."
http://www.vam.ac.uk/content/journals/conservation-journal/issue-18/the-examination-and-conservation-of-the-raphael-cartoons-an-interim-report/.

28. A further association to Raphael, and the term cartoon as we understand it now is provided by Arline Meyer (1996), in *Apostles in England: Sir James Thornhill & the Legacy of Raphael's Tapestry Cartoons:*

> In 1843, however, under the title 'cartoons,' *Punch* parodied Raphael's historical productions on the occasion of the competition for designs for frescoes in the new Houses of Parliament, and ever since the word has possessed the meaning we commonly associate with it today. (1996, 17n1).

Contents (118).

Report (119).

Endnote (138).

Saturday June 1st (2019), research trip, a return to the site: Legoland, Windsor. The date is significant in relation to the story: it marks the day I was informed of my father's death (1 year before). He was the reason for the move to Windsor Safari Park (from Chessington Zoo, c.1972) to further his career as a zookeeper. My intention is to make a film of the day, but due to security restrictions at Legoland (explained below), the research plans could not be carried out in full, although the event is represented here in the form of still images.[29]

While reviewing material for the field trip, in which the drawing of a duck is pivotal, I find an echo in an interview with Adrian Rifkin (by Adrian Rifkin), where he describes the act of engaging with/writing about an artwork as can be thought about as 'an improvisation of what is seen' (2018). He goes on to give the example:

> Whether you start at a point in the centre and lead out, or whether you start with the brushwork, or whether with a Rubens landscape (which is what I used to do with the art writing students), you start with a duck…(2018 [6:22-6:53]).

The research trip contents represent all the material from this case study that started with a drawing of a duck. I include a reference (to duck) for each of the categorical structure (these will be made clear below). A research kit accompanies me that includes: a bag, documents/material relating to the research; video camera; iphone; original childhood drawing; subsequent copy drawing, other case study artwork; old site-maps.

I leave my home now, to return to a home from the past: Dalston Lane- via London Waterloo - Windsor and Eaton Riverside- Legoland Windsor.



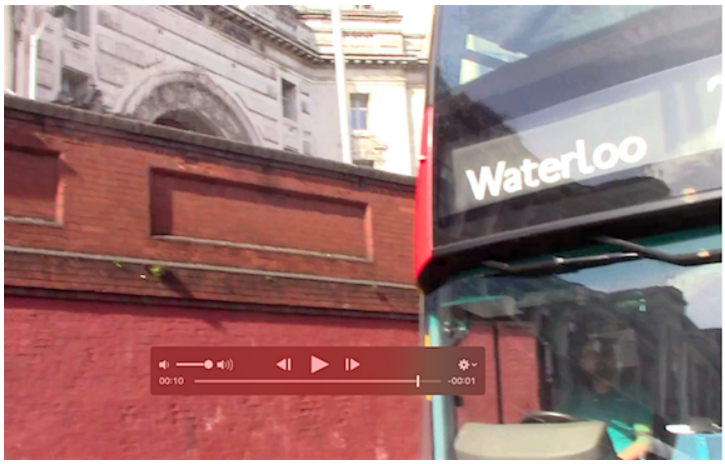


Fig. 97. 43 Dalston Lane. Fig. 98. 243, Bus on arrival at London Waterloo station



Fig. 98. Windsor and Eaton Riverside Station





Fig. 99. Taxi with 'Ash' (photograph permission granted) Fig. 100. Back seat: *Cartoon* drawing in cardboard tube

After arrival at Windsor and Eaton Riverside station (fig. 98), I get a taxi from station to Legoland, with 'Ash' (London Taxi's [fig. 99]), he tells me he visited the site regularly when it was Windsor Safari Park. I am in the backseat with Research Kit, including cardboard tube with the drawing of duck: *Cartoon* (fig.100).



Fig. 101. Entrance: Legoland Windsor



Fig. 102. Signposting near entrance

I enter the site (fig 101), and scan the site, but recognise nothing (no surprise, as it has been some 45 years since my time here, and the site has been reshaped). I have little interest in the visitor attractions, only The Hill Train. It is the hottest day of the year so far: Legoland is already very busy (this will become relevant later).



Fig.103. Miniland: London Waterloo station

I make my way to Miniland, where I see London (amongst other cities) is modelled in Lego bricks, including Waterloo station (fig. 103, above), where I have just travelled from (see fig. 98). Also in Miniland, I find The National Gallery (Trafalgar Square), the site of my previous site-specific research. I document these echoes through photograph/film, including a photograph that shows the study of the child, that features in the first case study, and returns in Case study 2 (see Actualisation, in main text) in the place of its creation by Rubens, to the right of the National Gallery (see case study 1). The model is not exact, but it is close enough to make the point (to suggest/signal a return).



Fig. 104. Oil sketch (detail from National Gallery no. 46), Susan Gerbier, to the right of The National Gallery, Miniland

After leaving Miniland, I make my way to the Hill Train (the main reason for the research trip).





Fig.105. Hill train entrance. Fig. 106. Hill train breakdown between stations

I board the hill train, but it breaks down halfway along the downhill journey (fig.106). We are informed by staff to alight and walk back up the side of the track (fig.107), and 'it will be fixed in a few hours.' Other rides have also broken down: people are complaining (this will be relevant to my filming and its later prohibition). When I return to check if the ride has been fixed, oddly, the sign says 'This ride is currently closed for scheduled maintenance' (see fig. 108).





Fig. 107. Legoland staff guiding passengers from the train. Fig. 108. Sign at entry to The Hill Train

As a result of this I then begin to try to locate my only other site reference: The Mansion House, featured on the maps from 1972 and 1990s for the safari park, also previous Legoland maps, but in the version I am given on entry, it has disappeared (see fig. 109).



Fig. 109. Three site maps, laid out on site: 1972, 1990s as Windsor Safari Park, and above right: Legoland Windsor 2019

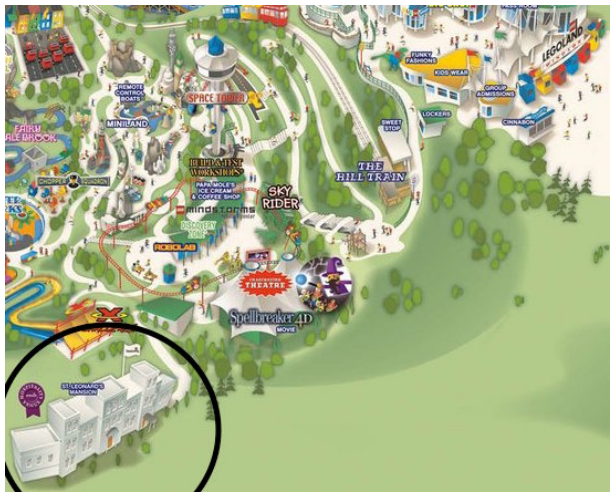
Site Maps

Site maps from1972 to 2019: Windsor Safari Park/Legoland Windsor. Gradually the Mansion disappears, first in name, then in its presence on the map. This is shown in successive maps (see figs. 110 - 15, below).













Figs. 110-15: Site maps from1972 to 2019: Windsor Safari Park/Legoland Windsor. Gradually the Mansion disappears

In 1966, the site was acquired by Billy Smart, and became part of his Windsor Safari Park complex (fig. 117). It is now the offices for Legoland Windsor (fig. 116). I find the Mansion House (with help from the staff) through the trees, and get the idea to perform the lay out my work *in* relation to The Mansion House: my drawing from c.1974, and the later return/revisiting of the drawing, 2019. (Fig. 118).



Fig. 116. The Mansion House 2019., Fig.117, c. 1968/69 with Billy Smart



Fig. 118. The Mansion House: first idea of lay out: duck drawings: c.1974, and return drawing, 2019

I then return to The Hill Train, it is now working and ready to depart, I take a seat at the front (fig.121).






Figs. 119,1 20, 121. Hill Train entrance, carriage, starting position/filming position



Fig. 122. Still image of passing trains

The pivotal point in the journey, when both backward and forward trains pass/coincide (fig. 122).




Fig. 123. Downward journey finish and exit. Fig.124. Queue to return on same train




Figs. 125, 126. Return journey: boarding, to arrival and exit

To complete the round trip by returning on same train, I have to alight and queue (figs.123, 124). I make the return journey (figs. 125,126), and then make my way back to the Mansion House.



Fig.127. First full layout by the path.



Fig. 128. Legoland Headquarters security staff approaching

I lay out the material that provides for the context for the field trip, (replicating the layout of research at the Retro Bar: see case study 1) which I then document. I am then approached by Legoland Headquarters security (fig. 128), who question me, but, after telling them my aims, they assure me it is ok to film/lay out my material on the grass, at the fence line, 'as long as you do not block the path', which I agree to (fig. 129).



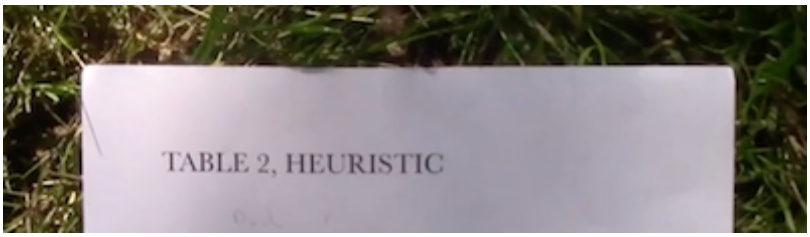
Fig.129. Fence line, full layout of research material, 2

I (re) set out stage of the research (as listed in the Contents page of the case study), this time at The Mansion House fence line, highlighting the associations to *Duck*, relating to the categories: Autobiography, Heuristics; Art History; Psychodynamics (psychoanalytic theory). I also include Contextual reference to Andrea Fraser as a way to reflect on artistic practice, and also the *Dick Whittington* story that provided the first image that I appropriated (as a child), on this site. I will briefly describe the layout contents using video stills from the day:



Figs. 130, 131

Table 1. Autobiographical: includes an image of myself at the safari park then: c.1974, and now: 2019 (figs. 130, 131).





Figs. 132, 133

Table 2. Heuristic: includes images of all the practical work that makes up the case study *Cartoon* (fig.133). This shows how art practice as described here, is cyclical, showing all states leading to a return.

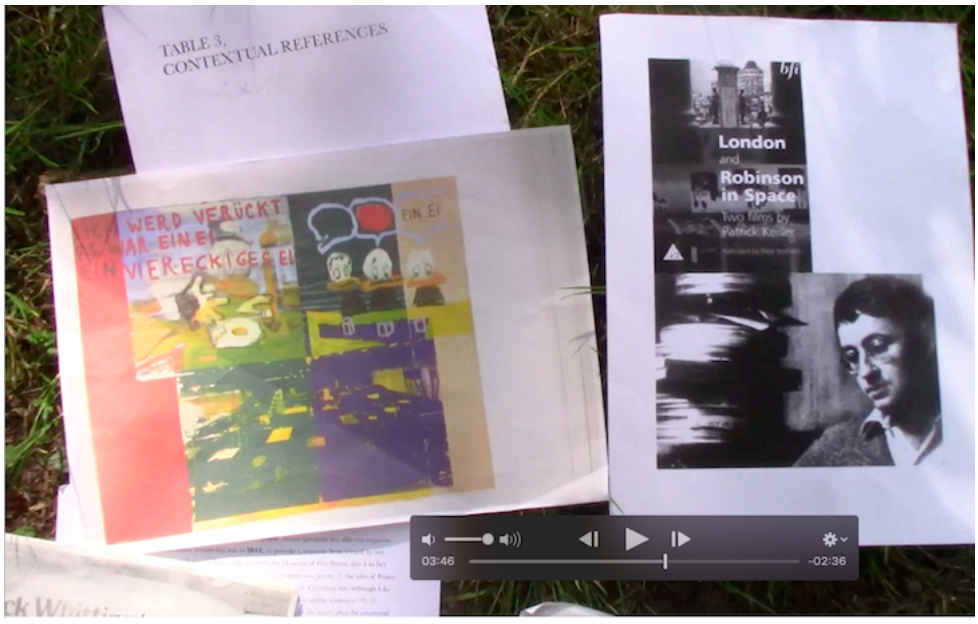


Fig. 134

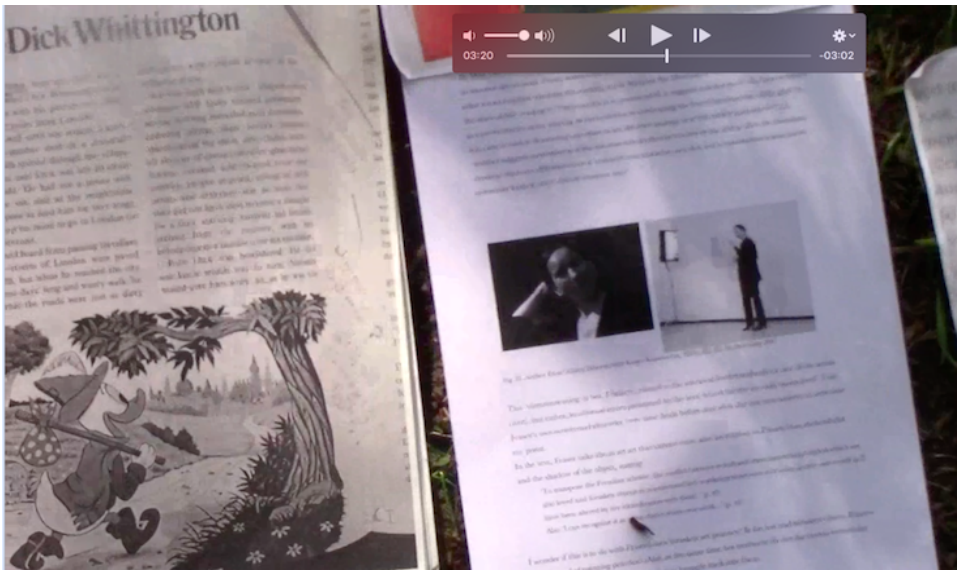
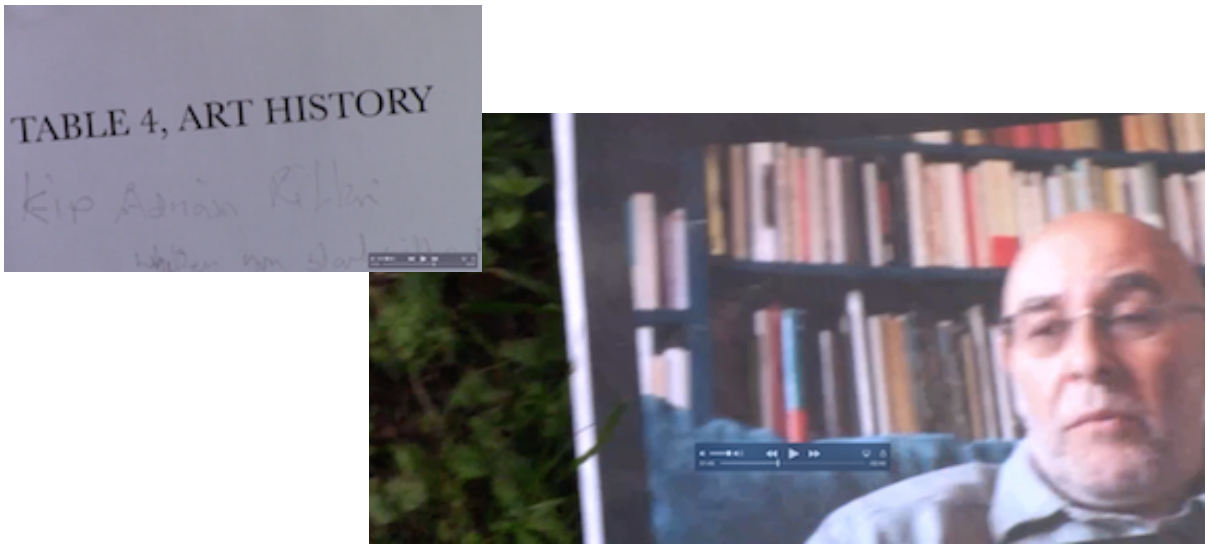


Fig. 135

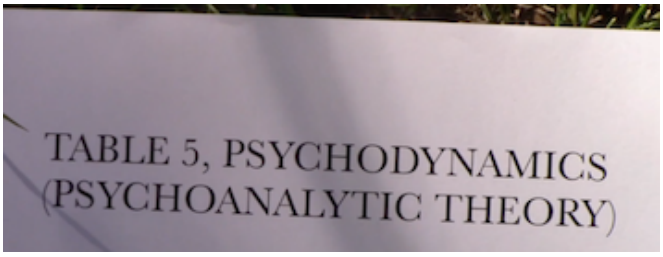
Table 3. Contextual References: Andrea Fraser, a point of reference for my field of enquiry, and a model of practice for this case study, in how to reflect on an artistic practice; also the story of *Dick Whittington*, as Donald Duck: the source for my original appropriation (fig. 135). The approach to the site visit finds reference in the work of Guy Debord, and the Situationist International practice of *Psychogeography* (1955), which they employed in order to explore how different places make us feel and behave. A more contemporary reference is film maker Patrick Keiller (and his film *London*, 1994), who began using the idea to create works based on exploring locations by walking. Lastly, Martin Kippenberger, *Untitled*,1996, that features *Donald Duck* (fig. 134).

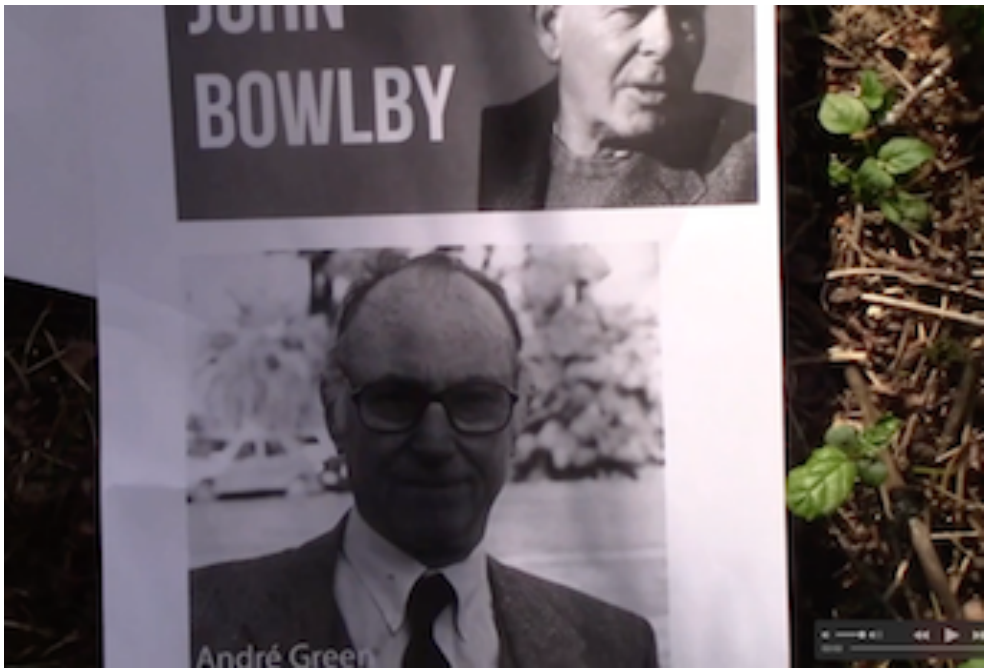


Figs. 136, 137

Table 4. Art History: (figs.136, 137). Adrian Rifkin (as cited above) talks about looking/engagement with a work of art:

> What I began to think about, instead of having a given scene which is the painting, one has a process of perceptions, which is, necessarily improvised as a structure of language. Whether you start at a point in the centre and lead out, or whether you start with the brushwork, or whether with a Rubens landscape (which is what I used to do with the art writing students) you start with a duck… (2018 [6:22-6:53]).

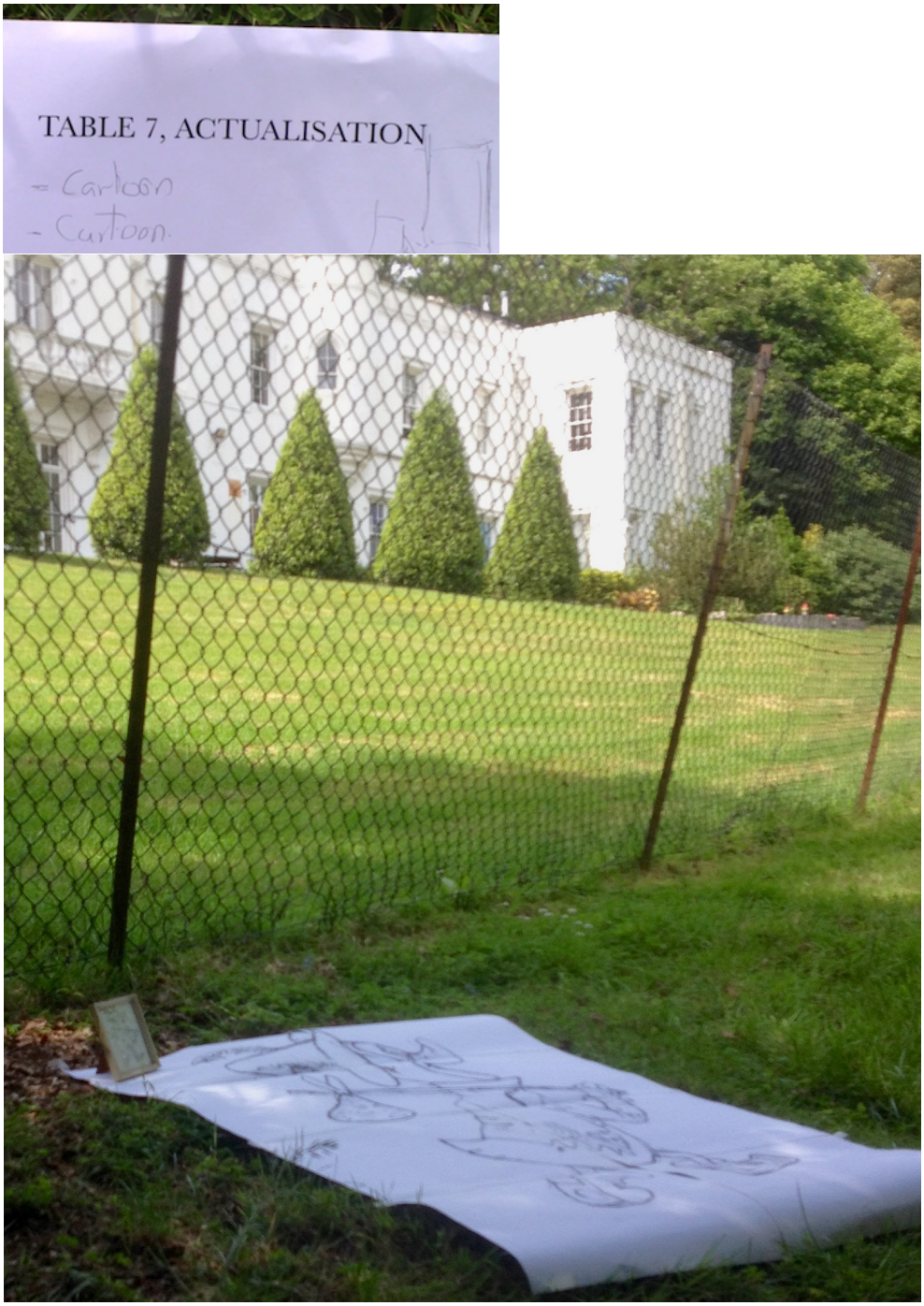




Figs.138,139

Table 5. Psychodynamics (Psychoanalytic theory): features John Bowlby, who began to mine ethology and Konrad Lorenz's work on imprinting (partly based on the behaviour of young ducks) in the development of his theory of attachment-based psychotherapy. Also, André Green, in: *Time in Psychoanalysis (some contradictory aspects)* suggests:

> When Freud was led to give a central status to the compulsion to repeat, he was just as surprised as a chicken would be if it had laid a duck (2002, 104).



Figs. 140, 141. Actualisation: Cartoon then (c. 1974), *Cartoon* now (2019), both at the same time/place

Table 7. Actualisation: making a reality of a *return*, both in the place (or site) and artwork (figs.140,141), what Birksted-Breen might describe as:

> One movement cannot be separated from the other because retroactive resignification *is* developmental progression…The forward movement necessitates a backward movement at the same time.
> The ability to symbolise and for self-reflection necessitates a relationship to time which can allow for the double movement forward and backward in time (2003, 1509).

On completing this last section, Legoland Park security approach me from another direction, asking about my actions, to which I explain. They then say I was filming earlier, and ask if I was 'filming people in the queues', or was I filming the ride, and did I have prior permission. I explain I was filming the ride (although there is some footage of people in the queue as part of this) but have no prior permission to film, as I assumed it is a common practice. I am told 'no more filming' of anything, and, 'to get permission, go to the Guest Services building' (no threats of Legoland prison were made, although later I find a model Lego *mise en scène*, fig. 143).



Fig. 142. Legoland security



Fig. 143. Lego *mise en scène* prison



Fig. 144. Guest Services

Guest Services is fully filled with people (fig. 144), with the queue leading out the door (possibly related to the number of visitor attractions that have broken down, this I later realise could be the reason for the reaction to my filming, and its prohibition). I wait for a while then go to the exit which is close by. I document my leaving with a photograph (fig.145).



Fig.145. Legoland Windsor exit/entrance

To return to the place I live now, I then retrace my steps: Taxi (with 'Ash') - train- Windsor and Eaton – London Waterloo – Bus: Dalston Lane.

I complete the trip (or, loosely: a *dérive*) the next day, ending up at the Whittington Stone, on Highgate Hill. The Whittington Stone, (near the entrance to The Whittington Hospital, figs.146,147,148), marks the point at which Dick Whittington (in the story) after running away from home, sat down to rest, also at the same time, marks his point of return, after hearing the Bow Bells (see: TABLE 2: HEURISTIC, in main text).



Fig.146. The Whittington stone, Highgate Hill, London



Figs.147, 148. The Whittington stone, Highgate Hill, London

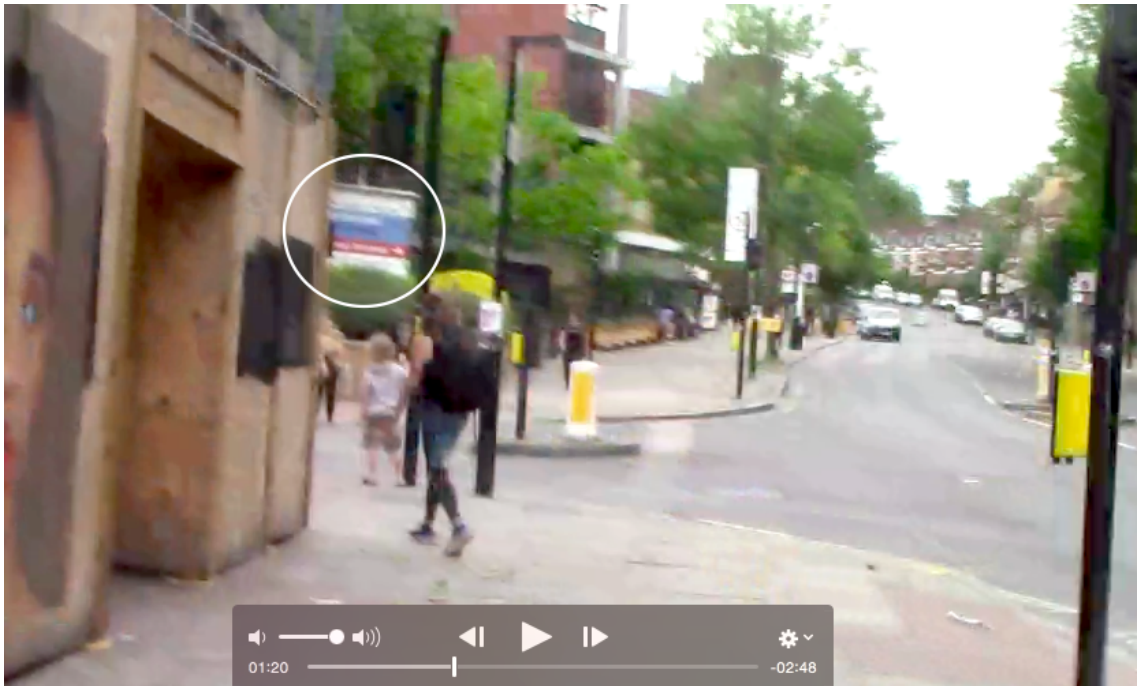


Fig. 148. View from the Whittington Stone, towards The Whittington Hospital, signage is circled



Fig.149. Close up of The Whittington Hospital signage, Highgate Hill, see cat top right of image

Finally, an associative link appears, while searching for suitable images for the next case study: A Lego version of *The Raft of the Medusa*. The work is by Captainsmog [sic], titled: *Le Radeau de la Meduse, Hommage to Theodore Gericault* (fig. 150)

.

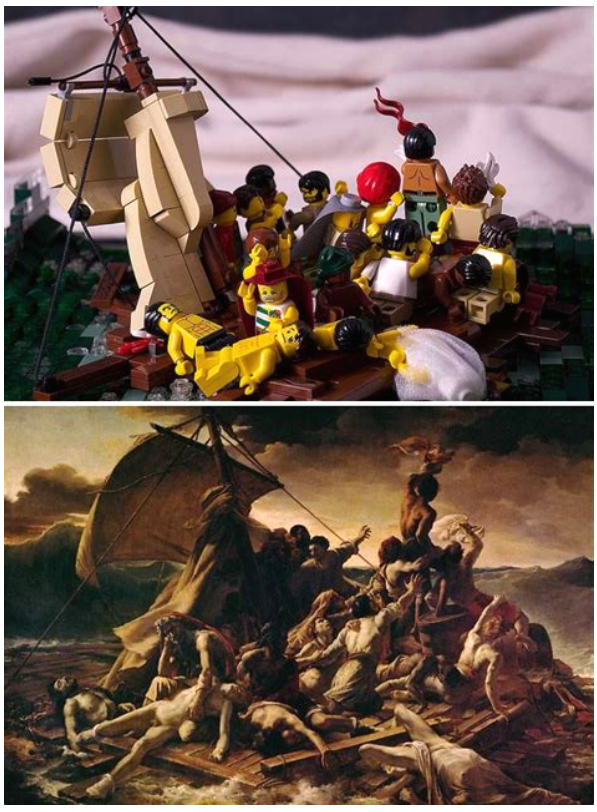


Fig. 150. Captainsmog: *Le Radeau de la Meduse, Hommage to Theodore Gericault.* Géricault, *The Raft of the Médusa.* 1818/19

Endnote

29. An important correlation appears, in relation to a site visit, the research, and a *dérive* (see endnote 3 of main text: case study 2, for further reference), in Dr. Bessel van der Kolk (2016), when talking about place and memory, in relation to trauma and the body. When describing an experiment called the 'Still face paradigm', he shows a film of a child with his mother, in a room, they are interacting/playing when the mother (through a microphnoe in her ear) is then told to 'freeze', and the child becomes agitated and upset after a while, but later after a few minutes of 'playing dead', when the mother becomes responsive again, all is well again. Then six months later, when the child walks into the room again, his stress hormone (which is being monitored through a cannula on his arm) shows a slight 'Blip in his cortisol, his stress hormones have been activated, his body is telling him: "this is a place where something not so good happened"...very minor, there is no cognition there, like "this room really sucked because my Mum stopped talking to me"... no... there is something in a deeper part of the brain that has no time keeping....a part of the brain that says this is good, this is bad, and we all get these imprints' (van der Kolk 2016).

Contents (139).

Introduction (140).

Brief Outline Of The Concept *Nachträglichkeit* [3] (148).

Table 1, Autobiographical (152).

Table 2, Heuristic (157).

Table 3, Contextual References (161).

Table 4, Art History (164).

Table 5, Psychodynamics [Psychoanalytic Theory] (169).

Table 6, Research Kit (173).

Table 7, Actualisation [Practice Survey: Prospective] (177).

Endnotes (192).

Introduction

In this third case study I will look at specific examples of artist-to-artist identifications in art history (including myself), through focusing on one work in particular and its echoes, as a way to reflect on artistic practice.

Miguel Tamen discusses this question of identification in *What Art Is Like In Constant Reference To The Alice Books*, suggesting that:

> Think of art-talk as being more like, as Alice says, 'sending presents to one's own feet.' By art-talking you often express a sense of something you can't quite tell yourself apart from, something as contiguous to you as your own feet. You may still officially say that the song is talking, but you know fully well that you do all the talking, and mostly do it to send presents to the song. Sending presents to art may express who you are and certainly is who certain people are like. When art is so-around you, you will often send it presents.
> Most, though not all, presents are of the verbal sort. This is what honoring art mainly amounts to…. (2012, §161).

In this case study I focus on the possibility of an exception that is latent in Tamen's idea that 'Most, though not all, presents are of the verbal sort.' The 'not all', I interpret to mean how artists might honor other artists through making artwork as 'presents', and look at an example of how artists honored, or sent 'presents' to other artists in an art historical chain. This is done with reference to aspects of the concept of *Afterwardsness* as I find it echoed in art practice, including Jean Laplanche's 'enigmatic signifier' in relation to a specific artwork, and more broadly looking at the case study as a whole, as a pictorial equivalent of André Green's conception of *Nachträglichkeit*.



Fig.1 Théodore Géricault, *The Raft of the Médusa.* 1818/19

Although the case study is not *about* the painting (but my associative response to it) my point of departure is Théodore Géricault's 1818/19 painting *The Raft of the Médusa* (fig.1), which appears to depict a pivotal moment, both a disappearance or a return, both at the same time; what could be seen as a pictorial analogy/representation of the dynamic of *Afterwardsness* (*Nachträglichkeit*). I map my associations both backward and forward, in art works that I identify in relation to the work. I also suggest why I might have

identified with Martin Kippenberger in relation to this work, and in turn why he may have identified with the work (in the physical sense) biographically, on an unconscious level. Also, I will provide a context through examples of extreme identifications by artists with other artworks and artists.

I will not give a full account of events surrounding the *The Raft of the Médusa*, but I will give a brief sketch for the purpose of this case study. The *Médusa*, was a French Royal Navy frigate that set sail in 1816, carrying 240 passengers that ran aground off the coast of Senegal. Due to a shortage of lifeboats, a raft was constructed from parts of the ship, to carry the remaining 150 ashore. Initially towed by the lifeboats, the raft was abandoned, leaving its occupants adrift at sea, with few rations. After 13 days of fighting, murder, and cannibalism, only 15 remained when the brig *Argus* came across them 'by chance alone' (1817, 143), according to the written account by two of the survivors Alexander Corréard and Jean-Baptiste Savigny: *Naufrage de la Frégate 'La Méduse' en 1816* (1817), which Géricault read, also contacting the authors before starting his work (Eitner 1972, 11). What exactly the painting depicts is interpreted differently: Temkin suggests it is 'that agonizing point at which it seemed that the *Argus* was moving off and that the hope of rescue was lost' (2008, 262); while Alhadeff states 'his aim, I think, was not to record a sublime moment of hope but to probe the interstices between presence and absence, between being and non - being'...declaring the 'vessel is not just the *Argus per se*, it is also a liminal sight, an absent presence' (2002, 47). For Meyer-Hermann: 'a rescue vessel is just coming into view on the distant horizon' (2011, 70). The Louvre (Paris, where the painting hangs) suggest: 'Géricault decided to represent the vain hope of the shipwrecked sailors: the rescue boat is visible on the horizon—but sails away without seeing them. …' (Louvre, n.d.).[1]

Géricault made numerous studies for his figures, from art historical and live models, also from corpses, through visiting morgues.[2] He finished the work and exhibited at the Salon where, 'it was the star of the Salon of 1819' (Louvre, n.d.).[3] Afterwards, *The Raft of the Medusa* was exhibited in London at The Egyptian Hall, Piccadilly (1820), where accounts show it was a financial success (Costeloe 2008, 109), although it was Géricault's last major work. There are reports of his increasing physical and mental decline and suicide attempts (Eitner 1972, 65), his death being only a few years later, in1824 (aged 32). The work itself was becoming a wreck, due to the (alleged) use of bitumen,[4] making the painting chemically unstable, resulting in a full-size copy being made in1859–60.[5]

In what follows I describe prospective and retrospective events in relation to case study 3. I map my associative responses (echoes), from the initial image through the categorical structure of Autobiography, Heuristics, Art history, and Psychodynamics (Psychoanalytic Theory). A site-specific event and subsequent documentation, serves as an apparatus for an engagement with the research, demonstrating the cyclical movements relating to *afterwardsness* – in relation to art practice, acted out in the visual field.

The beginning: The Raft of the Medusa

As early as January 2015,[6] I identify *The Raft of the Medusa* (from now on: *The Raft*) as one of my prospective case studies in the research. Later, in February 2017, I find Martin Kippenberger's lithographic works, *after* Géricault, are on show in London at Skarstedt Gallery (figs. 2, 3).[7] I contact the gallery for more information:

From: Skarstedt Gallery <london@skarstedt.com>
To: Gavin Edmonds <gavin.edmonds@yahoo.co.uk>
Sent: Wednesday, 22 February 2017, 9:54
Subject: Re: Kippenberger Works

Dear Gavin,
They will be on view until end of day this Saturday.
Thank you,
Kate



Fig. 2. Skarstedt Gallery, Bennet Street, London 2017



Fig. 3. Skarstedt Gallery, show of lithographs, 2017

After visiting the exhibition (fig. 3), I find Géricault also exhibited *The Raft* in London, also in Piccadilly, at 170–173 The Egyptian Hall, in1820 (Costeloe 2008, 47). They are two minutes' walk apart (see: fig. 6). The site has since been redeveloped and is now called (in part) the Egyptian House (figs. 4, 5).



Figs 4, 5: 170-173 Piccadilly, Egyptian Hall, 1815



170-173 Piccadilly: Egyptian House, 2017

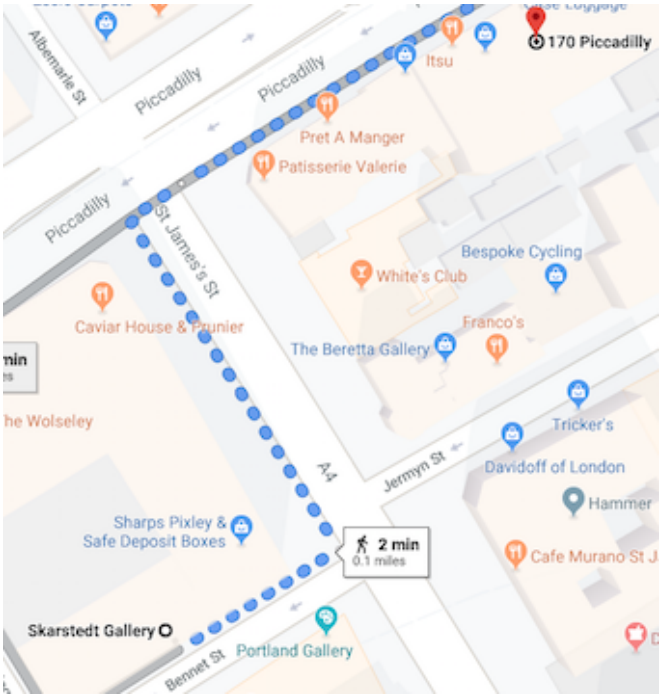


Fig. 6. Google map showing close proximity of The Egyptian House & Skarstedt Gallery

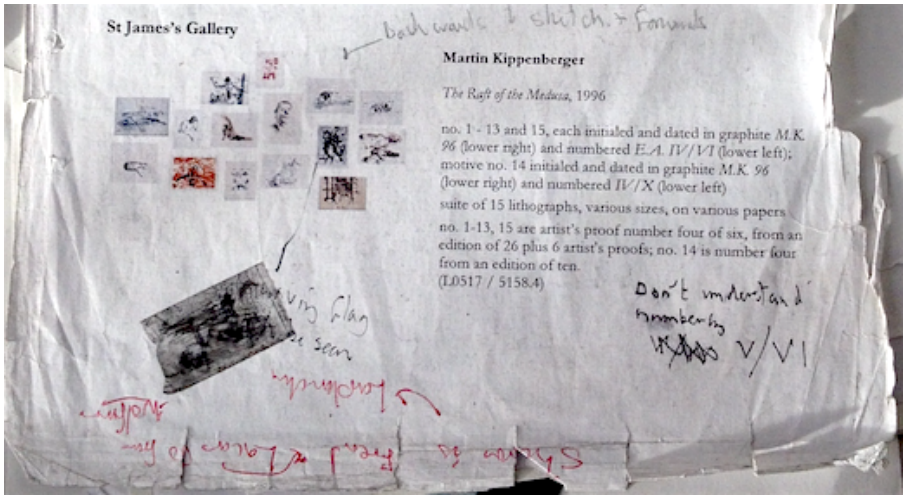


Fig. 7. Skarstedt Gallery handout

The email from the gallery states: closing date is 25th February (2017), this would have been Kippenberger's 64th birthday (b. 25.2.53). I find no mention on the exhibition handout of these historical echoes (see fig. 7).

Kippenberger and The Raft

Roberto Ohrt, commenting on Kippenberger's *Raft* series suggests:

> According to close friends, Kippenberger began this series in good spirits and was only able to appropriate the old master's dramatic scene because he did not see it as his own. He liked the work because, as a representation, it was not quite right: ultimately the situation on the raft is inconclusive (1997, 75).

The sighting of the Raft

Later, an indirect link appears, this time between the *raft*, that is depicted in *The Raft*, and the biography of Kippenberger. Daniel Baumann, *In the way you wear your hat*, quotes Kippenberger, describing events surrounding his mother's death in 1976:

> [a] truck overloaded with pallets went too fast into a curve and lost part of its load, causing my mother's death (1998, 61).[8]

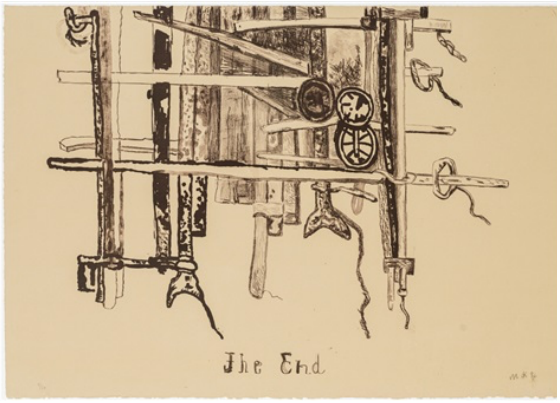
Later, Kippenberger made art out of shipping pallets. This can be seen in both early and later works: *Design for Administration Building for Rest Centre for Mothers in Paderborn,* 1985 (fig. 8), and, *Greetings From Mother Rehabilitation Center Massacre*, 1994 (fig. 9). This establishes a direct link in Kippenberger's work between his mother and shipping pallets.





Fig. 8. *Design for Administration Building for Rest Centre for Mothers in Paderborn*, 1985. Fig. 9. *Greetings From Mother Rehabilitation Center Massacre*, 1994, (12/edition of 20)





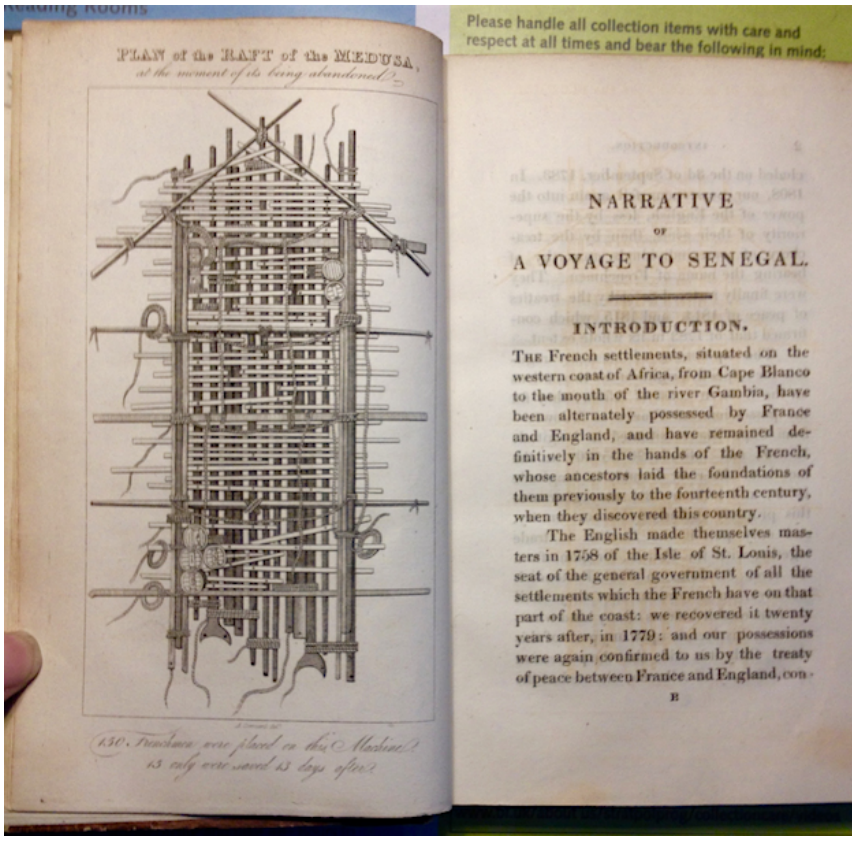


Fig.10. Kippenberger in the process of making the lithograph *Motive No. 15*, 1996; Fig.10a. *Motive No. 15*, from *The Raft series*, 1996; Fig.11. Corréard & Savigny, *Narrative of a Voyage to Senegal in 1816* (1817), plan of the raft

I find a visual and verbal echo in the final lithograph from Kippenberger's show at Skarstedt (2017): *Motive No. 15* (fig.10a, above), a reversed (due to lithographic process) retranscription of part of Corréard's diagram of the raft, illustrated in the book that inspired Géricault (fig. 11). The visual reference I make is to the raft structure and a shipping pallet; the verbal association is to the title '*The End*', possibly alluding to the end of the raft; the last in the series; the end of life for Kippenberger's mother, or even to Kippenberger himself, who was to die within a year. I then transfer this visual association/echo, to *The Raft* painting (figs. 12, 13).



Fig. 12. Detail: Géricault, *The Raft*. 1818/19. Fig.13. Shipping pallet, outside D Block, UAL: Chelsea, 2019

The raft's timber construction, suggests a visual association with a pallet (figs.12-13).[9] This connection finds an echo in relation to the action of *Nachträglichkeit* as described by critical theorist John Phillips:

> *Nachträglichkeit* describes the ways in which an …. experience that is either incomprehensible or traumatic is nonetheless somehow retained by memory unconsciously and reactivated at a later time in a different context (Phillips, n.d.).[10]

Other echoes

I am suggesting that my indirect pictorial association (linking Kippenberger's biography and artwork) provides a way of looking at the reason behind Kippenberger's identification with Géricault's painting, provoking the question: Did Kippenberger become fixated with the Géricault's *The Raft*, through unresolved affect being attached to a preconscious association between the pallet and the raft structure? Susan Neuberger suggests 'Kippenberger's models made from pallets are objects into which loss and death are inscribed' (2003, 94). This statement could at the same time, be describing Géricault's painting *The Raft*.

As shown, for Kippenberger the pallet is an object he relates to his mother and, when deliberately doing so he references 'Mother' in the title; this is why I suggest with *The Raft*, there is an unconscious (to preconscious) association. Also, these works appear to be playful, and as Green states: 'In the compulsion to repeat there is a need for repeating play and to be free of this need in order to formulate a grievance that has not been attended to' (2002, 103). This provides another link to the concept of *Nachträglichkeit*, as defined by Peter Rudnytsky:

> The noun Nachtrag means 'supplement' or 'appendix,' and the literal definition of the verb nachtragen is 'carry after' or 'append'; a common figurative meaning is 'bear a grudge' (toward someone) or 'to resent' (something). The constellation of meanings that attends *Nachträglichkeit* thus centers on the idea of something not being over when it appears to be over...(2002, 277-278).

This unresolved aspect is commented on by Diederichsen in relation to Kippenberger's initial pallet works and their later return:

> [a]t a certain level this work is also a macabre joke about the artist's personal loss and the grief he had been little able to come to terms with during a hyperactive phase of his life. But it was also a grief that could not be stabilized in the form of pure feelings ten years later, in retrospect either (2008, 143).

Also, the repeated use of a pallet by Kippenberger could be seen in relation to Green: 'Repetition has become a leitmotiv. But the leitmotiv is a clue given to the listener enabling him to recognise what the musical language is trying to evoke' (2002, 73).[11] If I take the musical analogy further, again with Green, this time, in relation to the traumatic dream:

> The traumatic dream only knows how to repeat and conjures up the classic comparison, now outdated, with the scratched record, where the scratch represents the scar of a trauma (2002, 72).[12]

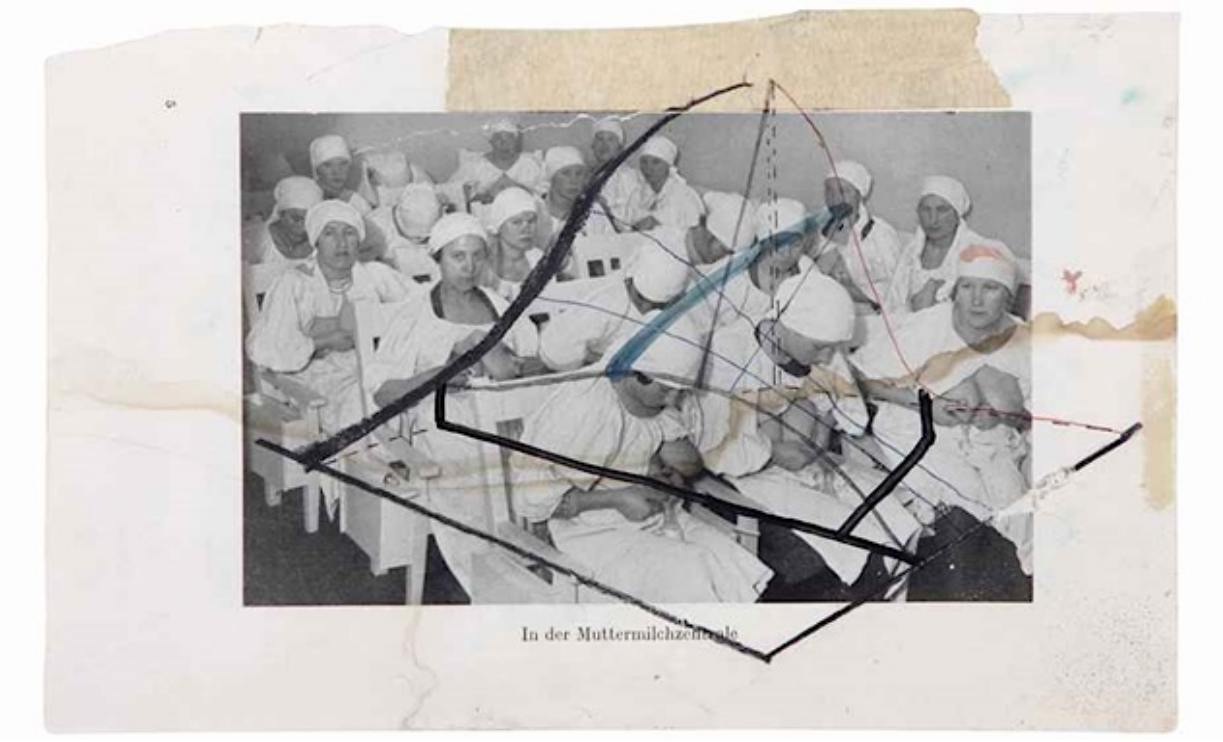


Fig.14. Kippenberger: *In der Muttermilchzentrale* (In the Mothers' Milk Centre) 1985, watercolour, graphite and ballpoint pen on paper

According to Susan Neuberger, the earlier work *Design for Administration Building for Rest Centre for Mothers in Paderborn*, was first shown in1985 at the Gallerie Heinrich Ehrhardt, Frankfurt, in the exhibition:

Acht Ertragsgebirge und drei Entwürfe für Müttergenesungswerke [Eight Profit Peaks and three Designs for Rest Centres for Mothers], and that the exhibition invitation card was 'a vintage photograph *In der Muttermilchzentrale* (In the Mothers' Milk Centre), showing a group of women breast feeding' [she does not include an image](2003, 95).[13] I find a work by Kippenberger, listed as 'Invitation to the exhibition at Gallerie Heinrich Ehrhardt, Frankfurt, in1985', 'a vintage photograph' with the caption *'In der Muttermilchzentrale'* (fig.14) 'showing a group of women breast feeding', but on closer inspection notice the women are not breast feeding (as the babies are not present), but expressing milk for absent babies. If this is the 'vintage photograph' Neuberger is referring to, it opens up a question/represents an enigma, in relation to what she has seen. Or, is it just a matter of translation. All of this (image as enigma/unconscious communication related to the mother) is reminiscent/finds echoes in Jean Laplanche's concept of the 'enigmatic signifier' (Laplanche, 1999).

Brief Outline Of The Concept Of *Nachträglichkeit* (3)

Afterwardsness is a neologism coined by Jean Laplanche (as cited earlier), that is a non-interpretive English translation of the German term *Nachträglichkeit*. Non-interpretive in the sense that it neither interprets the German term in a hermeneutic nor a deterministic sense, whereas Laplanche suggests James Strachey's translation of Freud,[14] interprets the German term with a series of words (in relation to the context), whereas Laplanche demonstrates that either *afterwards* or *afterwardsness* will 'fit' in all cases (that he highlights), leaving the reader to interpret the context.[15] Laplanche's translation of *afterwardsness*, is related to his return to and reformulation of Freud's abandoned 'seduction theory' and its time structure of trauma. The seduction theory according to Laplanche and Pontalis is:

> Theory developed by Freud between 1895 and 1897, and subsequently abandoned, which attributes the determining role in the aetiology of the psychoneuroses to the memory of real scenes of seduction ([1967]1973, 404).

This is demonstrated (first) in the case of Emma (Freud,1895), the hysterical phobia of a young woman - not able go into a shop alone- is traced back to a forgotten childhood scene of sexual assault. As Laplanche states:

> The connection between the hysterical symptom and the sexual scene is governed by the logic of *afterwardsness*; as Freud says of hysterical repression…'We invariably find that a memory is repressed which has only become a trauma by deferred action *[Nachträglichkeit]'* (1999, 6).

Laplanche demonstrates his understanding of Freud's usage of *Nachträglichkeit (afterwardsness)*, with a passage from *The Interpretation of Dreams*:

> A young man who was a great admirer of feminine beauty was talking once - so the story went - of the good-looking wet-nurse who had suckled him when he was a baby: 'I'm sorry', he remarked, 'that I didn't make a better use of my opportunity'.
> I was in the habit of quoting this anecdote to explain the factor of *afterwardsness* in the mechanism of the psychoneuroses (1999, 263-264).

Laplanche goes on to use this reference to show the two directions involved in *afterwardsness*:

> The first direction is evoked when the adult man who sees the child at the wet- nurse's breast retrospectively imagines all that he could have drawn erotically from that situation if only he had known. So this a true example […] of hermeneutics: he reinterprets the function of breast feeding in terms of his present situation. […]
> The other temporal direction is equally present, as […], according to Freud, oral sexuality is not purely invented by the adult. He thinks that the child at the breast enjoys sucking erotically [...]. In this context, if the sexuality of the adult is awakened by the spectacle of the infant at the breast, it is because it has retained and preserved the traces of his own infantile sexuality. So two interpretations of this anecdote are possible, both progressive and retroactive, but they remain independent and isolated from each other (1999, 264).

He then goes on to use this anecdote to introduce his own seduction theory:

> So if one introduces a third term into this scene - that is, the nurse and her own sexuality - which is no doubt vaguely sensed by the baby - then it is no longer possible to consider afterwardsness as a combination of two opposed terms. The third term, then, is what is passed to the infant from the adult: the nurse's *message* to the infant (1999, 265).

This is the origin of his 'enigmatic signifier'. An unconscious message from the mother, that has to be translated. The term enigmatic is defined as:

> enigmatic: difficult to interpret or understand; mysterious.
> (ORIGIN early 17th cent.: from French *énigmatique* or late Latin *aenigmaticus*, based on Greek *ainigma* 'riddle').

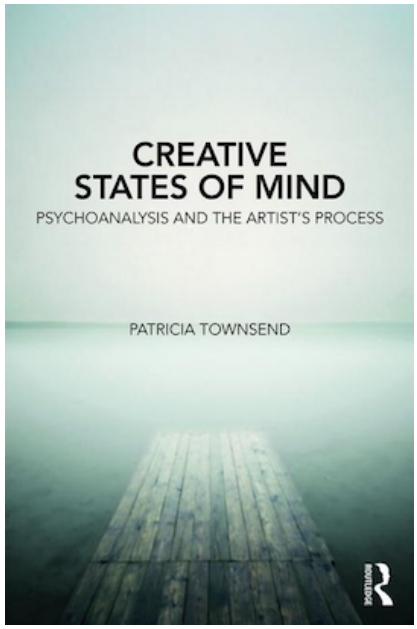
Laplanche then expands this idea into the field of cultural production:

> What can be isolated here as characteristic of the cultural is an address to an other who is out of reach, to others 'scattered in the future', as the poet says. An address which is a repercussion, which prolongs and echoes the enigmatic messages by which the *Dichter* [Poet] himself, so to speak, was bombarded (1999, 224).

He goes on to state 'The recipient's relation to the enigma …[is] a renewal of the traumatic stimulating aspect of the childhood enigma' (1999, 224). Specifically of the cultural product he states: *'It is the offer that creates the demand*: a constant proposition in the cultural domain' (1999, 225). This is the aspect I want to focus on in relation to the painting *The Raft*: the idea of this work of cultural production, quite literally, as an enigmatic signifier. By this I mean the initial experience (of the work) opens up an enigma; it raises a question: What is represented here? What point in the story, the disappearance or a return, or perhaps both at the same time? The brig *Argus* moving in one direction, or the other. Again, the movement of *Nachträglichkeit*: 'Not only of an action from the past towards the present but from the present towards the past, neither of which should be privileged' (Laplanche in: Green, 2002, 164). Is this *The Argus*' position, and in turn (the painting) *The Raft's* proposition: 'neither of which should be privileged'? Also, *The Raft's* inhabitants are signalling to a distant *Argus,* performing 'an address to an other who is out of reach' (Laplanche 1999, 224). Alhadeff suggests the work 'speaks of a recovering and recurrent signifier' (2002, 83); 'a liminal sight, an absent presence' (2002, 47), an 'ambiguous presence' (2002, 80).

For Martin Kippenberger, who 'liked the work because, as a representation it was not quite right: ultimately the situation on the raft is inconclusive' (Orht 1997, 73). The artwork represents an enigma for (each in their own way): Alhadeff, Kippenberger and Laplanche. The initial experience (re)opens up an enigma; it raises a question.





Figs. 15,16, Gina Glover, *Pier*, *Latvia* (undated); Cover image, *Creative States of Mind*, 2019

All this finds echoes of Patricia Townsend's: *Creative States of Mind, Psychoanalysis and the Artist's process,* 2019, that provides an up-to-date survey of the field of psychic causality in artistic practice (fig.16).[16] Townsend states: 'At certain points in the book, I compare the processes of art-making to those of psychoanalysis' (2019, 5). I will provide examples of psychoanalytic theory, in relation to *Nachträglichkeit,* that support Townsend's statement, and through comparative texts, suggest what Townsend is describing can be seen as the logic of *afterwardsness* in its broader conception, as described by Haydee Faimberg (2007). I begin with Townsend describing her findings:

> [f]or many of the artists … new artwork is triggered by an encounter with something in the outside world that seems to hold a personal significance. Although the artist may not be able to say what its significance is, this 'something' carries the promise that it could lead to a new artwork…I have called this experience of sensing the potential of something external the 'pre-sense'. At this point, though, the artist rarely has a clear idea of the form the potential artwork might take. A period of gestation in which nothing much is happening is necessary before a more specific form emerges (2019, 2).

This sounds similar to Green, describing the operation of *Nachträglichkeit*:

> Initially…something that is only vaguely sensed occurs- but what does it correspond to?- [...] This barely identifiable matrix will be reawakened at a later point by a more or less accidental -but not contingent- event which this time, will give further significance, a meaning with increased value, to that which was received in the form of an impregnation cathected with a certain meaningful potential (2002, 35-36).

Also Faimberg, describing the operation of *Nachträglichkeit:*

> The first step in the operation of *Nachträglichkeit* is constituted by an event that leaves a trace. This is what Laplanche and Pontalis (1964, 1967, 1985) call an *already there (déjà là)* that remains *something excluded at the very inside of the psyche*. What is essential here is that the second step, another moment chronologically separated in time, gives *retroactive* meaning to an *already there* (2007, 1226).

So, for all above, later events retroactively complete (or give meaning/fully realize) earlier ones. When describing the artistic process, Townsend states 'I continually return to the work of Winnicott' (2019, 4; also her PhD thesis is titled: *The Artist's Creative Process: A Winnicottian view* [2017]), and also 'assumes that the artist is not working from traumatic material', although later, when, Townsend describes her own artistic process, I find a comparison with *Nachträglichkeit* (the time structure of trauma) as conceptualised in a text by D W Winnicott, in his paper 'Fear of Breakdown' [1974] (as pointed out by Faimberg, 2007). Gerhard Dahl also makes the comparison between Winnicott's 'Fear of Breakdown' and *Nachträglichkeit*, explicitly stating 'By virtue of a process of *Nachträglichkeit*, which, like Winnicott, I see as one of active *searching*' (2009, 737). I will provide examples that to me suggest a direct correlation, beginning with Townsend:

> [t]his assumes that the artist is not working from traumatic material from the repressed unconscious. Works of art may also be created from a position of trauma, but it is beyond the scope of this book to explore this trajectory in detail (2019, 25).

She goes on to say:

> When I discovered the spring, I seemed to *recognise* it as if I had been searching for just this phenomenon. By using the word 'recognition' I do not intend to imply a conscious cognitive process. Rather, the experience was an emotional one of sensing a 'fit' between the spring and something internal (2019, 29).

D.W. Winnicott:

> It is a fact that is carried round hidden away in the unconscious. The unconscious I am talking about here is not exactly the repressed unconscious (1974, 104).
> In other words, the patient must go on looking for the past detail which is *not yet experienced*. This search takes the form of a looking for this detail in the future. […]
> The only way to 'remember' in this case is for the patient to experience this past thing for the first time in the present, that is to say in the transference. This past and future thing then becomes a matter of the here and now (1974, 105).

To reinforce my correlation, Haydee Faimberg sees Winnicott's 'Fear of Breakdown' (1974), as 'paradigmatic of this broader conceptualisation of *Nachträglichkeit'* (2007, 1222), and goes on to state:

> In the operation of *Nachträglichkeit*, there is a phase I call anticipation (an *already there*) and a phase of assignment of *retroactive* meaning. These two phases are necessary; both are always present when I refer to *Nachträglichkeit*. Let us keep this structure in mind; we shall find it as well in the broader concept of *Nachträglichkeit* that I propose' (2007, 1226).

Faimberg considers the terms '*traces' and 'already there'*, have the same status (2007, 1236n14). These examples sound similar in definition and in the operation they describe to Townsend's 'pre-sense', which 'in previous publications' she used the term 'hunch' (2019, 7). Her 'pre-sense' formerly 'hunch', can be seen as abductive reasoning (as described in case study 1). Abductive reasoning (Abduction), as introduced by Charles Sanders Peirce, is a method of logical inference which comes before induction or deduction, commonly known as to have a 'hunch'.[17, 18] Again, this also seems to fit with F.W. Eickhoff's description of the analytic situation:

'*Nachträglichkeit* makes comprehensible the fact that counter transference precedes transference because the effect hits us before we know the cause' (2006, 1463n3).[19] By way of example, I think Townsend provides exactly this in her interview with artist and writer Sharon Kivland, who when in the silk merchant's:

> *[b]uying some silk dupion for one project….found some very light silk tulle in the perfect colour of the Chanel pink I use a lot. And I bought my silk dupion… but in my mind was the silk tulle, what could I do with it* (2019, 7). (Italics in original).

As I propose the artistic process, this *silk tulle* experience (or enigma), will remain unresolved, but 'is nonetheless somehow retained by memory unconsciously' to be 'reactivated at a later time in a different context'. The action of *Nachträglichkeit /Afterwardsness* (through Faimberg's expanded conception) then comes into play, as described by Winnicott: 'This past' [*the silk tulle*] 'and future thing' [its potential] 'then' [when revivified, at a later time in a different context] 'becomes a matter of the here and now'.

Finally, to address Townsend's (and unite through the concept of *Nachträglichkeit*) comparison of the processes of art-making to those of psychoanalysis 'Looking back…, it seems that I have been engaged in the construction of a narrative of the life of artworks that parallels the construction of a patient's narrative in psychoanalysis.' (2019, 5). This is echoed in Faimberg's conclusion to her paper *A Plea For A Broader Concept Of Nachträglichkeit:*

> [t]he broader conceptualization of *Nachträglichkeit* that I have proposed plays an active part in the process of assigning new meaning, retroactively (usually through interpretation)—and even giving a meaning for the first time (usually through construction)—to what the analysand says and cannot say. Therefore, *Nachträglichkeit,* in its broader conceptualization, operates in the clinical situation, in the psychoanalytic process, and gives us a conceptual framework of unconscious psychic temporality with which to explore and understand how psychoanalysis produces psychic change. No less than the nature of the efficacy of psychoanalysis is at stake (2007, 1238).

Table 1. Category: Autobiographical

Table 1, includes echoes of association in family photographs; clinical correspondence; art work; 'tunes that we hum to ourselves' (in relation to Freud's 'chance and symptomatic actions' [Freud 1917, 61]), and demonstrates through example, how the simultaneous backward and forward movement, (the French conception of '*Nachträglichkeit*' remember I told you about) can be seen at play in an example of autobiographical *afterwardsness*, in the psycho-social /cultural environment.

Arnold Modell, in *The Private Self,* suggests 'One of the functions of the self is to reconfigure time, to juxtapose past and present experiences' (1993, 160). This *function of the self* can be seen in at play in my relation to images, a process which begins with perception, as described by Freud, in *Aphasia*:

> "Perception" and "association" are terms by which we describe different aspects of the same process.....
> We cannot have a perception without immediately associating it (1953 [1891] 57).

This process is taken up by Modell: 'Perception activates categorical affective memory, which in turn colours current experience' (1990, 150).





Fig.17. Kippenberger, from the portfolio *The Raft of Medusa*, lithograph, Motive 4,1996. Fig.18. Childhood photograph c.1974-6 (photocopy, c. 1993)

This action of perception - association - activation of categorical affective memory, the juxtaposing of past and present experiences, I would suggest describes my experience of identifying with Martin Kippenberger and his *Raft* series. In the lithograph *Motive 4*, at the Skarstedt show (2017, cited above), I recognised a visual echo with a childhood photograph (figs.17, 18), and included the cropped photo (fig.18), in an earlier version of this text, to convey the specific reference, not showing the full picture, that includes my older brother (George). Later I realised, it is in fact acting out/reenacting the split between us (cutting him off/out of the picture). I now include the full image (fig. 18a). In the photograph (that I do not remember being taken), we are both covered in small monkeys, on leads, some dressed in human attire. This visual echo with the Kippenberger image provides further auto-biographical associations, an example of what Modell describes as 'Thinking in metaphor is the currency of the mind' (1990, 64). The metaphorical association is: *A monkey on your back*: with its generic meaning of a burdensome problem, possibly alluding to my own PTSD related issues (see case studies 1 & 2, also below), which are inextricably linked to my brother George, & father - also named George - whom I also severed relations - also represented in the associative image chain, through a further categorical monkey/ape link, handling two young gorillas (fig.18b). Finally, also both now deceased (note: my brother and Kippenberger both died young, from alcohol related causes, and my father also had similar alcohol related problems).[20]




Fig. 18a. Childhood photo (photocopy c.1992/3) c.1974-6. Fig.18b. Father (photocopy c.1992/3, of) photograph c.1970

This kind of identification and associative work, that reflects autobiographical restructuring, is described in a way by Donnel B. Stern. In direct reference to *afterwardsness*, he states:

> In views of *Nachträglichkeit* that have developed more recently, our grasp and use of the past changes, retrospectively, as we encounter new experiences in the present that give the past meanings it did not have before (2012, 58).

This describes my associations, categorising, and recategorising, or re-reading of the 'monkey pictures'.

Further associations

Further associations in relation to monkeys, mirroring, and art, are provided by Matthew Rampley, in *The Seductions of Darwin: Art, Evolution, Neuroscience* (2017), with the discovery of mirror neurons:

> Clinical experiments in the 1990s suggested that the brain activity in monkeys observing the actions of others was exactly the same as that in monkeys performing the tasks. Action execution and action observation appeared to involve the firing of exactly the same neurons; these neurons "mirrored" in the observer those of the executor. These experimental results have been used in the analysis of two interrelated categories: mimesis and empathy (2017, 83).

Mimesis defined here as:

> noun [mass noun] formal or technical
> imitation, in particular:
> • imitative representation of the real world in art and literature.

The image by Kippenberger, through its associations, reflects (for me) the real world: childhood photograph, also, through association represents what Modell describes as unresolved 'affect categories' (1990, p. 4). Also, in *The Private Self* (1993), Modell states:

> An individual will continue to compulsively scan perceptions for categorical matches with past traumatic experiences until such memories are recategorised (1993, 170).

This idea of returning to unresolved, or affect categories in/through engagement with artwork, is reinforced/alluded to in earlier correspondence from Clinical psychologist Dr Sonja Tsancheeva:
Letter: 5. 8. 15:

> I thought what he struggled with was knowing how to relate to himself on a more basic level… One of the ways in which Mr Edmonds appears to be more in touch with such overwhelming and complex emotions is through his artwork, which I thought was a strength.

What Dr Tsancheeva observed in her assessments: 'a struggle with knowing how to relate to himself',[21] suggests dissociation, or split off parts (later given a context in relation to the PTSD diagnosis, at The Bowlby Centre 2017-19, see case study 2), which are accessed 'through [his] artwork'. This point is taken up and developed in subsequent clinical sessions with Prof. Chris Evans, Consultant Medical Psychotherapist, as described in Clinical correspondence: Letter: 15. 12. 15:

> [t]hings like "psychokatabolism" [sic] and other metaphors that seem to work for us, should be revisited.

This reference (by Prof. Evans) relates to my making artwork/research about my own situation, as though I am in a sense, *feeding off myself*. We arrive at Dr. Evans' neologism 'psychokatabolism,' through an analogy with cyclists climbing mountains in *The Tour de France*, where when the body has no fuel left to burn, it starts to eat itself (the catabolism of breaking down molecules for energy is happening to actual muscle mass).[22] In this sense my artistic practice is a kind autobiographical/self-cannibalism.[23] Evans is (also) a cyclist and was soon to retire from clinical practice (and embark on a bike ride to Spain). He cited (amongst other reasons) that clinical practice was beginning to have an effect on him, which I understood to mean the continued exposure to patients (over many years in practice) had taken its toll. This later provided an associative link when reading Green, on how additional analyses may be necessary for analysts themselves: 'whose work Freud compared to that of radiologists, exposed to Roentgen X-rays' (2002, 46). The X-ray associative link is amplified/strengthened, through the association with the first case study (where the X-ray is pivotal) also by way of the definition of X-ray:

> X-ray: ORIGIN translation of German X-Strahlen (plural), from X- (because, when discovered in 1895, the nature of the rays was unknown) + Strahl 'ray'.

Furthermore, this association is significant in providing an autobiographical echo, in reference to Dr. Evans' clinical assessment correspondence: Letter: 1. 3. 16. Prof. Evans writes:

> We talked about diagnosis […] I would classify your personal imprisonment (in rather graphic terms) under the heading of personality disorder not otherwise specified.

To understand this assessment, I refer to The International Statistical Classification of Diseases and Related Health Problems 10th Revision (ICD-10):

> Unspecified mental disorder
> (F99-F99)
> Mental disorder, not otherwise specified
> *Incl.:* Mental illness NOS *Excl.:* organic mental disorder NOS

This definition of not otherwise specified, or Unspecified is: not stated clearly or exactly, and represents a recurrent theme in the case study. It finds echoes with the definition of X-ray: 'the nature of the rays was unknown' (see above) and 'enigmatic', in relation to Laplanche's treatment of *Nachtragtlichkeit*: *enigmatic signifier*, with the definition of 'enigmatic': difficult to interpret or understand.

This associative chain demonstrates the finding/refinding of incomprehensible or enigmatic echoes in:

1. Laplanche's enigmatic signifier: *Afterwardsness*.
2. Géricault's *The Raft*: the work itself (cultural production) as cultural enigma (as described by Laplanche);
3. Géricault's *The Raft*: as enigma in the painting itself in what is represented;
4. My own psychiatric definition, of F99: unspecified mental disorder.

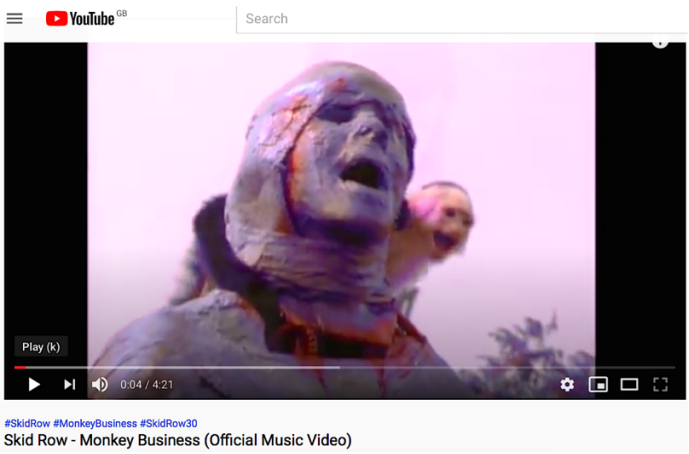
(Also the association with F99 is repeated later in the research specific to this case study, explaining its use as a title).

I will remind the reader here: *Nachtragtlichkeit* describes how an experience that is either incomprehensible, or traumatic is retained by memory unconsciously and then revivified at a later time through a different context.

Finally, as stated previously, Freud includes 'tunes that we hum to ourselves' in the category of chance and symptomatic actions, as 'all these phenomena have a sense and can be interpreted in the same way as parapraxes, that they are small indications of more important mental processes and are fully valid psychical acts' (1917, 61). I include two associations here that continues the above thematic, a song by the band The Black Crowes: *Hotel Illness* (1992), with the lyric: 'I can't seem to make hair nor hide of this'.[24] And the other association (I recall from the early 1990s) is by the band Skid Row, whose song: *Monkey Business* (1991), has I discover when watching the video for it for the first time (2020), a very similar visual organisation to the other images (see figs: 19 a, b, c, below).







Figs: 19a, 19b, 19c. Kippenberger1996, Family photo c.1974-6 (photocopy, c.1992), Skid Row (video still), 1991

Table 2. Category: Heuristic

Heuristic: enabling a person to discover or learn something for themselves, from Greek *heuriskein 'find'*.

This category reflects my approach to research: a case study methodology. In a case study itself that reflects a simultaneous backward and forward movement, I find an ambiguity in the term *case study*: it is both a method and a methodology, as described by Harrison, Birks, Franklin, & Mills (2017), in: Case Study Research: Foundations and Methodological Orientations:

> The ambiguity about case study being either or both a methodology and method, is compounded by the terminology used in discussions about case study. Across the literature, case study is referred to as a methodology and a method…[14]
> Considering these fundamental elements and common approaches to case study research, the definition from CRESWELL et al. (2007) seems to best capture the full depth and breadth of case study concepts and descriptions. The authors describe case study as 'a methodology, a type of design in qualitative research, an object of study and a product of the inquiry' (245). They conclude with a definition that collates the hallmarks of key approaches and represents the core features of a case study:
> 'Case study research is a qualitative approach in which the investigator explores a bounded system (a case) or multiple bounded systems (cases) over time through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports) and reports a case description and case-based themes' (ibid.). [33]

John Forrester, in *Thinking in Cases* suggests:

> The case – based disciplines reason analogically, creating complex networks of similarity and dissimilarity relations, […] These truly are the disciplines that work with 'shared examples' (2016, 51).

I find a 'shared example' in relation to the action of *Afterwardsness,* echoed in Forrester's observation:

> This pattern - of experience that was at first uncomprehended and returned to later when he began to realize what it might mean- [is a ruling trope of Stoller's work] (2016, 67). (My brackets).

Another 'shared example', might be with Kippenberger himself, who could be describing the research in this case study, when in an interview Jutta Koether he states:

> [a]rt is no longer being produced, but only watched! E.g.,[..] Kruger, Lawler, Fraser... They study art and then do work about it, and this is today's art..[…] explaining, research and representation. This is what an artist must be able to do! (2008 [1990-91], 312).

Practice with a problem

Four approaches came to mind:

1. Remake *The Raft,* full size, in pencil or charcoal, to then erase. This is to emphasise a disappearance.

2. Remake a version of *The Raft* on pallets (linking the raft to Kippenberger, in a material sense).

3. Remake Gericault's small watercolour of *The Raft* (fig. 26), made by Géricault afterwards (as a model to be lithographed) in grisaille, a method of painting in monochrome, 'typically to imitate sculpture' (referenced earlier), this is a literal interpretation alluding to the *Medusa* myth of 'being turned to stone', uniting art practice with the thematic. [25]

4. No more artworks, (except to continue making through mapping the associations).

All/any of these may be used in a site-specific exhibition: site to be determined.

'Reasoning with shared examples'

In this section I find correlation, or 'shared examples' between myself and Kippenberger, then Kippenberger and Géricault.

Kippenberger and I



Fig. 20. *Cartoon*, charcoal on paper, 2018/19. Fig. 20a. Kippenberger: *Untitled*, oil, silkscreen on canvas,1996

After completing case study 2: *Cartoon*, that features the cartoon character *Donald Duck,* I later find a coincidence in that Kippenberger also made a work referencing *Donald Duck*, in the same year as his project in relation to Géricault's *The Raft* :1996, as I have done in 2019 (see figs. 20, 20a, above).[26]

Kippenberger and Géricault

A shared personal approach to exhibition invitations, can be seen in Kippenberger and Géricault, as Ohrt notes:

> [s]trange black-and-white photographs began to appear in advertisements and on invitation cards, showing Kippenberger against an empty, white background. Bare from the waist up, […] the poses he adopted turned out to have been based on motifs from Géricault's *Raft* (1997, 73). [fig. 21]



Fig. 21. Personalised exhibition announcement card by Kippenberger

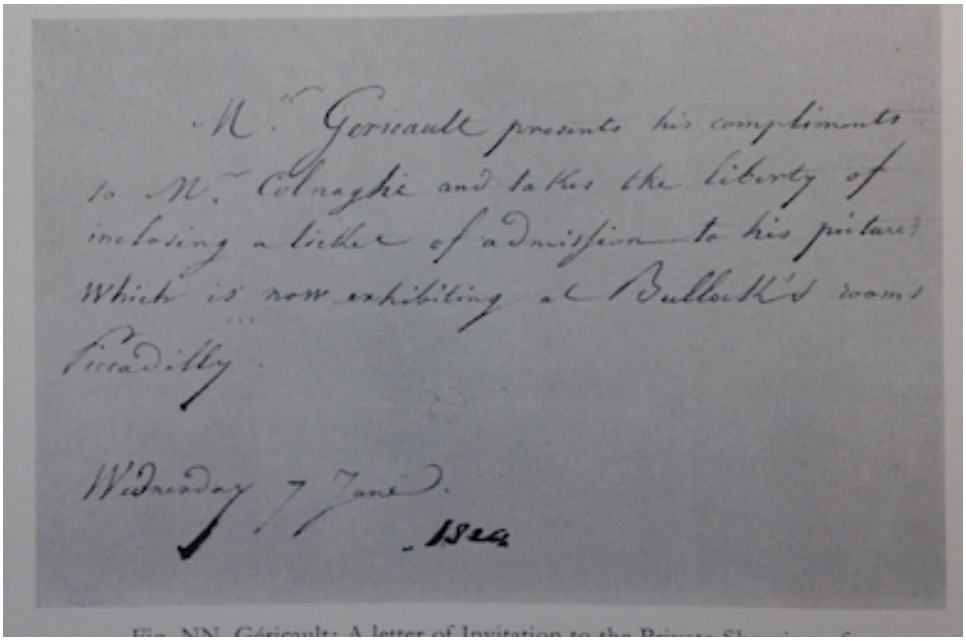


Fig. 22. Personalised exhibition announcement card by Géricault

Also, Géricault personally wrote some of the invitation cards for the private view of his London exhibition of *The Raft*, in 1820 (Eitner 1972, 62; see fig. 22).



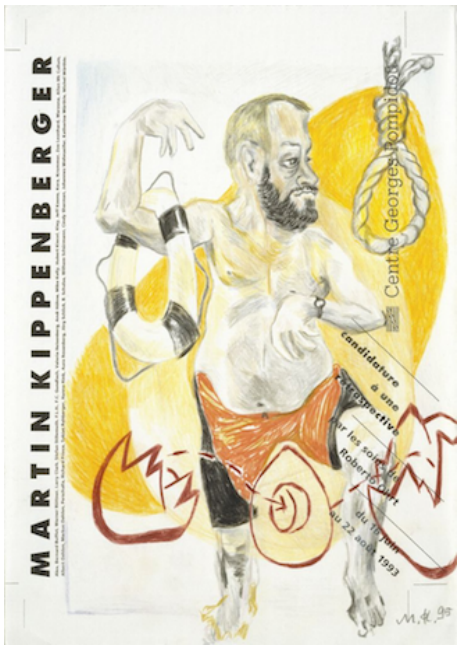


Fig.23, 24. Kippenberger, *Untitled* (from the series: *Hand Painted Pictures*), 1992. Drawing after *Untitled,* 1995



Fig. 25. Géricault's *Raft*, 1818-19



Fig. 26. Géricault's copy, *after* his *Raft*, 1820/21

Although for different reasons, both artists also make small copies of their 'enigmatic' (in different ways) works: Géricault's subsequent watercolour, *after* the raft (figs. 25, 26), and, Kippenberger was to do the same with his own self portrait (figs. 23, 24). Also, Kippenberger returned to his *Raft* series, after the paintings were finished, making further lithographs and drawings. He returned to the series as something was unresolved: work needed to be carried out. Géricault returned to make a work, *after The Raft*, although different accounts give directly opposing reasons: Barran suggests 'perhaps as a gesture of thanks to the authors', as one of the illustrations (to be lithographed) for a planned fourth edition of Savigny and Corréard's book (1977, 311). Alhadeff, however, suggests 'Géricault had been commissioned to illustrate the 1821 edition' (2002, 92).

Table 3. Contextual References

This category gives a context to artists who have identified with another artist /artwork in quite extreme ways, through art historical examples.




Fig 27. Martin Kippenbergerger outside the Club an der Grenze,1996. Fig.28. Andrea Fraser, at Galerie Christian Nagel, Köln, photograph, after the performance *Kunst Muss Hängen* (Art Must Hang), 2001

Fraser and Kippenberger

As featured in case study 2, Andrea Fraser identifies with Kippenberger in *Art must Hang*, 2001 (fig. 28), through appropriating a drunken speech made by Kippenberger in 1995, at the Club an der Grenze (fig. 27). The works title is in German: *Kunst Muss Hängen,* directly quoting Kippenberger, whom in 1990 bought some of Fraser's works, including some 'smiley and frowney faces' (Fraser 2006) in 'a really striking show of support' (Fraser 2006). After installing the work at the *Paris Bar,*[27] the aluminium discs (one is evident above Fraser's head in the photo of the performance, fig. 28) 'I guess, just kept falling off' (Fraser 2006), as she had only used 'double stick tape' (Fraser 2006) to secure them onto the walls. Later, on meeting Fraser again, Kippenberger admonished the young artist, saying: '"Fraser, art must hang", so that became the title' (Fraser 2006). The act of translation, the memorising of the transcript to re-perform Kippenberger's speech and actions: '6 weeks, 4 hours a day…with Kippenberger in my ear' (Fraser 2006), is testimony to the intensity of the identification, what Fraser describes as 'appropriation art is a process of internalization and enactment' (Fraser 2006).

Kippenberger and Gericault

In relation to Kippenberger and his reenactment of *The Raft*, Manfred Hermes writes:

> Even the extreme case of [his own] fatal illness was communicated by Kippenberger in the form of role playing. Suggesting itself to him as a template was the accident of Theodore Gericault's *La Radeau de la Meduse* (2005, 47).

Hermes' observation of Kippenbergers' actions receives support from Modell, in relation to his conception of transference:

> Transference is a mode of perception in which an old category is imposed on a current or new object, creating the compulsion to seek a perceptual identity between the past and the present. For this reason, transference has always been recognized as something that is not limited to the treatment situation. It is a refinding in the present of a category from the past...the imposition of an internal template upon what is presented from without (1990, 64-5).

Modell goes on to say 'Transference repetition…is a response to the pressure of unassimilated experience.' (1990, 64-5).

This attempt to resolve this 'unassimilated experience' might be evident in the excessive response to Géricault's work: according to the Catalogue Raisonne (Vol 4 -1993-97), Kippenberger made twenty-six paintings, fifteen lithographs, a carpet, and two sets of drawings, all un-commissioned, in his *Raft* series. Also, Temkin suggests:

> In revisiting the Medusa, Kippenberger cast himself not only as the archetypically Romantic artist Géricault, but also as each of the survivors of the Raft's fifteen-day journey, antiheroes tainted by the violence and cannibalism that enabled their survival..... (2008, 258).

She goes on to say:

> As Kippenberger's paintings cannibalize Géricault's work, they speak to the way in which all artists ruthlessly consume their forebears as they fight for their own survival (2008, 277).

Fraser can be seen to identify with Kippenberger (consuming/playing Kippenberger) in her way, as Kippenberger does with Géricault and *The Raft* before (as described by Temkin, above). Géricault does *honor* Peter Paul Rubens, but not in the same extreme way (see below). Another example of extreme artist to artist identification, is Peter Paul Rubens and Titian (Tiziano Vecellio).

Rubens and Titian

Rubens identification with Titian is, what David Freedberg describes as 'one of the most catalytic of all encounters in the history of painting: his encounter - or rather rencounter - with the works of Titian in Madrid in 1628' (1998, 33). He continues: 'And in one painting after another, he paid homage to Titian' (1998, 57). Material proof of this is in - as Freedberg points out - an inventory of pictures taken at the time of Rubens' death included 'thirty-three copies painted by Rubens after works by the Venetian master' (1998, 31). Julius Held also comments on Rubens' encounter with Titian in Madrid 1628,[28]

> One cannot stress sufficiently the extraordinary aspects of this event: the very idea of a great and famous artist making, without being asked by anyone, one copy after the other, and choosing the works of only a single artist - I cannot think of any similar occurrence in the entire history of art […] His decision to copy, and to copy only Titian, could hardly have been accidental; forces more compelling must have prompted him to engage in the act of copying (1982, 306).

Delacroix/Géricault

Another art historical example of an affective artist to artist/artwork encounter that is relevant to this case study, is Eugène Delacroix's encounter with *The Raft*, as described by Eitner:

> Delacroix retained a lifelong memory of his emotion on first seeing the uncompleted *Medusa*: '*The impression it gave me was so strong*' he wrote in 1855, '*that as I left the studio I broke into a run, and kept running like a fool all the way back to the rue de la Planche where I lived then….*' (1972, 34).

The 'impression it gave' Delacroix, 'that was so strong' that he records it in his journal, is attested to/played out in artworks he made in response to his encounter with *The Raft*. Delacroix followed Géricault's example

in making copies from the Jonas Suyderhoff engraving known as '*Fall of the Damned*' (1642), (see fig. 29) *after* Rubens *Little Last Judgment* (ca. 1621–22). He would later also copy the figure (on *the Raft*) which he had served as Géricault's model (Eitner 1972, 158; [see study: fig. 30]), after Géricault had completed *The Raft* (fig. 32).



Clockwise: Fig 29. Delacroix drawing *after* Suyderhoff (*after* Rubens), detail; Fig. 30. Géricault's drawing that Delacroix served as the model for; Fig. 31. Géricault, detail from *The Raft*; Fig. 32. Delacroix drawing *after* Géricault's painting *The Raft*

Table 4. Category: Art History

Table 4 finds different aspects of the concept *Afterwardsness* in art historical image and text.

I have isolated one figure to map its trajectory, first, through art historical time (diachronic dimension), also in more detail, its use and evolution in Géricault's work (synchronic dimension).[29]

The diachronic dimension in relation to the figure I highlight, I demonstrate in list form with corresponding images below.

(33). Peter Paul Rubens paints *Little Last Judgment* (ca. 1621–22) [fig. 33].

(34). Jonas Suyderhoff engraves the work (1642) known as *Fall of the Damned,* in an abbreviated reproduction. This reverses, or replicates the work backwards, through the process of making [fig. 34].

(35). Géricault works from this print [before 1819] (shown through his drawings being reversed), crucially focusing on areas of interest, not the whole composition [fig. 35].

(36). Géricault makes studies of two cadavers - drawn in a hospital morgue, 1818, in preparation for *The Raft* painting [fig. 36].

(37). Géricault draws Delacroix in a pose for *The Raft*, 1818/19 [fig.37].

(38). Géricault paints *The Raft* 1818/19 [fig. 38].

(39). Delacroix, copies parts of the Suyderhoff print (c.1820), including the figure that influences the pose he will take up, in Géricault's *The Raft* [fig. 39].

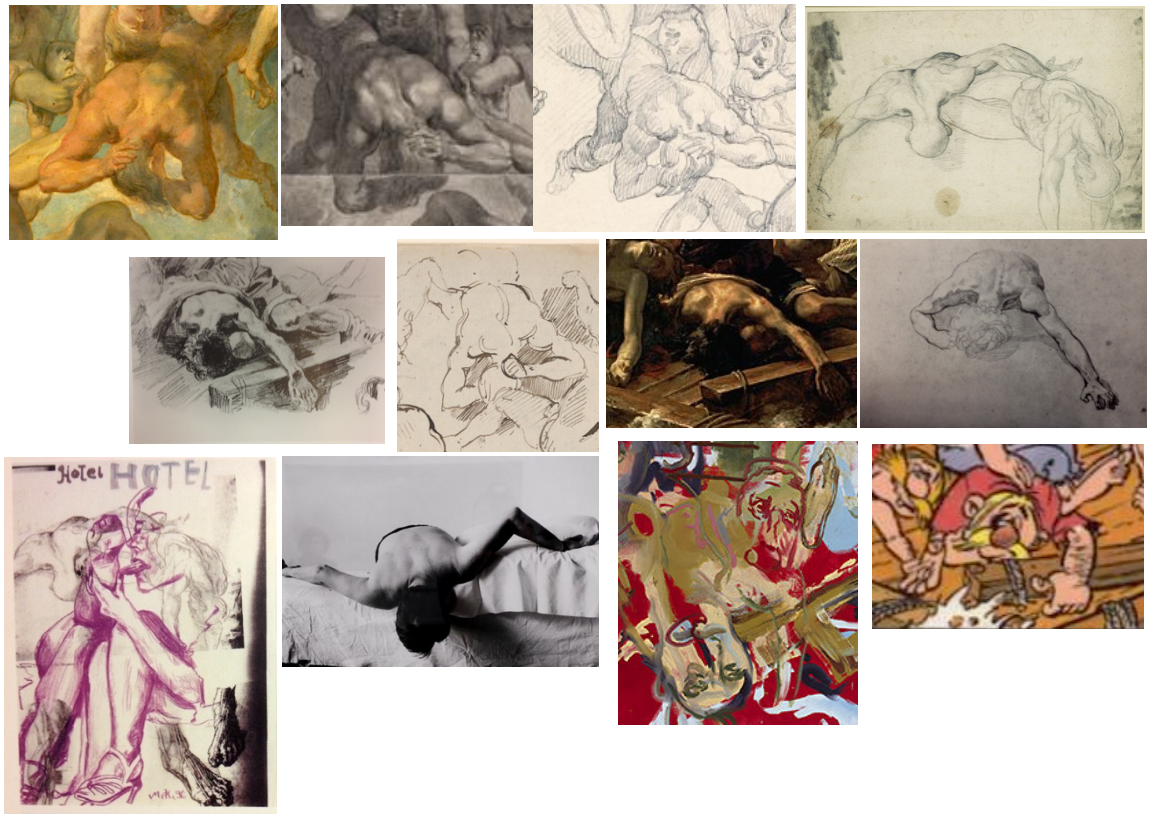
(40). Delacroix copies the part of Géricault's painting, that he served as the model for, c.1819 [fig. 40].

(41). René Goscinny and Albert Uderzo appropriate *The Raft of the Medusa,* in *Asterix the legionnaire*, cartoon of 1967 [fig. 41].

(42). Kippenberger appropriates the Goscinny and Uderzo adaptation Astérix cartoon based on Géricault's work [fig. 42].

(43). Elfie Semotan photographs her husband Martin Kippenberger in1996, in poses imitating the studies made by Géricault in 1818/19, for *The Raft* [fig. 43]

(44). Kippenberger in 1996, also returns to the studies made by Géricault for *The Raft*,1818/9 combining (synthesizing) them with Elmar Batter's (1995) fetish photography images (fig. 44).



Above from left: Figs: 33. Rubens; 34. Suyderhoff *after* Rubens; 35. Géricault *after* Suyderhoef *after* Rubens; 36. Géricault; Middle from right: 37. Géricault; 38. Géricault; 39. Delacroix *after* Suyderhoff; 40. Delacroix *after* Géricault; 41. Bottom, from right: Uderzo *after* Géricault; 42. Kippenberger *after* Uderzo, *after* Géricault; 43. Semotan *after* Géricault; 44. Kippenberger *after* Géricault & Batters

Synchronic events

The synchronic events relating to the figure I have isolated in Géricault's practice, although I cannot be sure of the exact sequence, I propose the chain of events began with making the (see images to corresponding numbers below):

(45). 'Two cadavers study' (see the angle of the arm and wrist, fig. 45),

(46). through to the making one of the '*Mutiny on the Raft'* studies (see the angle of arm and wrist, fig. 46),

(47). then copying parts of the Suyderhoff *after* Rubens (with its tucked in arms, fig. 47),

(48) returning to/modifying another *Mutiny* study (with the hand tucked in, and the wrist angle, fig. 48),

(49). then dropping the arm/wrist angle from previous studies (fig. 49),

(50). using Delacroix as the model for a drawing to solve the 'problem', (fig. 50),

(51). leading to the final version: the frontal face down figure on *The Raft* (fig. 51).

I find this through *making* (i.e., not through conventional art historical investigation), bringing everything onto the same level by 'consuming' them in a way (see Research Kit, below). Through this process, I notice the detail of the cloth draped over the final version of the facedown figure on *The Raft* (fig. 51), that suggests to me the point of departure for Géricault, for his appropriation/adaptation of the figure. By this I mean a cut-off point (from the shadow) in the Suyderhoff, *after* Rubens works (figs. 33, 34, above).



Clockwise: above and below: Figs. 45. Géricault, cadavers study; 46. Géricault, *Mutiny on the Raft* study; 47. Géricault, drawing *after* Suyderhoff (*after* Rubens); 48. Géricault, *Mutiny on the Raft* study; 49. Géricault, *Mutiny on the Raft* study; 50. Géricault, drawing (that Delacroix served as model for); 51. Géricault, detail from *The Raft*

Again, through the *making* process, I notice Kippenberger is going back to before *The Raft*, engaging with

Géricault's studies made for the work. It is therefore a visual study of Géricault's artistic practice, or as Temkin suggests, 'They [Kippenberger's *Raft* series] represent a masterpiece not so much copied as undone' (2008, 264). Semotan's photographic study (fig. 53), made for Kippenberger, that reenacts Géricault's cadaver study (fig. 52), is absent from his own *Raft* series, although he later works on top of a photocopy (of a reproduction) of Géricault's original study, in his *Hotel hotel* drawing (see fig. 61, below). Note, the angle of the wrist is a very specific detail Kippenberger has observed and reenacted for Semotan's photograph, proof that he worked from Géricault's studies (figs. 52, 53), as it is not in the final version of *The Raft*, and notable through its absence (as he uses the 12 other photographic studies [made by Semotan] I have located).

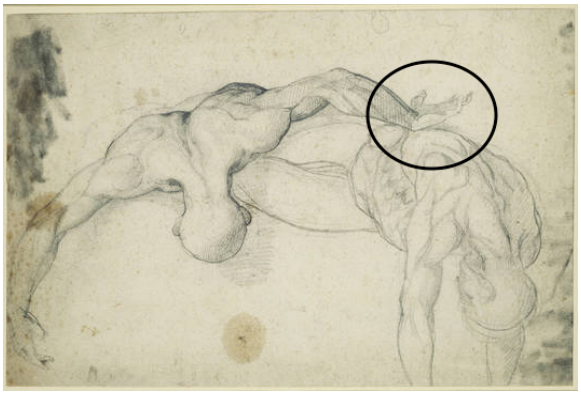


Fig. 52. Géricault, c.1818

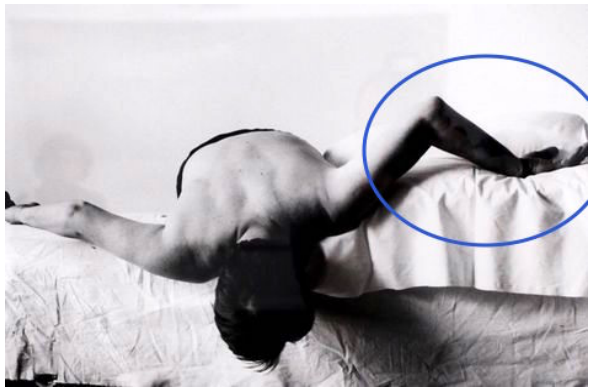


Fig. 53. Semotan, 1996

In Semotan's study *after* Géricault (made for Kippenberger), I find another connection, this time in an autobiographical sense, in the process of finding an image to draw from. An echo appears in the metadata that identifies the image online. The metadata of an image provides the underlying definition/classification. The metadata for the Semotan's photograph is: f99dcb7110263462715 51b0f7196cce4.jpg. I refer back to F99 (Mental disorder, not otherwise specified), the psychiatric metadata I have attached to me (see Autobiographical, above). This is another example of how unresolved autobiographical events can be revivified at another time in a different context, in an action described by Jonathan House in: *The Ongoing Rediscovery of Après-coup*:

> Consider an inflamed splinter under the skin or a gouty toe: touch it, even lightly, and it will demand your attention; analogously, a passing association may stimulate these residues, these source-objects, to demand translation (2017, 794).

Or more simply, what Gerald Edelman describes as 'whatever matches is what's amplified' (Edelman 2005).

Disappearance and return



Fig. 54. Géricault, watercolour, *after The Raft*, c. 1819-21. Fig. 55. Reproduction of 'lost' watercolour, wood engraving by Hippolyte Louis Emile Pauquet, c.1821



Fig. 56. *The Raft*, 1818/19



Fig. 57. *The Raft*, detail showing the distant *Argus*

Géricault's final version of the *Raft* is not the work now in the Louvre, but is the little-known small watercolour of 1819-2121, *after* his own composition. Alhadeff describes this work as 'Géricault's watercolour .... transforms a formerly grandiose canvas into an awkward echo of its former self' (2002, 78). For Eitner it 'faithfully copies the painting except for the fact that it raises the horizon line' (1972, 152), although Barran suggests that it 'is a copy of the finished painting identical in every detail' (1977, 311).

From my artist's perspective me, these writers are missing what I see: that there are changes to the work, that had to be made by Géricault. Because of the scale of the work, any great reduction would lead to the *Argus* on the horizon disappearing (fig 57), thereby reenacting the *Narrative of a Voyage to Senegal in 1816* (as it does in some of the reproductions made by others since).[30] The work is originally: 491 cm x 716 cm, remade at 10 x 16.5 cm (from wall size to postcard size). It is not a copy as such, but more as Adrian Rifkin might describe 'an improvisation of what is seen' (2018). In Géricault's case: a small painting, and how it has been made, is 'an improvisation of what is seen.'

Echoes of disappearance, and return, in the research

1. In 1972, Eitner states that the watercolour (after *The Raft*) by Géricault 'present location not known' (1972, 152). It disappeared from public view for some150 years.

2. It then makes a return in 1977 (Barran 1977). It can be identified by a print, that it served as a model for (fig. 55).[31] Barran also notes there was another watercolour of the *Medusa* 'which has disappeared,' depicting the '*La Méduse* breaking up' (1977, 311).

3. 1977, The watercolour of *The Raft*, now disappears again after the sale (into a private collection).

4. In 1972, Eitner states the study of two flayed cadavers by Géricault (for *The Raft*), 'present location unknown' (1972, 169). Later, 1986, it returns: now in The Princeton University Art Museum (Princeton University, n.d.).

5. In story *Narrative of a Voyage to Senegal in 1816*, the disappearance of the rescue vessel, *Argus*, and its return.

6. In 2015, the street artist Banksy, makes a stenciled site-specific protest work (in relation to the "Jungle" refugee camp) in Calais, France, that appropriates Géricault's *The Raft* (see below: Actualisation), in c. 2017, it disappears (it is painted out). Intriguingly, the owner of the building Georges Lagouge (who requested the painting out) commented:

> The wall was in a very bad state, and there was graffiti [sic] and part of the Banksy work had already been sprayed over, …….You couldn't see the ship on the horizon any more..(The Local, 2020).[32]

Table 5. Category: Psychodynamics (Psychoanalytic Theory)

In this category I find echoes in the research with splitting, fetishism, and events that provide a context for *The Raft*, all in relation to the concept *Afterwardsness*. I begin with an analogy for the story of *The Raft* and psychodynamic psychotherapy (remember the 150 stranded on the Raft, were unwanted, cast out exiled, after initially being towed by the lifeboats, they were abandoned, adrift at sea):

> The 'night sea journey' is the journey into the parts of ourselves that are split off, disavowed, unknown, unwanted, cast out, and exiled to the various subterranean worlds of consciousness....The goal of this journey is to reunite us with ourselves. Such a homecoming can be surprisingly painful, even brutal. In order to undertake it, we must first agree to *exile nothing* (Cope in: van der Kolk 2015, 123).

Also the story of *The Raft*, directly in relation to trauma, as van der Kolk suggests:

> Dissociation is the essence of trauma. The overwhelming experience is split off and fragmented, so that the emotions, sounds, images, thoughts and physical sensations related to the trauma take on a life of their own. The sensory fragments of memory intrude into the present, where they are literally relived (2015, 66).

Split off parts/exiles

An autobiographical echo (in relation to split off parts of the self) is reflected here in Dr Tsancheeva's clinical observation (see above: Autobiographical):

> I thought what he struggled with was knowing how to relate to himself on a more basic level… One of the ways in which Mr Edmonds appears to be more in touch with such overwhelming and complex emotions is through his artwork….

Split off parts/exiles, are also echoed in Alhadeff's reading of Michelet's (1848) reading of Géricault, in relation to his artwork *The Raft*:

> For Michelet, then, Géricault was not a whole person: as a fragmented being without 'oneness,' [...] Géricault, […], was but another *Naufragé*, a man without direction, another castaway at sea (2002, 37).

So, for Alhadeff, Géricault is being identified with *The Raft* (the narrative and the work it depicts). This echoes Kippenberger himself, in his *The Raft* series, where in the largest painting (fig. 71), he includes a speech bubble that says: *'Je suis meduse*' ('I am medusa' or 'I am petrified').[33] This identification by Kippenberger is evident in his (pictorial) dissection of *The Raft*, as Meyer-Hermann suggests: 'he is the totality of all those who have been shipwrecked, yet he is also each one individually' (2011, 70). Also, his use of the text/speech bubble, *'I am medusa*', can be seen as projective identification, as described by Hanna Segal (1973):

> Projective identification is the result of the projection of parts of the self into an object. It may result in the object being perceived as having acquired the characteristics of the projected part of the self but it can also result in the self becoming identified with the object of its projection (Segal in: Green1996, 89).

The idea of the work identified for study being representative, is also suggested by psychoanalyst Sarantis Thanopulos, in relation to Freud and his 'Leonardo' text (1910), through the 'slip' of the 'vulture' (for 'kite'), in relation to his mother. Thanopulos suggests this 'is an important slip made during his analytical work and gives us the opportunity to examine his unconscious desires in action within this work' (2005, 405), and that Freud's 'identification with Leonardo's phantasy allowed him to grasp his own phantasy and indirectly confer it with meaning on the level of a theoretical construction' (2005, 404). Crucially, he goes on to say: 'all of us consider it almost obvious that, when an analyst chooses a particular issue of applied psychoanalysis, his choice reflects one of his unconscious phantasies' (2005, 404).

'sending presents to one's own feet' (Tamen 2012, §161)

As shown above, Kippenberger makes reference to the studies Géricault made for *The Raft*, also, going as far as to make drawings on top of (photocopies of) Géricault's drawings, of women's hands, feet, and shoes copied from reproductions of Elmer Batters' fetish photography images (fig. 61, below). Temkin comments on these works:

> The disturbing collisions presented by these drawings - between Eros and Thanatos, two different centuries, draughtmanship and photography, high art and low - counter any notion that Kippenberger might have been merely reverential toward his model (2008, 277).

I think Kippenberger addresses this (Temkin's) point in an earlier interview with Jutta Koether, when stating:

> I've changed my mind. It's boring whether art is good or not good. The only thing that really matters is what I do with art, how I manage to integrate it into my life, that I think about it, and how I then represent it as my own work….. And always everything in its context (2008 [1990-91], 327).

In this way Kippenberger is stating, that through the act of identification, appropriation/integrating art, he makes it his own. I have deconstructed the work *Untitled*, 1996 (part of the *Hotel* drawings series, so named because the drawings were made on hotel stationery), to show his visual sources (the context) and how he has incorporated them (figs. 58-61). Also, Freud confirms this approach in *Mourning and Melancholia*, saying:

> We have elsewhere shown that identification is a preliminary stage of object-choice, that it is the first way - and one that is expressed in an ambivalent fashion - in which the ego picks out an object. The ego wants to incorporate this object into itself, and, in accordance with the oral or cannibalistic phase of libidinal development in which it is, it wants to do so by devouring it (1917 [1915], 249-250).



Fig. 58. Batters (1995). Figs. 59, 60. Géricault, 1818. Fig. 61. Kippenberger, *Untitled* (1996), *after* Géricault/Batters

Kippenberger's work, in simultaneously appropriating Batters' fetish imagery, and Géricault's imagery, different centuries at the same time (collapsing time), finds an echo in Green's text that is describing the action of fetishism:

> A very important moment for theory, which appears to have no direct relation with time but in fact is closely connected with it, is fetishism, and its corollary, splitting, […]. In postulating two currents of thought - one which recognises the existence of castration and the other which refuses to substantiate it fully – Freud, […] defined two trains of thought which cohabit, without either of them gaining the upper hand and paralysing judgement (2002, 26).

He then continues this exposition which, I suggest, at the same time could be describing *Untitled* (1996), by Kippenberger:

> [f]etishism presents us with a glaring contradiction, leading quite consciously to a horizontal and superficial duality, as it were. Two contradictory moments in time, one archaic and the other possessing the acquisitions of history, [...] and there is nothing to decide in favour of one or the other (2002, 26).

The action, or temporal movement of *Nachträglichkeit,* 'Not only of an action from the past towards the present but from the present towards the past, neither of which should be privileged' (Green 2002, 164)[34] at play in fetishism, can be seen here in the image constructed by Kippenberger: 'Two contradictory moments in time', the drawings by Kippenberger of Batters' 1995 fetish photographic imagery on top of (photo-copies of) Gericault's 1817/18 drawings, literally mean visually 'there is nothing to decide in favour of one or the other.' This structuring of two moments in time provides a further connection between Kippenberger's artwork in relation to Géricault's artwork (*The Raft,* and its enigmatic structuring, between two moments in time).

The relationship between Kippenberger's artwork and Green's definition of Fetishism, finds further resonance in relation to Freud's text *Medusa's Head*:

> The sight of Medusa's head makes the spectator stiff with terror, turns him to stone. Observe that we have here once again the same origin from the castration complex and the same transformation of affect! For becoming stiff means an erection. Thus in the original situation it offers consolation to the spectator: he is still in possession of a penis, and the stiffening reassures him of the fact (1940 [1922], 273).

Freud here links the Medusa myth 'turn to stone' and the origins of sexual fetishism. Both these elements are brought together in Kippenberger's drawing, and represents a meeting of psychoanalytic theory and art, in relation to the concept of *Nachträglichkeit* (in Kippenberger's work), as described by Freud.

The return of trauma

Another echo in relation to turn to stone is to be found in the definition of petrify:

> petrify |ˈpetrəˌfī|
> verb (petrifies, petrifying, petrified)
> 1 change (organic matter) into a stony concretion by encrusting or replacing its original substance with a calcareous, siliceous, or other mineral deposit.
> 2 make (someone) so frightened that they are unable to move or think.

This link is suggested through psychiatrist/researcher van der Kolk, describing trauma:

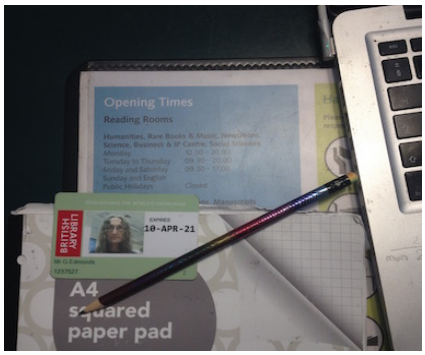
> 'Scared stiff' and 'frozen in fear' (collapsing and going numb) describe precisely what terror and trauma feel like. They are its visceral foundation. The experience of fear derives from primitive responses to threat where escape is thwarted in some way (2015, 97).

Another return (although on a less serious note) that I told you about earlier 'tunes that we hum to ourselves', in relation to Freud's 'chance and symptomatic actions', I find (another) echo in a lyric for The Black Crowes song *Hotel illness:* 'The scars I hide are now your business' (AZ Lyrics, 1992), in the sense that the fetish is now a public form of cultural production (in different senses, for both Batters' fetish photography, and Kippenberger appropriating the fetish photography and incorporating it with *the Raft* studies). The reference

I am making comes from Jay Geller, who suggests 'Like a scar which remains after a wound that heals, the fetish both covers the injury and serves as a reminder of it' (1992, 431).

Table 6. Research Kit

The research kit and approach are determined by restrictions: location of source material, time, access, permitted materials, and cost. Sites specific to the research, and also that inform the research include: Skarstedt Gallery, The Egyptian House, Piccadilly (as above); UAL: Chelsea Library; the British Library.





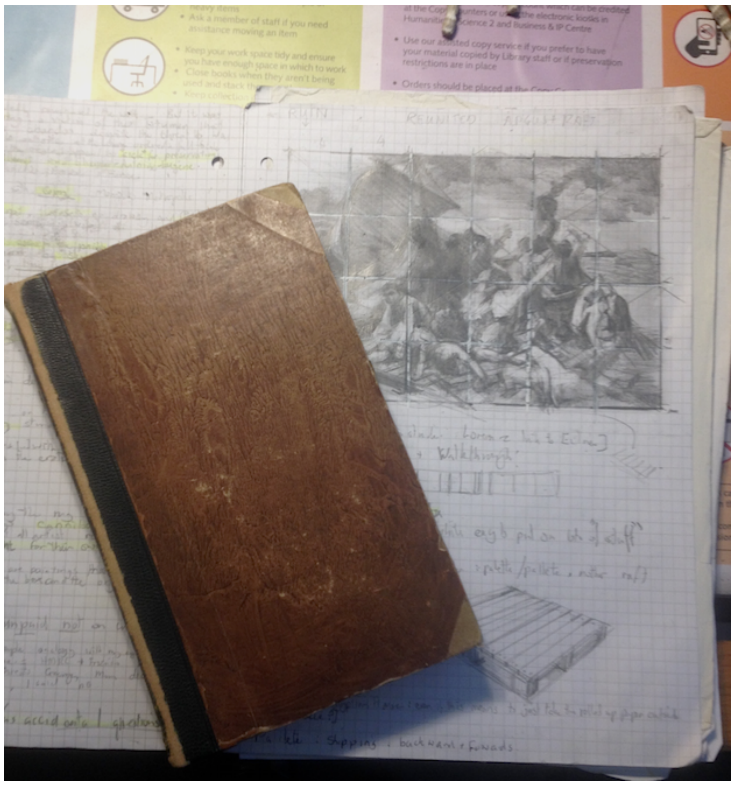


Fig.62. Chelsea Library, Fig.63. Detail of notebook, British Library pass; Fig.64. Corréard & Savigny's *Narrative of a Voyage to Senegal in 1816*, (1817), alongside notebook drawings, at the British Library







Fig. 65. Skarstedt Gallery, London; Fig. 66. The Egyptian House, London; Fig. 67. Louvre, Paris

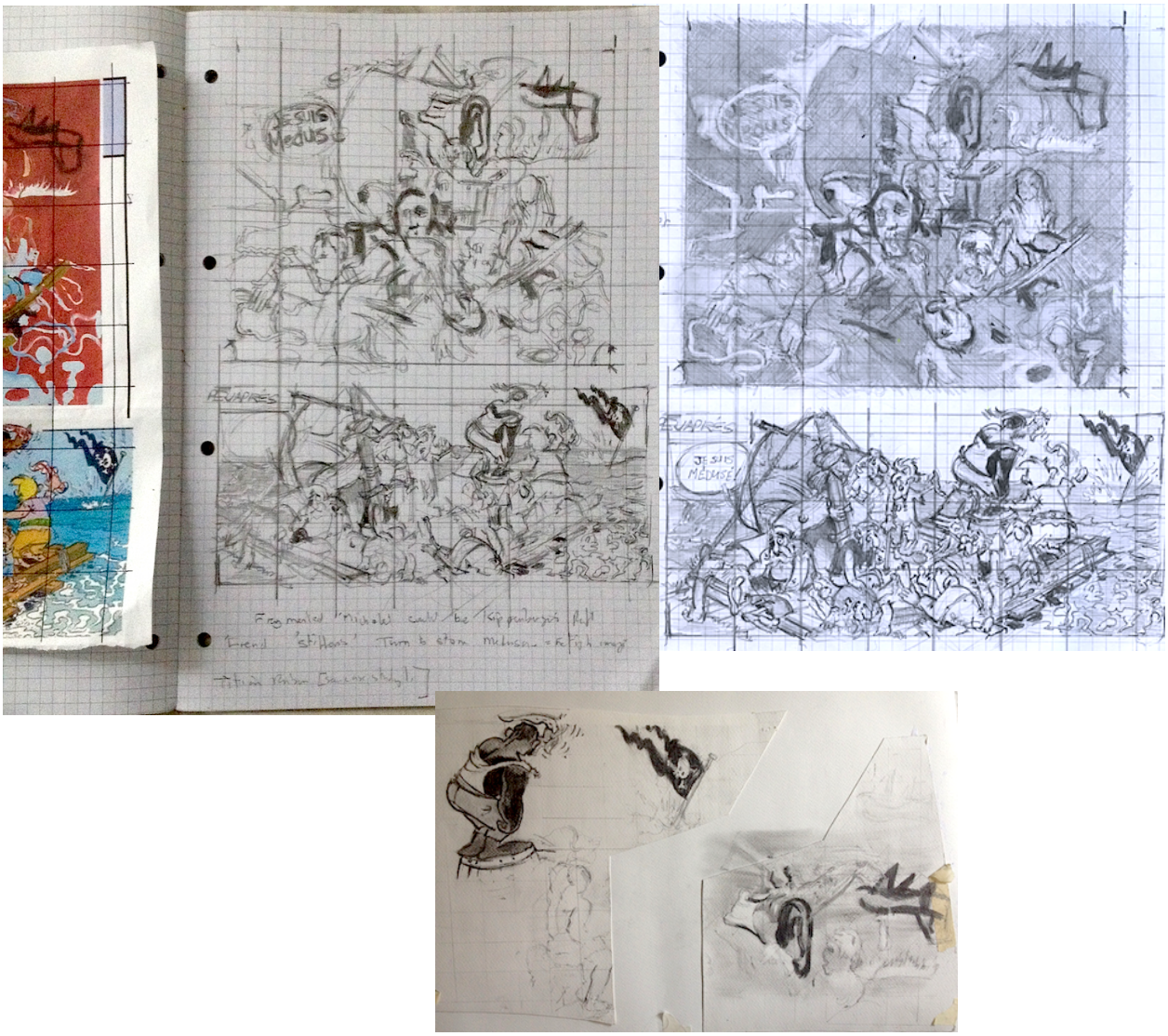
The research begins in the (Chelsea) library, as I have never seen the *Raft of the Medusa* (only the full size copy).[35] I then find and follow the echoes, making connections in image, text and place (time and space). These are both diachronic and synchronic connections. The site visits include previous exhibition locations in London (figs. 65, 66), and also future plans to complete the work/research, a field trip to the site of the painting: The Louvre, Paris [fig. 67] (to be documented in Appendix 3: Reunited).

Making connections



Figs. 68, 69. Notebook drawings: different pages. Fig. 70. Later supplement made to earlier page

Examples of the *making* connections can be seen in the notebook drawings, and how that process evolves (figs. 68, 69). One figure is mapped, through a kind of pattern recognition, what can be seen as a visual example of what Gerald Edelman suggests: 'thinking occurs in [terms of] *synthesized* patterns, not logic' (1992, 152). Backwards and forwards (at the same time) on the same page. This led to a further recognition, of a missing link, I propose from an earlier stage in Géricault's process, so I return to the page to add this new association through a supplement (figs. 69, 70).



Figs.71, 72, 73. Early comparative drawings (*after* Kippenberger, *after* Underso) and stages of the process, 2018/19

Through the process of *making* and mapping the connections (in relation to *The Raft*), direct comparison is made/enabled, not only through placing the images together to 'look' at them, but also to 'look' through re-making them (see figs: 71-73). Through engaging in this process, I notice how Kippenberger was not referring to Géricault's *The Raft*, but to the *Asterix* cartoon interpretation, after Géricault. The *Asterix* cartoon has been fitted into a shape nearer to the original '*Raft's*' format.

The recognition is partly confirmed in the Kippenberger's Catalogue Raisonne (V.4: 1993-1997, 314), where mention is made of the 'pirate flag', 'red sale', and 'wave' references, that the painting shows, although I would go further. However, none of this is noted by Temkin, evident in how she describes the work as 'Kippenberger's most audacious stylistic experiment was reserved for one painting, larger than the others, at six-and-half-feet-tall by eight-feet wide, which recapitulated the whole of Géricault's […] canvas' (2008, 264).

Only, I would suggest, by way of a detour through the appropriation by Goscinny and Uderzo, in the *Asterix* cartoon.



Fig. 74. *After* Kippenberger, (*after* Uderzo, *after* Géricault). Work in progress (2019), acrylic, tempera, pencil, chalk, oil, on oil sketch paper

Split off

An echo appears in the research process with research topic/strand mentioned above. While looking for the original source material for the *Hotel* drawings (part of *The Raft* series), that appropriate Géricault's studies for *The Raft*, with Elmer Batters' fetish photography images (fig. 61, below). I locate Batters' book in the British Library catalogue but can only view it in the Rare Books & Music Reading Room. On arrival I am told the book is 'restricted material', requiring it to be viewed in a restricted area. 'No photography' is stated, although permission is granted in certain cases on request. I am literally '*split off*' from the other readers. I use Kippenberger's 'copy' of Batters' work as a reference (pictured in the book from Chelsea library) to find the original source, in the British Library book by Batters, through comparison (fsee igs. 74, 75). Again, a copy is used to locate the original (see case studies 1 & 2).

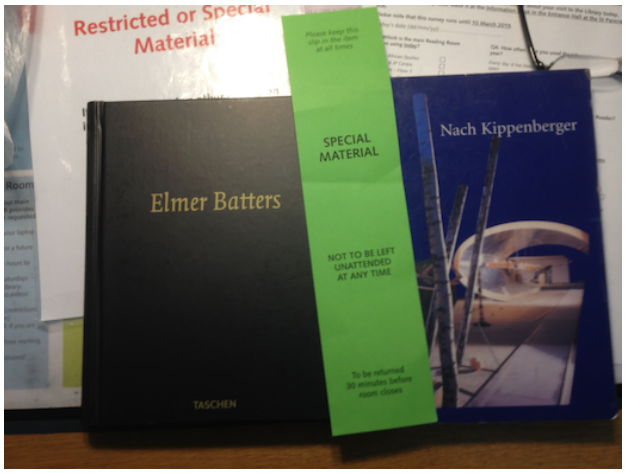
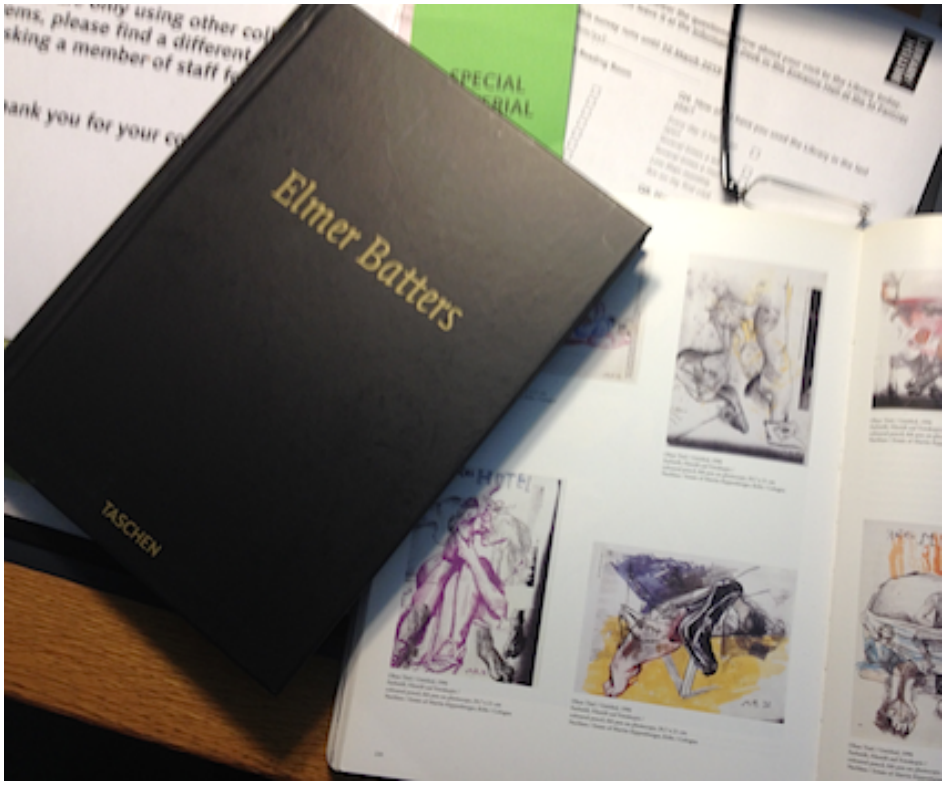


Fig.74. Batters/Kippenberger books, at the British Library



Figs.75. Batters/Kippenberger books, at the British Library

Table 7. Actualisation

In this section, I describe the *four approaches* originally selected (see Heuristic, above) and explain the process of working through each option that led to the conclusion of this case study: Actualisation.

Again, *Nachträglichkeit* implies a conception of time, 'not only of an action from past towards the present but from the present towards the past, neither of which should be privileged' (Green 2002, 164). So, effectively backwards and forwards...both at the same time.

The practice described here is effectively the material embodiment of *Nachträglichkeit,* in the form of a visual art practice. Through a prospective event (set out below), the research can visually be seen as the practice, at the same time, the practice can be seen as the research. Again, this approach recalls Freud's statement:

> Thinking in pictures is, therefore, only a very incomplete form of becoming conscious. In some way, too, it stands nearer to unconscious processes than does thinking in words (1923, 21).

The Four approaches

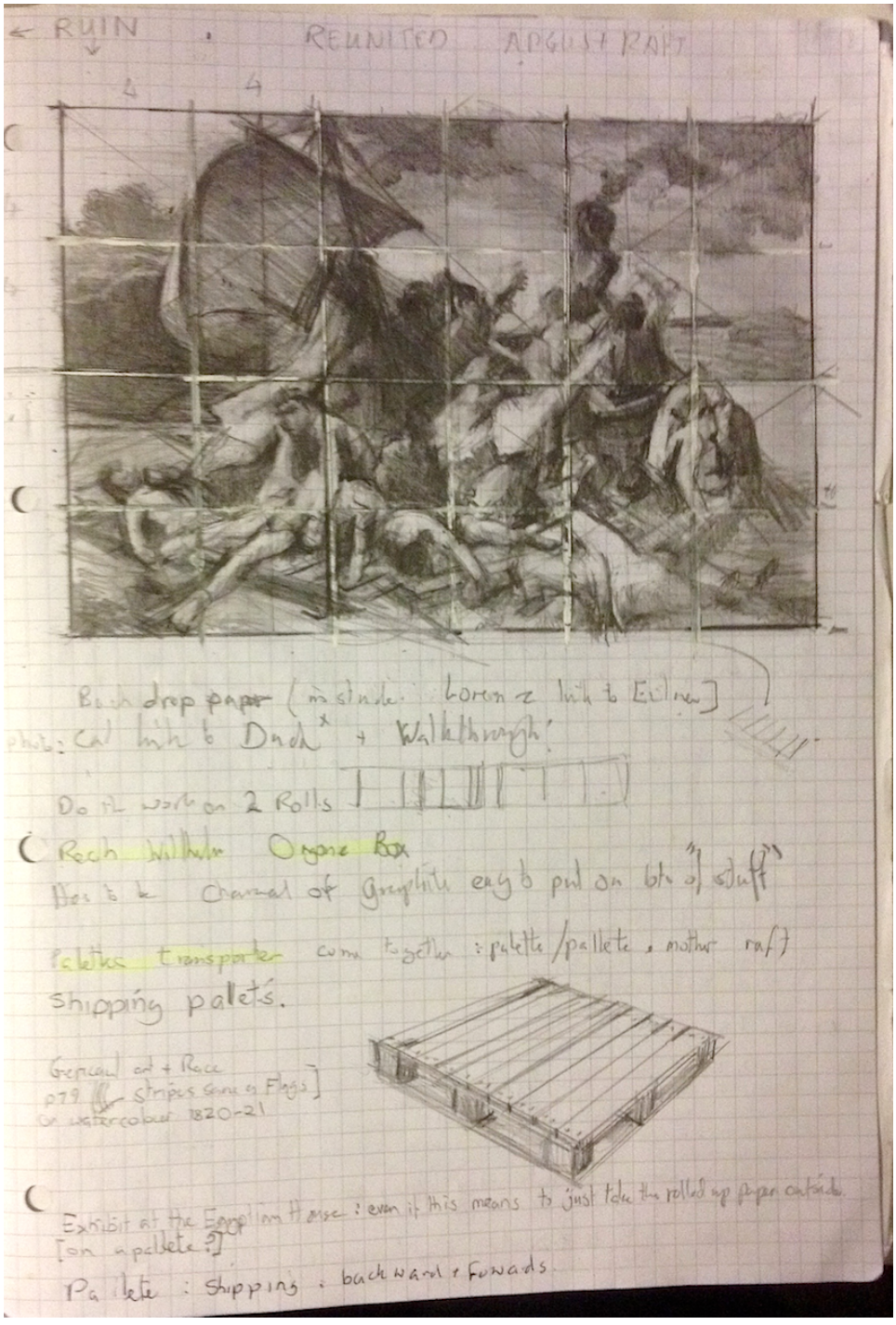


Fig. 77. Notebook page: showing the dividing up of *The Raft* into 24 parts, and the association to a pallet

Option 1. Remake *The Raft* full size (4.91 m x 7.16 m), in pencil or charcoal, to then erase. This erasing is to emphasise a disappearance. I make studies in order to find out how to remake the work full size, but in pieces (due to my confined workspace), and find it divides easily into roughly 24 x 1ft, square panels (see fig. 77). (Note, I later find this 24-panel idea has been done by someone else, although not erased).[36]



Fig. 78. Study for *The Raft* (on reproduction), in pallet form: 9 x pallets

Option 2. Remake a version of *The Raft* on shipping pallets (linking the raft to Kippenberger in a material sense). I begin to work out how this can be realised by dividing up (a reproduction of) *the Raft* in pallet form: nine shipping pallets (see fig. 78).

The loss of my free studio space (May 2019), along with lack of funding prove to be insurmountable. This option is abandoned (along with any other large-scale work). All work now has to be made in the room I sleep and eat in: all materials used (e.g., paint, paint mediums, and their fumes), and scale of work, are now subject to these restrictions.

Option 3. Remake Gericault's small watercolour in grisaille, this is a literal interpretation alluding to the *Medusa* myth of 'being turned to stone'. This idea was later abandoned, for a colour reproduction of the watercolour in oil, larger than the original (see fig. 79). Again, this was later abandoned as I realised it served no purpose (in its scale and material), although crucially did lead to a return to a drawing of the watercolour

actual size (fig. 80).[37] This then emphasized to me the difference between Gericault's original, and his small copy, and through this working process, set up the idea of a reunion: the small watercolour alongside the original work, in a (prospective) field trip to The Louvre (see Appendix 3: *Reunited*).



Fig.79. Oil painting *after* Gericault's watercolour (abandoned)



Fig.80. Drawing, *after* Gericault's watercolour (work in progress)

Option 4. No more artworks, except to continue the mapping (the research) through making. All/any of these may be used in a site-specific exhibition. The site is to be determined through the research process: the sites considered include: The Louvre, Paris; Skarstedt Gallery, and The Egyptian House, London.

I'll show you

Through the necessity of providing a research output, or exposition (integral to the PhD process), this then (the research output) becomes an actualisation: I decide to *make* all the connections that I have found/followed in this case study. In this way, visually the practice is the research, and at the same time the research is the practice. The option has come about *through* the research process: 'making' connections in the sketch book, and working through all the ideas generated, I realise this is the research embodied, materialised (also partly due to restrictions listed above, e.g., lack of funding - studio space). I find a context for this approach, in relation to a small detail I observed in Naeem Mohaiemen's film *Two Meetings and a Funeral* (2017), on show at Tate Britain in 2018, adjacent to UAL: Chelsea. A section of the film includes the narrator opening filing, showing the viewer that something has disappeared: a present absence. He is making a reality of the narrative: an actualisation (see fig. 81).



Fig. 81. Still from: *Two Meetings and a Funeral*, Naeem Mohaiemen, 2017

Exposition of research: F99 (case study 3)

Date: September 21-24, 2021.[38]

Site: The Morgue space (lower ground floor), and Library (first floor), Chelsea College of Arts.

The research exposition will take place in two sites, simultaneously (to be adjusted in line covid guidelines).

The college occupies the site formerly the Royal Army Medical College at Millbank, London. The exhibition space is on the lower ground floor, in what was the morgue (fig. 84). The exposition (and the research) has its departure point in the library, two floors above, and continues by way of the lift, below in the morgue space.

An association here is with psychoanalyst Astrid Gessert describing how psychoanalysis works: 'language can function like a lift, where words can lift other words and other meanings, from the level of the unconscious to consciousness' (Freud Museum, 2018). I would suggest this is analogous with the research process, how images function like a lift bringing up associations, from the unconscious (unresolved affect).

The exposition represents the chains of association (or echoes) that began with Eitner's book (Géricault's *The Raft of the Medusa* [1972]) in the library, moving in both synchronic time: Géricault (and my own practice) and diachronic time: in art history (Rubens, Suyderhoff, Géricault, Delacroix, Goscinny and Uderzo, Semotan, Kippenberger, Banksy) directions as the research developed.



Fig. 82. UAL: Chelsea library, A Block, floor 1



Fig. 83. Lift, A Block, lower ground floor (LG)



Fig. 84. The Morgue, UAL: Chelsea, A Block, lower ground floor (LG)

Echoes in the research that provide a context

The idea for the site-specific event came about through a number of echoes with the word 'morgue' (and its definition) as the case study progressed, which I will set out in list form. Again, an example of what Edelman describes as 'whatever matches is what's amplified' (2005).

> morgue |môrg|
> noun
> 1 a place where bodies are kept, especially to be identified or claimed
> 2 informal in a newspaper office, a collection of old cuttings, photographs, and information
> ORIGIN
> early 19th century: from French, originally the name of a building in Paris where bodies were kept until identified.

1. The former for Royal Army Medical College morgue is now an exhibition space in Chelsea College of Arts.

2. Géricault visited morgues in Paris, to make studies for *The Raft.* (including the figure I map).

3. The pivotal concept of the research: *Afterwardsness,* has its origins according to Masson (1984) from Freud's time spent at the Paris Morgue (see below).

4. Martin Kippenberger's reenactment of the Géricault's morgue study, photographed by Elfie Semotan, has the metadata F99, that echoes my (early) psychiatric classification: F99: Mental disorder, not otherwise specified (e.g., Unidentified).

5. Jean Laplanche's translation of *Nachträglichkeit*: *Afterwardsness* is characterized by the enigmatic signifier: enigmatic is defined here as:

> enigmatic | ˌɛnɪgˈmatɪk |
> adjective
> difficult to interpret or understand; mysterious
> ORIGIN
> early 17th century: from French énigmatique or late Latin aenigmaticus, based on Greek ainigma 'riddle' (see enigma).

Freud and the Morgue

Jeffrey Masson, in *The assault on truth* (1984), provides a link between Freud - The Paris Morgue- and the Seduction theory (which later he 'drops').[39, 40] According to Masson, Freud may have formulated his Seduction theory, as a result of reading the works of Ambrose Tardieu, and Paul Brouardel, who wrote about sexual abuse of children (works of which he owned copies). He also attended Brouardel's lectures in the Paris Morgue, Masson speculates some in relation to victims of child abuse, often he points out 'at the hands of a parent' (1984, 51). Freud comments on the importance of Brouardel, in The Paris report (1886):

> I abandoned my occasional attempts at attending other lectures […] The only exceptions were Professor Brouardel's forensic autopsies and lectures at the morgue, which I rarely missed (1956 [1886], 8).

Further associations

A further echo here is with Kippenberger adopting the pose of one of the cadavers in Géricault's morgue study, as within a year he would himself be in the morgue (Died: 7.3.1997). In an interview after his death, his widow Elfie Semotan was asked if he anticipated his own fate in *The Raft*:

> It's possible. I don't think everything we do is done consciously, but the body has its own consciousness that hasn't arrived in the head. Yet we know it anyway. This is how it may have been (In: von Perfall 2013, 143). [41]

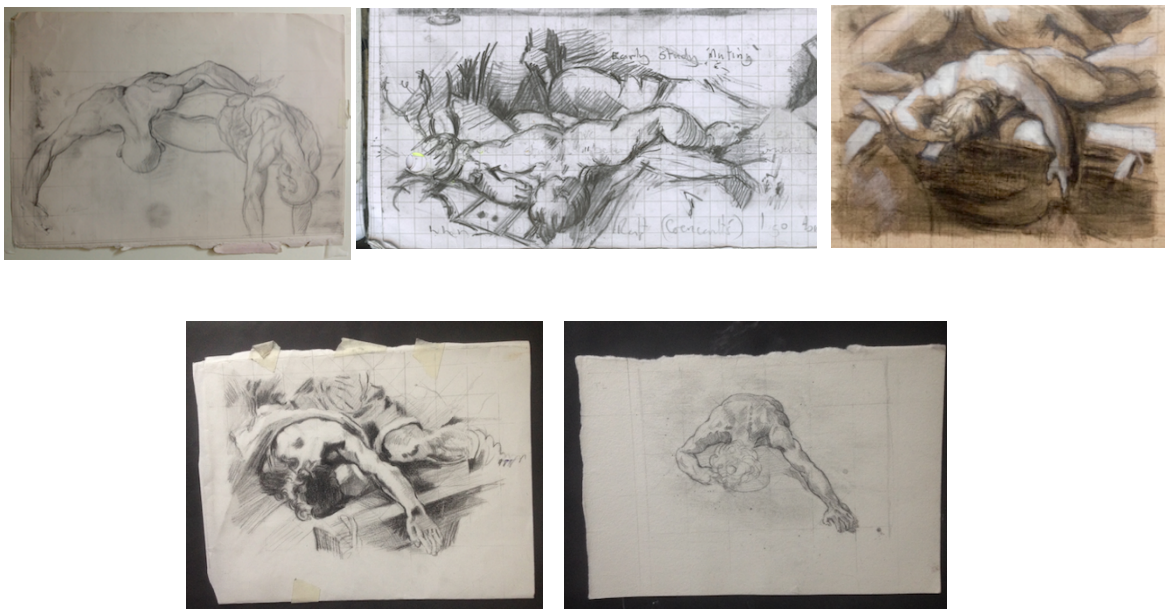
Works to be represented in the research exposition

Although it is a visual show, there will be references to sound to enable the audience to listen to the musical echoes that were brought up in the case study. All the associations will be given written contextual information for reference, also including copies of clinical correspondence (from the Autobiographical section) with the parts I wish to reference highlighted, to indicate how/where they become relevant.

As all the work/references have been cited above, the whole exposition is one work: fig 87. As the works presented are all '*after*', I will just give the title, the date of the original work and my materials used in brackets. I will give the prefix of *after* to state who the work is copied from/is an interpretation of.



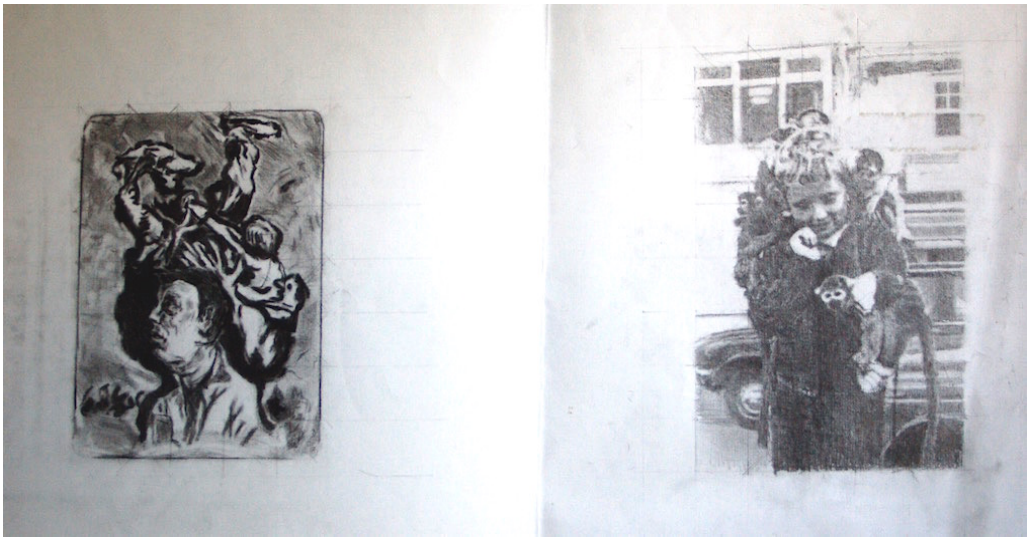
Clockwise: *After* Rubens, *Little Last Judgement*, 1621-22 (oil sketch on canvas); *After* Delacroix, *after* Suyderhoff, *after* Rubens, c.1618/19 (pencil, paper); *After* Géricault, *after* Suyderhoff, *after* Rubens, 1818 (pencil on paper); *After* Suyderhoff, *after* Rubens, 1642, detail (pencil/graphite on board)



Clockwise: *After* Géricault, *Cadavers study*, 1818 (pencil on paper); *After* Géricault, *Mutiny on the Raft* study (pencil on paper); *After* Géricault, *Mutiny on the Raft* study (acrylic, pencil on paper); *After* Géricault, *The Raft* study, 1818/19 (pencil on paper); *After* Delacroix, *after Géricault*, *The Raft* study, c.1819/21 (pencil on paper)

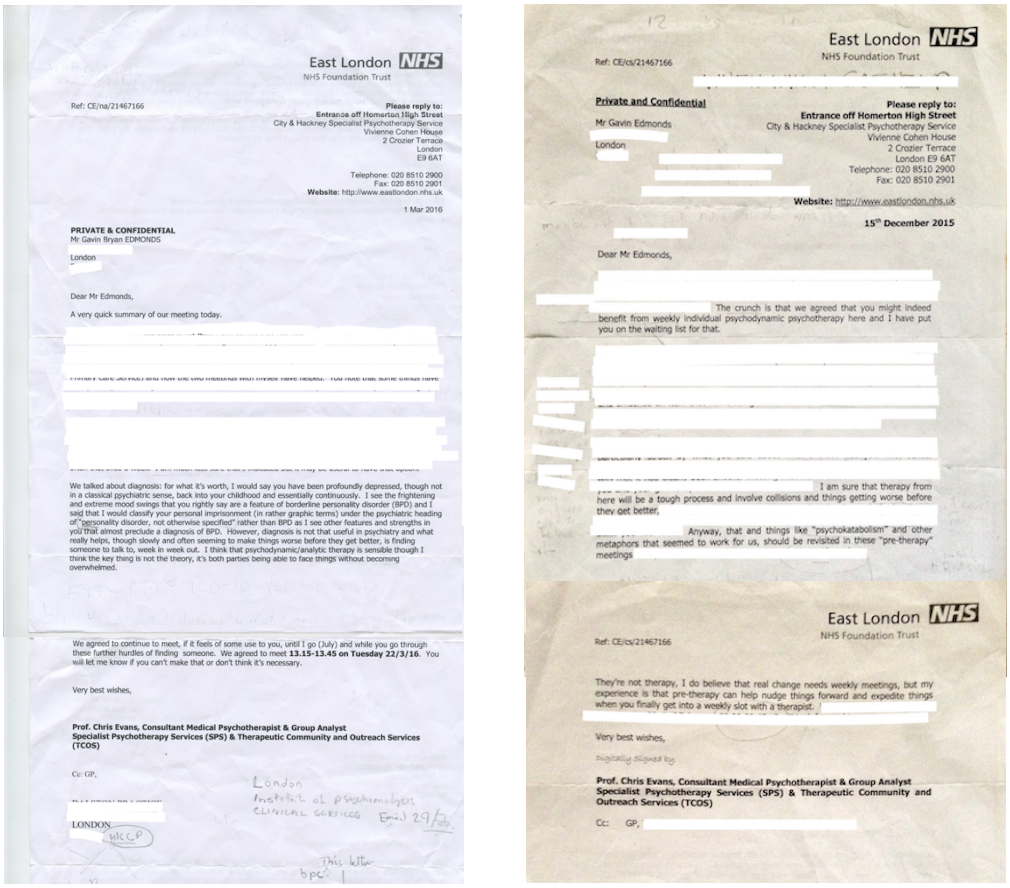


Left: *After* Kippenberger, *Untitled*, *after* Géricault/Batters (pencil, on paper: the Black Crowes: *Hotel illness,* [1992] lyric sheet); Centre top: *After* Semotan (study for Kippenberger) *after* Géricault, 1996 (acrylic, pencil, chalk, on paper); Centre bottom: *After* Géricault, study, c.1818; Right: *After* Elmer Batters, *Untitled*, 1995 (oil sketch on canvas paper)



After Martin Kippenberger, *Motive 4 (from the Raft series)*1996, family photograph, c. 1976 (pencil on paper)

At the foot of the morgue space, there is a split off area, where I will include the autobiographical associations, including early clinical correspondence (made before The Bowlby Centre therapy and PTSD diagnosis and therapy).



East London NHS
NHS Foundation Trust

Ref: CE/na/21467166

Please reply to:
Entrance off Homerton High Street
City & Hackney Specialist Psychotherapy Service
Vivienne Cohen House
2 Crozier Terrace
London
E9 6AT

Telephone: 020 8510 2900
Fax: 020 8510 2901
Website: http://www.eastlondon.nhs.uk

1 Mar 2016

PRIVATE & CONFIDENTIAL
Mr Gavin Bryan EDMONDS

London

Dear Mr Edmonds,

A very quick summary of our meeting today.

We talked about diagnosis: for what it's worth, I would say you have been profoundly depressed, though not in a classical psychiatric sense, back into your childhood and essentially continuously. I see the frightening and extreme mood swings that you rightly say are a feature of borderline personality disorder (BPD) and I said that I would classify your personal imprisonment (in rather graphic terms) under the psychiatric heading of "personality disorder, not otherwise specified" rather than BPD as I see other features and strengths in you that almost preclude a diagnosis of BPD. However, diagnosis is not that useful in psychiatry and what really helps, though slowly and often seeming to make things worse before they get better, is finding someone to talk to, week in week out. I think that psychodynamic/analytic therapy is sensible though I think the key thing is not the theory, it's both parties being able to face things without becoming overwhelmed.

We agreed to continue to meet, if it feels of some use to you, until I go (July) and while you go through these further hurdles of finding someone. We agreed to meet **13.15-13.45 on Tuesday 22/3/16**. You will let me know if you can't make that or don't think it's necessary.

Very best wishes,

Prof. Chris Evans, Consultant Medical Psychotherapist & Group Analyst
Specialist Psychotherapy Services (SPS) & Therapeutic Community and Outreach Services (TCOS)

Cc: GP,

LONDON

London Institute of Psychoanalysis CLINICAL SERVICES Encl 29/Feb

This letter bpc

East London NHS
NHS Foundation Trust

Ref: CE/cs/21467166

Private and Confidential
Mr Gavin Edmonds

London

Please reply to:
Entrance off Homerton High Street
City & Hackney Specialist Psychotherapy Service
Vivienne Cohen House
2 Crozier Terrace
London E9 6AT
Telephone: 020 8510 2900
Fax: 020 8510 2901

Website: http://www.eastlondon.nhs.uk

15th December 2015

Dear Mr Edmonds,

The crunch is that we agreed that you might indeed benefit from weekly individual psychodynamic psychotherapy here and I have put you on the waiting list for that.

I am sure that therapy from here will be a tough process and involve collisions and things getting worse before they get better,

Anyway, that and things like "psychokatabolism" and other metaphors that seemed to work for us, should be revisited in these "pre-therapy" meetings

East London NHS
NHS Foundation Trust

Ref: CE/cs/21467166

They're not therapy, I do believe that real change needs weekly meetings, but my experience is that pre-therapy can help nudge things forward and expedite things when you finally get into a weekly slot with a therapist.

Very best wishes,

Digitally signed by

Prof. Chris Evans, Consultant Medical Psychotherapist & Group Analyst
Specialist Psychotherapy Services (SPS) & Therapeutic Community and Outreach Services (TCOS)

Cc: GP,

Clinical correspondence from Prof. Chris Evans, 2015/16



Family photographs, c. 1970, 1976, (pencil, charcoal, on paper)



After Skid Row: video for: *Monkey Business*, 1991 (oil, pencil, on computer monitor)

A Neurological Art History

The thesis of the origins of Paleolithic art is part of a larger embrace of ideas about brain development by art historians and theorists. Of particular interest has been the discovery of so-called mirror neurons. Clinical experiments in the 1990s suggested that the brain activity in monkeys observing the actions of others was exactly the same as that in the monkeys performing the tasks. Action execution and action observation appeared to involve the firing of exactly the same neurons; these neurons "mirrored" in the observer those of the executor. These experimental results have been used in the analysis of two interrelated categories: mimesis and empathy.

Matthew Rampley, quote in relation to art mimesis, and mirror neurons: *The Seductions of Darwin: Art, Evolution, Neuroscience* (2017, 83)



Clockwise: *After* Kippenberger, *Lithograph 15*, 1996 (pencil on coloured paper, printed from colour sample of Kippenberger's work); *After* Géricault, *The Raft* (watercolour), *after The Raft,* 1820/21 (pencil on paper); *After* Banksy, *after* Géricault, 2015 (bitumen, acrylic, pencil, on plaster board); *After* Uderzo, *after* Géricault,1996 (oil, pencil tempera, on paper); *After* Kippenberger, *Untitled*, *after* Uderzo, *after* Géricault, 1996 (acrylic, oil, pencil, chalk, on paper); *After* Corréard: diagram of the raft by from: *Naufrage de la Frégate 'La Méduse'* 1817 (pencil on paper)



Untitled (Both at the same time), oil, bitumen, pencil, on canvas (work in progress) 2020/21

Fit for purpose

Although they are not exact copies - as this is not the aim of the research - the artworks must convey the information that I identify in them, and which in turn provide echoes that I map. This exposition demonstrates the cyclical movements relating to *afterwardsness* – in relation to art practice, acted out in the visual field, providing visual form (actualisation) to the analogy I find, in Green's conception of *Nachträglichkeit:*

> It will be understood, then, that nothing obliges us to limit the idea of *Nachträglichkeit* to two scenes - as the first description of the case of Emma in the 'Project' (1895) implied - but it can link up different meanings which are connected less by a sequence than by a reticulate relation. The whole network allows one to locate the different elements which reverberate, answering each other at the heart of a tree-like structure that is independent of the categories of time and space (2002, 36).

Finally, I will sketch out a future event postponed due to covid restrictions.

Reunited

As a supplement, I will make a field trip to Paris, and the Louvre, a day trip to reunite the small watercolour that is a copy, with its model, 200 years later, and at the same time, meet/encounter the art object, that is the beginning of this case study: Géricault's *The Raft* of the *Médusa.*



Fig. 86. Géricault, *The Raft,* Louvre, Paris. 1818/19. (4.91 m x 7.16 m)



Fig. 87. Géricault *The Raft,* watercolour *after The Raft,* 1819/20 (10 x16.5 cm)



Fig. 88. Drawing (work in progress), *After* Gericault's *The Raft* (watercolour), *After The Raft Of the Medusa,* 2020/21

Endnotes

1. The Louvre has since changed the text referring to the *The Raft* (https://www.louvre.fr/en/oeuvre-notices/raft-medusa. Accessed September 9, 2019). It now reads 'The painter chose the bleakest moment, when they saw the ship that would eventually rescue them sailing away in the distance.' "Romanticism and Modernity, The Raft of the Medusa." Accessed July 8, 2021. https://www.louvre.fr/en/explore/the-palace/think-big.

2. Morgue references are made by the Art Museum, Princeton, who own the drawing of the cadavers: 'this drawing of two cadavers—drawn in a hospital morgue' (Princeton University Art Museum. n.d.).

Also see: Jonathan Miles *Medusa, The Shipreck, The Scandal, The Masterpiece:*

"[h]is[trips to the nearby Beaujon as well as the Bicêtre hospital, and the morgue, all contributed to his researches for the raft of the medusa..[…]'Gericault worked across the road in the morgue for long hours' (2008, 174-176).

3. According to the Louvre (n.d). Géricault's Raft was the star at the Salon of 1819: "It strikes and attracts all eyes" (Le Journal de Paris). https://www.louvre.fr/en/oeuvre-notices/raft-medusa. Accessed September 1, 2019. This link has now changed to the homepage. Another article quoting this passage from the Louvre is: Coursework Blog of Suzy Walker-Toye: April 8 2017. Painting review: The Raft of the Medusa. https://westernarthistorybysuzy.wordpress.com/2017/04/08/painting-review-the-raft-of-the-medusa/.

4. Bitumen: A full and detailed criticism of the alleged use of bitumen and its subsequent lasting damage see: *Shipwrecked art history: Géricault's Raft of the Medusa.* Hoakley, 2015.

5. Copy by Pierre-Désiré Guillemet and Etienne-Antoine-Eugène Ronjat, after Théodore Géricault *The Raft of the Medusa*,1859–60, now in the Musée de Picardie, Amiens.

6. Date of my interview at the CCW Graduate School.

7. Note: at other times, the exhibition carries only 14 of the lithographs: one is absent. Below left: Skarstedt, New York, with 14 lithographs, below right: Skarstedt, London, with 15 lithographs.





8. See also: Diedrich Diederichsen, "The Poor Man's Sports Car Descending a Staircase: Kippenberger as Sculptor." In *Martin Kippenberger. The Problem Perspective*, 2008, 140-143.

9. University of the Arts London: Chelsea College of Art: pallets amongst leaves.



10. John Phillips, National University of Singapore (n.d.) Accessed January 10, 2020. https://courses.nus.edu.sg/course/elljwp/introtofreud.htm.

11. A famous example of this would be the Jaws theme, to signal the presence of the shark.

12. A further association here related to music/records and trauma: The Black Crowes song: *Hotel Illness*, 'The scars I hide are now your business' 2002. This will be returned to later.

13. Also, see: Diederichsen: 'Müttergenesungswerke is an organization that has, since the 1950s, arranged rest holidays for mothers. The way the term is constructed in German makes it possible to think that such a *Werk* (the word for factory) is literally a factory that repairs mothers' (2008, 139).

14. James Strachey's translation: *The Standard Edition of the Complete Works of Sigmund Freud*, 24 volumes, edited by James Strachey et al. The Hogarth Press and the Institute of Psychoanalysis, London 1953-74.

15. Jean Laplanche. 1999. *Essays On Otherness*. 263.

16. Note: the cover of which resembles shipping pallets, this photographic work is cited as 'by Gina Glover, Liminal World' although on searching for the image (on Gina Glover's website) I find that this is the name of an ongoing series, the individual work is called: *Pier, Latvia.*

17. Charles Sanders Peirce: Collected Papers, Vol.: 5, 105-6.

18. For more in depth account in relation psychoanalysis and abduction, see: Nobus and Quinn 2005, 35.

19. Also in this paper Eickhoff points out that the idea of *Nachträglichkeit* itself, goes back to something before: '(Wolfgang) Loch perceptively discovered Nietzsche as the precursor of the psychoanalytical concept of *Nachträglichkeit*, already presented in Loch (1988, 1989, 1993) and finally in the posthumously published Loch (1995b). Nietzsche had written of a 'chronological reversal ... so that the cause enters the consciousness later than the effect', and asked us to

consider that 'a piece of the external world that we become aware of is reborn after the effect which is exerted upon us from outside, is later projected as its cause' (Colli and Montinari, 1980a, p. 250, 1980b, 458)' (2006, 1462).

20. This metaphorical association: *a monkey on your back*: with its generic meaning of a burdensome problem, which could allude to Kippenberger's alcoholism (he died of alcohol related liver cancer). This is corroborated in an interview by Miranda Purves with Susanne Kippenberger, commenting on her brother's alcoholism:

'He was unrepentant about being an alcoholic?'

"He tried once in a while to stop, particularly in the nineties when the doctors said he was going to die if he didn't."

In "Susanne Kippenberger on 'Kippenberger" Paris review, 13/3/2012.

21. Van der Kolk provides an idea as to this phenomena:

'Whatever their response, they often can't tell what is upsetting them. This failure to be in touch with their bodies contributes to their well-documented lack of self-protection and high rates of revictimization and also to their remarkable difficulties feeling pleasure, sensuality, and having a sense of meaning. […]

One step further down on the ladder to self-oblivion is depersonalization — losing your sense of yourself.'

Maria Popova, 2016. "The Science of How Our Minds and Our Bodies Converge in the Healing of Trauma."

22. Selene Yeager (July 8, 2016). In *How Racing the Tour de France Changes Cyclists' Bodies*, describes the process in detail.

https://www.bicycling.com/racing/a20038314/how-racing-the-tour-de-france-changes-cyclists-bodies/

23. Also Chris Reitz writes in relation to Martin Kippenberger *'Raft'* series: 'Cannibal and cannibalized, savior and saved, body part and whole, past and future are cast in the series as positions occupied simultaneously' (Reitz 2013).

24. The Black Crowes song to *Hotel Illness,* with the lyrics, 'I can't seem to make hair nor hide of this', will be returned to later, with a reference to another line of the song 'The scars I hide are now your business', and also, with the use of the lyric sheet as the ground/paper for the copy of the work by Kippenberger *Untitled*, 1996, after Géricault/Batters, for the Exposition in the Chelsea Morgue show.

The Black Crowes. Hotel Illness lyrics (1992). WWW.AZlyrics .com. Accessed August 9, 2021.

https://www.azlyrics.com/lyrics/blackcrowes/hotelillness.html

25. The Medusa Myth as described by Madeleine Glennon (2017):

Medusa is best known for having hair made of snakes and for her ability to turn anyone she looked at to stone, literally to petrify. Multiple works by ancient sources, such as Homer, the eighth-century B.C. poet Hesiod, and the fifth-century B.C. lyric poet Pindar, provide a wide-ranging and diverse picture of the fabled creature. According to Hesiod's Theogony, she was one of three Gorgon sisters born to Keto and Phorkys, primordial sea gods; Medusa was mortal, while the others, Stheno and Euryale, were immortal. The best known myth recounts her fateful encounter with the Greek hero Perseus. A dishonorable king demanded that he bring him an impossible gift: the head of Medusa. Perseus set out with the aid of the gods, who provided him with divine tools. While the Gorgons slept, the hero attacked, using Athena's polished shield to view the reflection of Medusa's awful face and avoid her petrifying gaze while he beheaded her with a harpe, an adamantine sword. Such a violent act resulted in the birth of Medusa's children, the winged horse Pegasos and the giant Chrysaor, who sprung from her neck. The two immortal sisters pursued Perseus with fury, but the hero escaped with his prize using Hermes' winged boots and Hades' helmet of invisibility. Not even death, however, could quell Medusa's power, and Perseus had to keep her decapitated head in a special sack strong enough to contain it, called a kybisis. On his travels, he used the head to turn his enemies to stone and rescue the princess Andromeda from a sea monster (20.192.16), before giving it to Athena for her aegis (34.11.7).

26. See: case study 2: *Cartoon*, for my reference. For Martin Kippenberger, see: Catalogue Raisonné of the Paintings, Volume 4 1993-1997 (Isabelle Graw, Tim Griffin 2014, 261).

27. Paris Bar reference: Kippenberger was great friends with Michael Würthle, who co-owned the Paris Bar Reinald Nohal. It was at the opening of the show of Würthle's paintings, that Kippenberger made the speech that Fraser would later reenact for *Art Must Hang*, in 2001.

28. Directly before he comes to London to paint *Minerva Protects Pax from Mars*, see case study 1: *STAMP*.

29. There may be other associative links, e.g., Titian, but I stop at Rubens, as for the purpose of this case study.

30. The *Argus* literally disappears in some of the reproductions. For a more detailed account see Alhadeff, 2002.

31. Another example of a copy being used to identify an original. Also, see Rubens & Titian, *The Allegory of Brescia*, in case study 1.

32. Banksy mural, that re-appropriates *The Raft*, in relation to plight of refugee camps at Calais, is later painted out (disappears) 'A mural in Calais by the British street artist Banksy, whose works can sell for hundreds of thousands of euros, has been painted over by the owner of the building because he said the house was starting to look shabby and needed an upgrade.

'The wall was in a very bad state, and there was graffiti and part of the Banksy work had already been sprayed over,' Georges Lagouge told The Local. 'You couldn't see the ship on the horizon any more' (The Local, 2017).

33. Catalogue Raisonné of the Paintings, Volume 4 1993-1997. Text by Isabelle Graw, Tim Griffin 2014.

In the original comic-book image, the speech bubble contains the words 'Je suis médusé' ['I am petrified']. The French verb 'médusér' is not only closely related to the mythological figure after whom the ship was named, it also means 'to petrify' (2014, 314 n.1).

34. André Green states:

There appears to be no entirely satisfactory translation in English for this concept. The most common translations are either deferred or retroactive action. Jean Laplanche…has proposed the English neologism 'afterwardsness'.....At any rate, he points out that the German terms *Nachträglich* and *Nachträglichkeit* imply an original conception of time, not only of an action from the past towards the present but from the present towards the past, neither of which should be privileged (2002, 164).

35. I have never seen the *Raft of the Medusa*, only the copy by Pierre-Désiré Guillemet and Etienne-Antoine-Eugène Ronjat (1859–60), at Tate Britain, 2003, in: *Constable to Delacroix: British Art and the French Romantics*.

36. See: John Beard. 2016. "After the Raft of the Medusa.". https://www.johnbeardart.com/raft-more-info.

37. Note: An exact replica of the water-colour is not possible due to (my) colour blindness to some colours.

38. Note: this date coincides with Freud's dropping of the Seduction theory in a letter to Fliess:

Letter to Wilhelm Fliess of 21st September 1897: known as Letter 69.

Sigmund Freud

'… I will confide in you at once the great secret that has been slowly dawning on me in the last few months. I no longer believe in my neurotica [theory of the neuroses].'

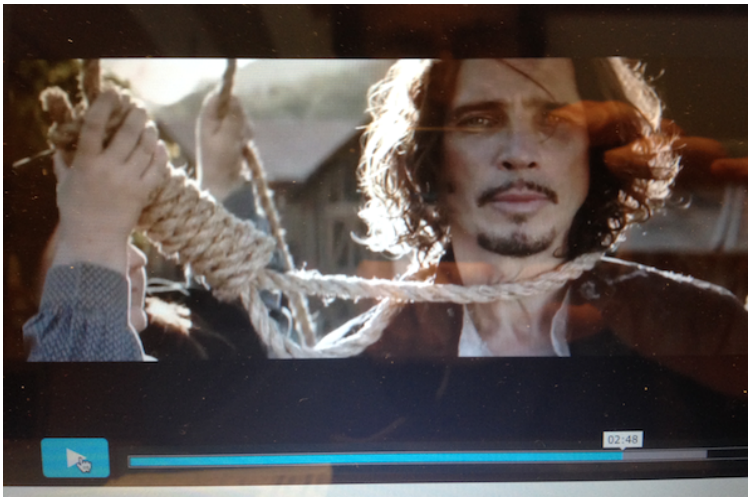
Freud, S. (1897). Letter 69 Extracts from the Fliess Papers. The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume I (1886-1899): Pre-Psycho-Analytic Publications and Unpublished Drafts, 259-260.

39. Hall Triplett states, in *The Misnomer of Freud's "Seduction Theory"*, the origin of the title/name: Seduction theory:

Fifty-four years after publication and about eleven years after Freud's death, the theory of 1896 received a name. Ernst Kris invented the label "seduction theory" in his introductory essay to the first volume of Freud's letters to Fliess. Along with Anna Freud and Marie Bonaparte, Kris also edited that highly selective volume. The rhetoric of naming can be seen already in the title. Rather than call the book "*Letters*," which was relegated to a subtitle, the editors named it *The Origins of Psycho-analysis.*[34] (2004, 651-2).
Sigmund Freud, The Origins of Psycho-analysis: Letters to Wilhelm Fliess, Drafts and Notes: 1887-1902, tr. Eric Mosbacher and James Strachey, eds. Marie Bonaparte, Anna Freud, and Ernst Kris [New York, 1954] (2004, 652n34).

40. See endnote 38 for reference.

41. This 'acting out', of Kippenberger in the 'cadaver study' pose, a comparison can be observed in Chris Cornell (the singer from Soundgarden, see case study 1 for reference), who in a promotional video for the song *Nearly Forgot My Broken Heart*, played the role of a man with a noose around his neck on the gallows, in Sept 2015. He later took his own life through hanging, May 18, 2017.



Screen shot, Chris Cornell: video for *Nearly Forgot My Broken Heart*, 2015

Contents (197).

Conclusion / *Afterwardsness* (198).

Endnotes (209).

Through this research I have produced a model of investigative practice. It is designed as a structure for speculation on meaning and dynamics in relation to psychic causality in artistic practice, showing how the work of art gains its efficacy in/through representing unresolved affect categories in an (*Nachträglich*) action. This finds correspondence with recent debates in psychoanalytic theory and neuroscience. In what follows, I unpack elements of this model of investigative practice in detail, in order to identify key insights, to show how these insights were developed through my case studies, and to discuss how this research might be developed in future.

The term *Nachträglickeit* describes how an experience that is either incomprehensible or traumatic is retained by memory unconsciously and revivified at another time in a different context. Fundamental quotations follow, building on Freud's concept (1895) and including reference to biologist Gerald Edelman (and his work in neuroscience), which have allowed me to consider this in relation to more contemporary research and consolidate my findings. As psychiatrist Arnold Modell proposes:

> Freud's theory of the repetition compulsion required the postulation of a natural force that transcended the evident desire of all sentient beings to seek pleasure and to avoid pain. Freud believed that the death instinct was such a force. But contemporary biology offers no evidence that would support Freud's theorizing. Freud was not incorrect, however, in judging repetition to be a fundamental biological phenomenon. […].
> An alternative psychobiological explanation of the repetition compulsion has recently been proposed by Gerald Edelman (1987). […] in his book *Neural Darwinism,* he revolutionizes the theory of memory by proposing that memory does not consist of a permanent record in the brain that is isomorphic with past experience, but rather that memory is a dynamic reconstruction that is context – bound and established by means of categories. This description of memory is fully consistent with and provides a neurobiological backing for Freud's concept of *Nachträglichkeit*. Edelman's new theory of memory, perception, and cognition offers an alternative explanation for the repetition of that which is painful inasmuch as the refinding of perceptual categories transcends the seeking of pleasure. In this theory, the motoric system plays a vital part in perception, from which it can be inferred that the repetitive affects of transference function similarly to categorical memories. Transference affects are motoric in that they actively scan the human environment in order to refind an affective category (1990, 60).
>
> An individual will continue to scan perceptions for categorical matches with past traumatic experiences until such memories are recategorized (Modell 1993, 170).

To sum up: I propose that a model for trauma may be an analogical model for artistic practice. I demonstrate this through an example of an autobiographical reflex, then employing it as a way to locate this likewise in the practice of other artists, also citing art historians and a psychoanalyst. My research gives examples of how unresolved affect categories are made manifest in the work of art and can be identified through the particular category selected. Through the use of case study, I demonstrate how a trans-disciplinary approach provides new insight in/through each of the selected categories/domains through the process of the research.

The question at the heart of this research is how and why one identifies with the work of another artist, asking what processes are at work when this occurs. In addressing this question, I have shown how identification with a work of art can be seen as a formation of the unconscious through representing unresolved (or untranslated) affect categories, and that they can be read in same way as chance and

symptomatic actions. This is alluded to/indicated in Freud's suggestion that 'tunes that we hum to ourselves […] can be interpreted in the same way as parapraxes, that they are small indications of more important mental processes and are fully valid psychical acts' (1917, 61). Freud emphasises how fairy tales can be employed psychically, in the way that empty shells are inhabited by the hermit crab, becoming 'favourites, without the reason being known' (1901, 49n2). This is produced through the phenomenon of transference, a process I propose can be applied to/occur with images. I make this link in relation to Freud's assertion that 'Thinking in pictures is, therefore, only a very incomplete form of becoming conscious. In some way, too, it stands nearer to unconscious processes than does thinking in words' (1923, 21). I see this working by a process of association, as described in Green's conception of *Nachträglichkeit*:

> It will be understood, then, that nothing obliges us to limit the idea of *Nachträglichkeit* to two scenes [...] but it can link up different meanings which are connected less by a sequence than by a reticulate relation. The whole network allows one to locate the different elements which reverberate, answering each other at the heart of a tree-like structure that is independent of the categories of time and space (2002, 36).

KEY INSIGHTS OF THE RESEARCH

1. Through a practice-based response to works of art, I give a new reading/understanding of art practice in artist to artist/artwork identifications through mapping the associations, by *showing*, making an actualisation of artistic practice (through case studies).

2. In showing, by *making* a reality of art practice, I address a gap in knowledge, not only between artists and other disciplines, but also in relation to artists themselves. I show that making a response to works of art, engaging through making, initiates a different kind of working through. It is a form of understanding (or social bond) between artists that has always been part of artistic practice, what is seen as a 'given', but it is illuminated here. New knowledge emerges in relation to art historical associations/connections, not made through conventional art historical methods, but rather through a trans-disciplinary approach, including that of making, crucially, in such previously well-trodden ground as the work of Rubens.

3. In contemporary research in neuroscience/psychoanalysis by Edelman (1987, 1992) and Modell (1990, 1993) I have found challenges to existing ideas and assumptions that artworks are in some way related to a 'death instinct'. This research addresses Freud's concept of the death drive (1920), and signals a rereading of the work of Anton Ehrenzweig, whose ideas stem from Freud's *Beyond the Pleasure Principle* (1920) and his concept of a death drive.[1] In turn, this rereading may also apply to the work of Maria Walsh, who explores the relations between art and psychoanalysis, in part, in relation to Ehrenzweig and Freud's now antiquated theory (2013, chapter 8),[2] and also the later work of Patricia Townsend, who also cites Ehrenzweig's theories in her work on the artist's state of mind (2017, 2019).

I base these findings on the following:

Aby Warburg's '*pathos formula*' (1905)[3] may now be seen as closer to his private notes: born from an autobiographical reflex, my research finds correlation/confirms/builds on this revelation, providing it with a structure, as explained through contemporary research (neuroscience/psychoanalytic theory), refined and mapped onto artistic practice. The psychoanalyst Christopher Bollas, although he does not claim to explain the artist's process, in relation to his *Unthought known*, makes useful reference to 'printing' (1987, 17), giving an image to unresolved affect, which can be seen in relation to Internal Family Systems therapy, and in relation to Gerhard Dahl's later thinking on *Nachträglichkeit*:

> Early experiences are stored as 'potential categories'. Initially unconscious contents of this kind await activation; they can be aroused and structured at a later date [*nachträglich*] by appropriate symbols and metaphors (2010, 749).

I interpret symbol and metaphor in the form of a work of art, and its associative connections, doing the work of an artwork. Dahl sees the process of *Nachträglichkeit,* as akin to Winnicott's 'Fear of Breakdown' (1974):

> By virtue of the process of *Nachträglichkeit,* which, like Winnicott, I see as one of active searching, the significant nameless event can, with increasing organization of the ego and capacity for symbolization, become a conscious event that is remembered, in however distorted form […] (2010, 737).

I suggest the distorted form can be categorical, as when a small (female) child in a painting from 1629/30 represents a small (male) child in a photograph, c. 1974.

The psychoanalyst and artist Patricia Townsend uses a Winnicottian approach to the artist's creative process (2019, 2017), but does not base her research in her own practice, relying more on recorded interviews for a retrospective account, to explore the sequence of mental states occurring in the production of artworks. She does, however, warn of limits of the interview experience, disclosure and the constructions of memory used by the artist (2017, 16), and her interpretations of the artist's material goes 'beyond the immediate evidence' (2017, 16). This interview (talking) and retrospective analysis approach, with its distortions and additions, promotes a generic approach, not case (or artist) specific. Furthermore, as Townsend omits reproductions of artworks in relation to the artists interviewed, she is separating the artwork from the process. This approach, founded on speech, excludes the specific, relational aspects of thinking through making (the artistic process), which I suggest for artists is shown through/in relation to their practice. I show by direct comparison that Townsend's insights (in case study 3) can be seen in relation to Faimberg's expanded reading of *Nachträglichkeit*, and her 'new terms' as a rewording of the terms used to describe aspects of the logic of *afterwardsness*.

When discussing artistic practice, those cited above, whatever their findings, as I have shown, may be read in relation to aspects of the concept of *afterwardsness* in its different interpretations.

THE CASE STUDIES

The strategy of using case study as a methodological framework allowed for a negative practice in a positive structure (Rustin 1998, in Redman 2016, 76). In this way, I contain all associative echoes produced from/through the trans-disciplinary categories.

CATEGORY: (AUTO)BIOGRAPHY

In all the case studies included, my own experience is applied to the research: biography is used as an instrument of research. Biographical information (where possible directly from the artists themselves) is not merely placed alongside the catalogue of artworks, but used in a relational dynamic way *with* the work of art, in order to provide a way of reading through the juxtaposition of artwork and text that is both diachronic and synchronic.

CATEGORY: HEURISTIC

I have worked with the principle that 'one can only effectively engage anything in one's own participation in those structures, any relationships any conditions, through one's own participation' (Fraser, 2016). The practice became the research – and simultaneously – the research became the practice. This approach has led to the realisation that all the case studies are inextricably linked, materially and psychologically, through all the categories. It has led also to the defining/recognition of my position as that of an artist engaged in artist-to-artist research, narrowing the scope of the research while simultaneously providing a model for other disciplines with which to engage. This account provides a means to understand an art practice through breaking it into its constituent components.

This approach identifies the key difference between the Surrealist artist's experiments or 'pure' psychic automatism, and my research, and more specifically can be located in the different readings of the term *contingent*. My approach (building on psychoanalytic theory) employs observed unresolved/untranslated affect categories (the unconscious) indirectly, through a chance and accidental reading of the contingent, e.g., chance and symptomatic actions (tunes hummed), free association, transference/countertransference, etc. In contrast, the Surrealists were directly seeking the unconscious, in a dependant or conditional reading of contingent.[4]

CONTEXTUAL REFERENCES

I have identified unresolved affect categories in my practice and then employed the idea of the 'self-reflexive' as a template with which to then identify unresolved affect categories in the practice of other artists. This relation between unresolved affect categories and the work selected for study finds contextual reference in other realms, including the art history of Warburg, who in the final year of his life writes a note in his journal how his reading of images can be characterised as an autobiographical reflex (see case study 2). This is also

observed in an example from the psychoanalysis of Leonardo da Vinci by Freud, in relation to his 'slip' in his 'Leonardo' text (1910), that shows 'when an analyst selects a specific issue for applied psychoanalysis, his choice reflects one of his unconscious phantasies' (Thanopulos 2005, 404), (see case study 3).

CATEGORY: ART HISTORY

I have demonstrated that an artist's heuristic – *making* – approach to art history, leads to new insights to the artwork selected for study, such as with Rubens and his relation to The Raphael Cartoons (also his appropriation/re-use of Titian, see: case study 1). This was not the direct aim of the study, yet I have not found the indirect associative connections proposed (by artists or art historians) elsewhere. This engagement through making promotes a physical understanding of an artwork, by which I mean an encounter in time and space. This in turn illuminates the question of artist-to-artist copying – why artists become identified with other artists/artworks – (e.g., such as Rubens and Titian) – and, as I argue, how the subsequent influence (or re-emergence) is seen in the work of an artist, at a later time and in a different context.

These insights are part of the process of 'working through' where connections are made indirectly through association: an example of thinking through making. I show this process, and in doing so, I demonstrate visually what Gerald Edelman describes as 'thinking [that] occurs in terms of *synthesized* patterns, not logic' (1992, 152). The visual connections I find, or the '*synthesized* patterns' I set out, both synchronically and diachronically, relate to artist-to-artist influence, through copying/appropriation, and are seen in all the case studies. This idea of the '*synthesized* patterns' also provides a new way to think about how Warburg made his associative links, in his *Mnemosyne Atlas* panels (1927–29).

Related to thinking/finding through making is the gap that is highlighted between an artist's understanding of art practice and other disciplines, as alluded to by Kohon 2016 (see: case study 2), Berger 1973 (see case study 1). This is demonstrated in the work of T. J. Clark, *The Sight of Death, An Experiment in Art Writing* (discussed in case study 2): Clark is unable to understand or bridge the 'gap' between the artist's painting process and how it might relate to what is produced, reflected in his description of a painting by Poussin. What he sees as a moment of inattention by the artist took time and critical judgement to produce. Although Clark's work is based on 'time spent' in front of pictures, crucially, he discovers what lies behind his fixation with another painting by Poussin, while he is away from the work at home in front of a reproduction of the work (at a later time, in a different context), and his 'epiphany' is bound by the autobiographical/contextual.[5]

CATEGORY: PSYCHODYNAMICS (PSYCHOANALYTIC THEORY)

As in a clinical picture, I demonstrate how through associations to an appropriated/identified image, the artwork provides a way to identify unresolved affect categories, as in the Rorschach/ T.A.T reflective test (the difference here being that the artist chooses the image with which to identify, whereas in clinical situation specific images are given to the subject to project onto). This may lead to giving a specific visual form to

aspects of unresolved/affective categories, in the same way as Internal Family Systems Therapy (see case study 1) where patients are asked to give visual association to parts related to current problems, as a means to 'personify depression' (Van der Kolk 2015, 284n16). This is in contrast with the methods I use, where I do not have to 'ask' to get this visual clue, as I argue, this process occurs through the act of identification with an artwork, and when this (act of identification) is done repeatedly by an artist, it becomes a leitmotiv, thereby identifying the category, 'which signals without signifying' (Green 2002, 90).

ACTUALISATION

New artworks were produced through the research process, each relating to its respective case study and as part of the research as a whole. Each case study featured a site-specific event, generated through the research, which is included as part of the process. These site-specific events (and subsequent documentation) serve as an apparatus for an engagement with the research, demonstrating the movements relating to *afterwardsness* – and how to negotiate this research – in the visual field.

Points for future development

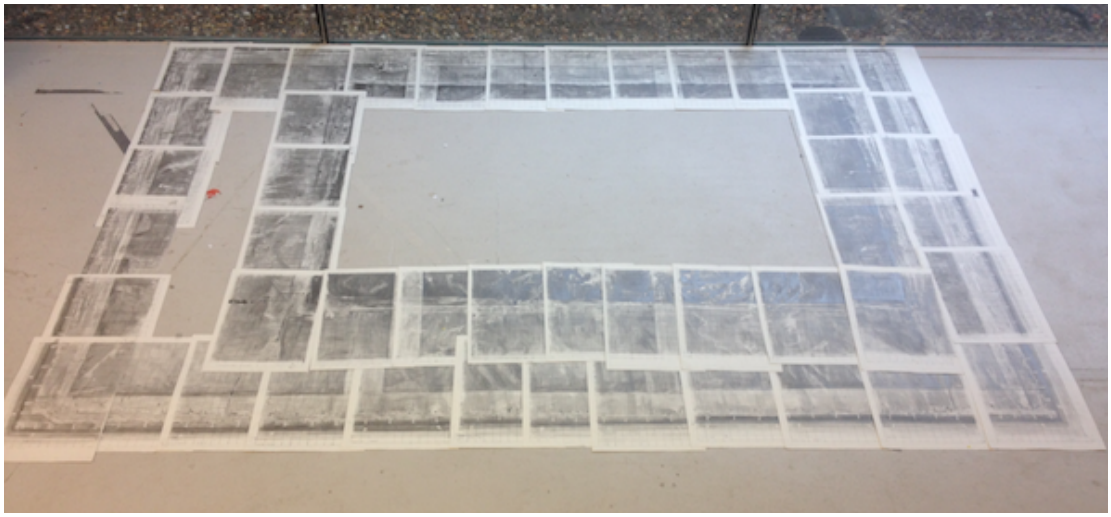


Fig. 1. Forty-seven X-ray pieces: N.G. 46 (298 cm x 203 cm, pencil/graphite on paper) 2016-2018

What follows are the residues/points with the potential to be developed. In each case study I identify an area for further exploration.

In case study 1: *STAMP*, the process was excessive. This excess included remaking the outer frame stretcher bars and also the inner structural relations of the canvas joins as shown/revealed by the X-ray (of Rubens

N.G. 46) made up of forty-seven separate X-ray plates (see fig. 1) at The National Gallery archive (see Appendix 1. Residues, for a more detailed account of the excessive practice in case study 1).

In case study 2, I later realise that *Cartoon*, the drawing (*Cartoon*) could have been thrown away and left at the site Legoland Windsor (see: fig. 2), replicating the sequence of events of the original childhood drawing, which was discarded on site but then retained by my grandmother (as described in case study 2).



Fig. 2. Drawing 2018/19, and its model, c.1974, at Legoland Mansion House, 2019 (formerly Windsor safari park)

In case study 3: *F99*, initially I did not make the associative link between Géricault's study of limbs (below: figs. 3, 3a) in relation to Kippenberger's mixing/appropriation of the Batters/Géricault images (fig. 4). A continuation of the image association process could have produced more artwork, explaining in greater depth how this visual association may have played a causal role in Kippenberger's construction of this work, although the limbs study by Géricault is not alluded to by Kippenberger's in his *The Raft* series. I made this association retrospectively (*Nachträglich*), on seeing the Géricault study again, then reconfiguring the image to explain my associative connection (see fig. 3a).



Fig. 3. Géricault study, 1818/9. Fig. 3a. Géricault study, 1818/19: mirrored. Fig. 4. Kippenberger: *Untitled*, 1996

POST- DOCTORAL APPLICATIONS OF THE RESEARCH: NEW AVENUES TO BE EXPLORED AS A DIRECT RESULT OF THE PH.D.

The research reflects how artists in particular identify their unresolved affect categories in the works selected for study/appropriation, but further research is now needed to investigate to what extent (if any) *any* identification with an artwork, by anyone, can be read as/providing an indirect means to locate/reflect unresolved affect categories.

Developments in sound and image presentations in relation to encounters with works of art (necessitated from associations found in the research process) suggest new and inventive ways to present and engage with an audience. The research findings could then be taken forward to site-specific engagement in venues such as the Warburg Institute, to reflect on both the founder's approach and their subsequent approaches reflecting on his work (which I have experienced attending the *Bilderfahrzeuge* Reading Group). The findings might be disseminated more generally, through other institutions, to suggests ways that the artist-researcher may be able to illuminate areas (as demonstrated above) through practice.

Through the teaching I have done in the course of my research, dissemination of my findings has also been considered specifically for artists, beginning with a seminar and artist's talk for the MA Painting students (Camberwell), relating to the 'given': how and why as artists, we identify with other artists' work. This opens new ways for the artists to reflect on their practice, synchronically, and diachronically.

Following my diagnosis and subsequent treatment for PTSD, I contacted Laura E. Fischer after attending the

On Vulnerability and Resistance Symposium (Central Saint Martins, London, 2019), because her talk at the symposium echoed elements of my experience. Later I was invited to attend her non-clinical 'Body Based Approach to Trauma' workshop and to be part of her subsequent research (ongoing). This has led to being involved with the *Off-Radar and At Risk Children and Young People, Autumn 2020 Online Roundtables*. The research led to *Safe, Seen, Supported: How to reach and help children and young people experiencing abuse in their households*. This project is led by survivor researchers, Jane Chevous, Laura E. Fischer, Concetta Perôt, and Angela Sweeney.[6] This is an unexpected development, not only in my research and how it can be used, but also in broadening the scope for dissemination purposes, through connecting/working with other survivors.

WHERE THIS RESEARCH WILL TAKE ME

New applications of the research methods may be employed in the museum context. This follows on from an echo found in Rubens (while making a response to Géricault in case study 3). The association is with Francis Bacon, and his work *Three Studies for Figures at the Base of a Crucifixion*, 1944 (see fig. 5). Bacon, I suggest, found his inspiration for his *Three Studies for Figures* work, at the 'base' of Rubens' *The Little Last Judgment* (1621/22), although this is not referenced by Bacon when speaking of the making of these works, which opens an inquiry into what artists say about their work and what answers research may provide. This by-product of the research has led to an initial communication with Emily Pringle, the Head of Research at Tate (where the painting is situated), to see how this might be explored.

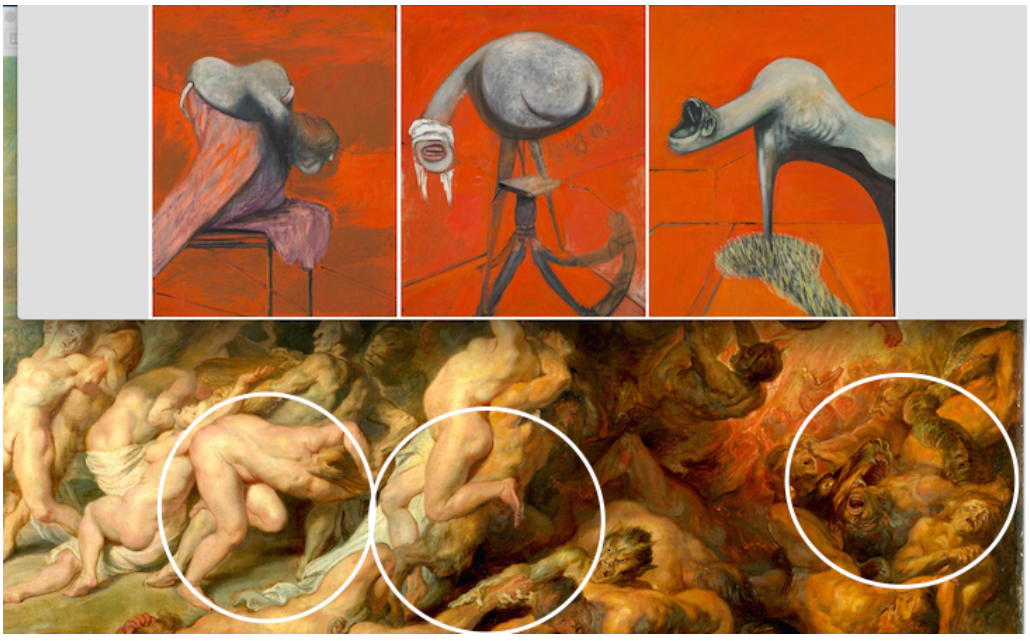


Fig. 5. Bacon, *Three Studies for Figures at the Base of a Crucifixion*,1944, and Rubens (detail) *The Little Last Judgment,* 1621/22

The echoes already found/documented in the research may be registered with the museums that hold the works as a way to 'hold' this research, also using it to as a way to set up new displays/exhibitions. Also

proposing artist-to-artist communication/dialogue, as a way for museums/collections to engage in dialogue, through new display/exhibition strategies.

This also indicates the further possible applications of the methodology of trans-disciplinary research methods in the museum/gallery context: the model of practice (described above) is applied to a collection or artist, seen as a case study, listening for echoes, to provide another way to look at the works, where 'connections are not only unmasked but also created' (Eickhoff 2006, 1453).



Fig. 6. *Untitled (Both at the same time),* 2020/21 (work in progress)

Making reference is to be developed, in the same way as the pallet/*Raft* juxtaposition (fig. 6). This way of working: showing the artwork and its associative echo (both at the same time), is a direct development from the case studies. This is how/what I see, when I encounter images.



Fig. 7. *Monkey Business: after* Skid Row (1991), oil on computer (Samsung) monitor (work in progress) 2020/21

In relation to *making*, materially in my own practice: embodied making is a development from the process, i.e., the bitumen used in making reference to *The Raft* and the use of a computer monitor as the ground for the Skid Row musical reference/association painting (fig. 7) have led to new ideas including the use of a mobile phone as a support for a painting.

A full Exposition: due to the completion of the research, it opens the possibility of a presentation of the research as a whole in the three case studies as they are set out. This would unite the research in artwork for the first time.

Endnotes:

1. This contemporary research challenges Freud's concept of the death drive (1920), and signals a rereading of the work of Ehrenzweig. Beth Williamson, in a contemporary monograph of Anton Ehrenzweig, characterises his approach as essentially his ideas are rooted in Freud's *Beyond the Pleasure Principle* (1920) and his notion of the death drive (2008, 7).

2. Modell: '[i]t is now possible to modify Freud's antiquated repetition compulsion, derived from his theory of the death instinct, in a way that is consistent with modern neuroscience' (1990, 3–4).

3. Christopher D. Johnson: *Aby Warburg: A Biographical Fragment*. 'In 1905, he published "Dürer and Italian Antiquity" where his cardinal notion of the "pathos formula" first appears in print' (2013–16).

4. This is emphasised by André Masson, describing his artistic process:

> Materially: a little paper, a little ink.
> Psychically: make a void within oneself; the automatic drawing, having its source in the unconscious, must appear like an unpredictable birth (Lomas 2000, 33).

As suggested by the art historian Matthew Rampley, the psychic automatism sought by the Surrealists is already at play in our relation to images:

> Hence, it *may* be the case that part of our reaction to images is an involuntary universal biological mechanism [….] however, art historians and critics might prefer to inquire into the relation *between* that automatism and culturally shaped understandings, and to ask how responses may vary from one culture to another (2017, 86).

5. Lastly, in this category, an exception to some extent is offered by the art historian Leo Steinberg, who trained as an artist and made drawings as a means to understand the craft that he was looking at. As Dafoe comments: 'Steinberg was an enthusiastic copyist, sketching any work of art he studied' (2021).
Also, drawing as a way to look at art, as discussed at the event: *Sketching Art History: Art Historians' Drawings as Epistemic Tool.* 22 May 2019. The Warburg Institute, London.

6. This project is led by survivor researchers Jane Chevous, Laura E. Fischer, Concetta Perôt, and Angela Sweeney in partnership with Survivors' Voices, the UKRI Violence Abuse and Mental Health Network, King's College London, and the McPin Foundation. See subsequent document of events:
https://survivorsvoices.org/wp-content/uploads/2021/03/SafeSeenSupportedReport_JC-LF-CP-AS.pdf

Appendix 1

Residues: Excessive Practice Review: Case study 1: *STAMP*

Contents (210).

Residues: Excessive Practice Review: Case study 1: *STAMP* (211).

Residues: Excessive Practice Review: Case study 1: *STAMP*

The Residues section contains and details, the excessive nature of the practical engagement of Case study 1. These works carry the developments materially, including different approaches in materials, supports, and making techniques, also, in relation to exhibition sites and strategies. These approaches include the beginnings of the research -pre National Gallery archive- through to archive works, and their different forms, how and why they were made. All is recorded in visual and written accounts, chronologically in notebooks (see fig. 1). This includes a short story, developed over time in pictorial and text dialogue. The workbooks hold the detailed contextual mapping. All in relation to aspects of *afterwardsness*.



Fig. 1. Notebooks/squared pads

The first works made in a response to the research degree were on ingrain or 'woodchip' wallpaper, a type common in homes in 1970s Britain (in my own domestic experience). The wallpaper consisted of two layers of paper with wood fibre in between (see fig. 2). This paper provided a material echo with autobiography, also with Jonathan House, in relation to his interpretation of *Afterwardsness*, and the idea of translation:

> The notion of translation is key here. In fact, it is the *failure* of translation that is central to the mechanism of repression and thus to the creation of the unconscious. The unconscious is made up of residues of failed translations, residues that will forever, like the texts of Homer, demand to be translated and retranslated. (2014, 791).
>
> Consider an inflamed splinter under the skin…touch it, even lightly, and it will demand your attention; analogously, a passing association may stimulate these residues, these source-objects, to demand translation. (2014, 794).



Fig.2. Woodchip/Ingrain wallpaper.

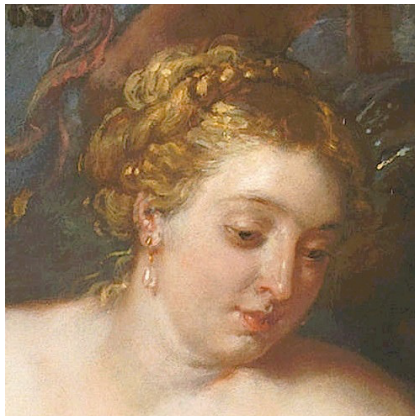


Fig.3. N.G. 46, detail of Pax





Fig. 4. X-ray *Pax*: Drawing on woodchip wallpaper (work in progress) 2015. Fig. 5. X-ray *Pax* painting, oil on linen, 2015/16

The works after Rubens: *Pax*, and *Pax* X-ray, were made before visiting the National Gallery archive, and determined the work thereafter. The drawing is on woodchip wallpaper. (See figs. 4, 5). The source material for the X-ray is not detailed enough and needs a higher resolution file. This leads me to enquire into better source material, and crucially, to focus on the idea of X-ray.

The next stage (the first visits to N.G Research centre), continues on the woodchip wallpaper, but now after going through all the material, I focus on the child, and her X-ray. The paper begins to crinkle due to intensive work (see fig. 7). The undulating surface and paper quality cannot take the level of detail and layering of tonal areas, from the improved source material of the life size X-ray prints (see fig. 9).

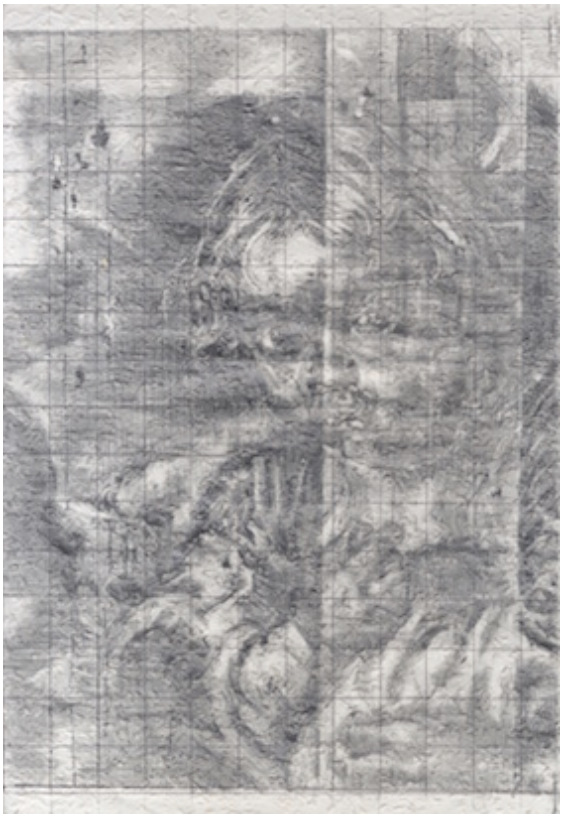


Fig. 7. Scan of woodchip wallpaper drawing, 1st version Xxx44.



Fig. 8. Drawing of Xxx44 (fifty-one sessions)

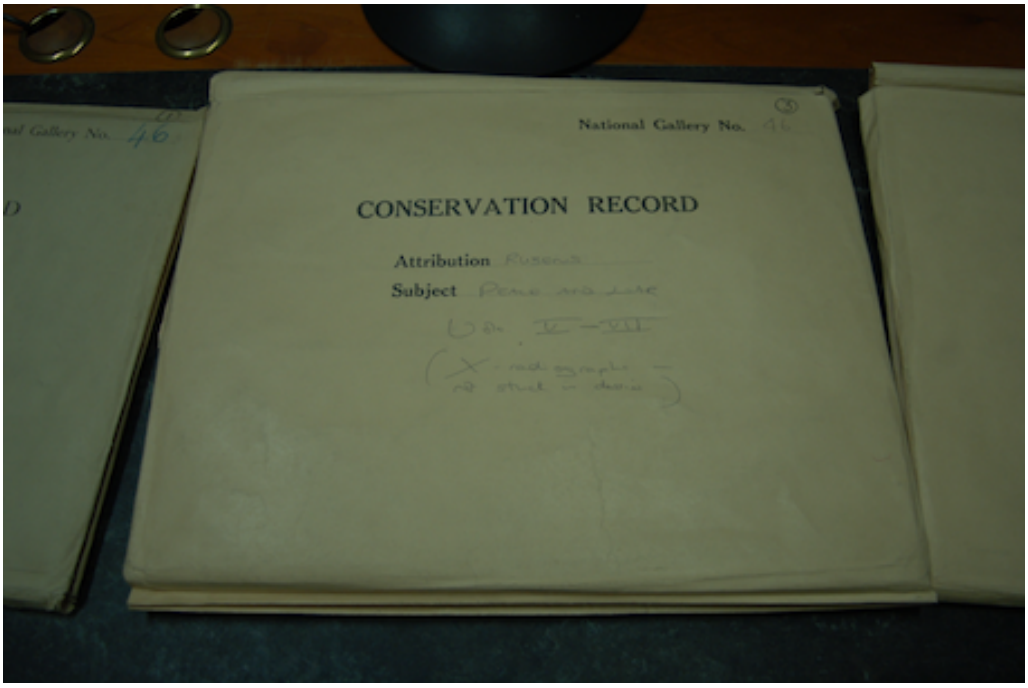


Fig. 9. Conservation folder 3: containing X-rays



Fig.10. Frank Auerbach, drawing after Titian, detail showing detail of squaring

As the N.G image material cannot be photographed, I have to make a grid on my drawing paper and a grid on a sheet of acetate to place over the source material. After visiting the N.G café for lunch, I see a Frank Auerbach exhibition (drawings *after* works in the N.G collection) and notice how he divides the squaring with diagonal lines as well, to give a more detailed framework to transfer the image (see fig. 10). I use this idea as it will make accuracy greater, and therefore reduce time, as the work in situ is difficult and labour intensive.



Fig. 11. N.G. 46. 1629/30

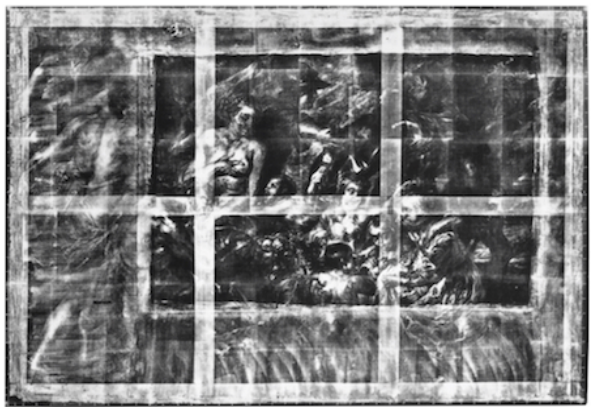


Fig. 12. N.G. 46. X-ray composite, 1985

The X - ray composite from the N.G Technical Bulletin (1999), is used to locate pieces that contain the additions/supplements to the canvas support. This X-ray composite reveals the history of the works evolution in a graphic way. The edited X-ray composite has been made by editing out the areas of the image that refer to the painting's image, to reveal the structural changes in the canvas (see figs. 13, 14).

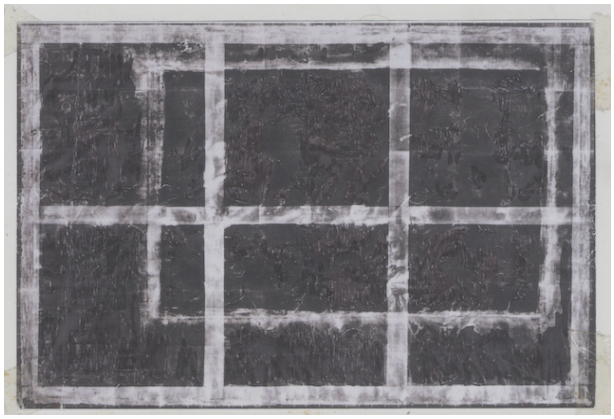


Fig. 13. Edit 1. X-ray mosaic composite

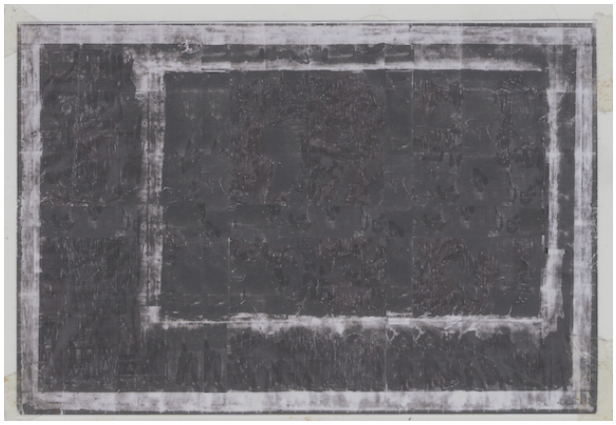


Fig. 14. Edit 2. X-ray mosaic composite

This editing through drawing, isolates the join (below the surface), and shows/is the pivotal moment in the work's creation materialised: the join is *Nachträglichkeit* in art making; at once prospective and retrospective. I have included the outer frame to give a context/structure.

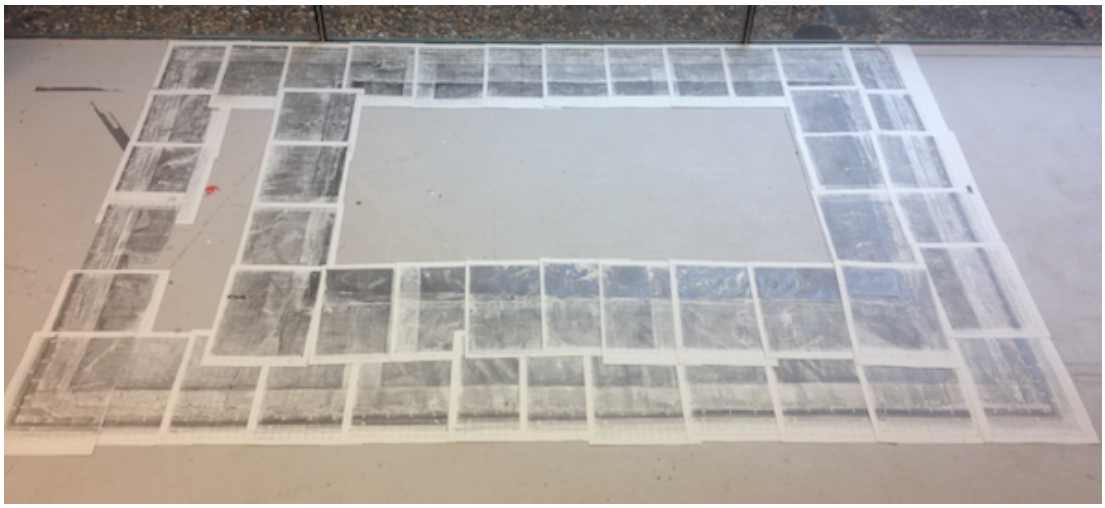


Fig. 15. Drawings of X-ray, showing the isolated frame and join in pieces laid out on floor, 300cm x 200 cm



Fig. 16. Drawing: Xxx. 59 (note the X-ray has the wrong inscription of 58)

The Canson paper was used for its appearance of canvas (it is an oil sketch paper), as a result, when tone is applied to the surface, the grain of the paper appears as canvas. (See fig. 16).

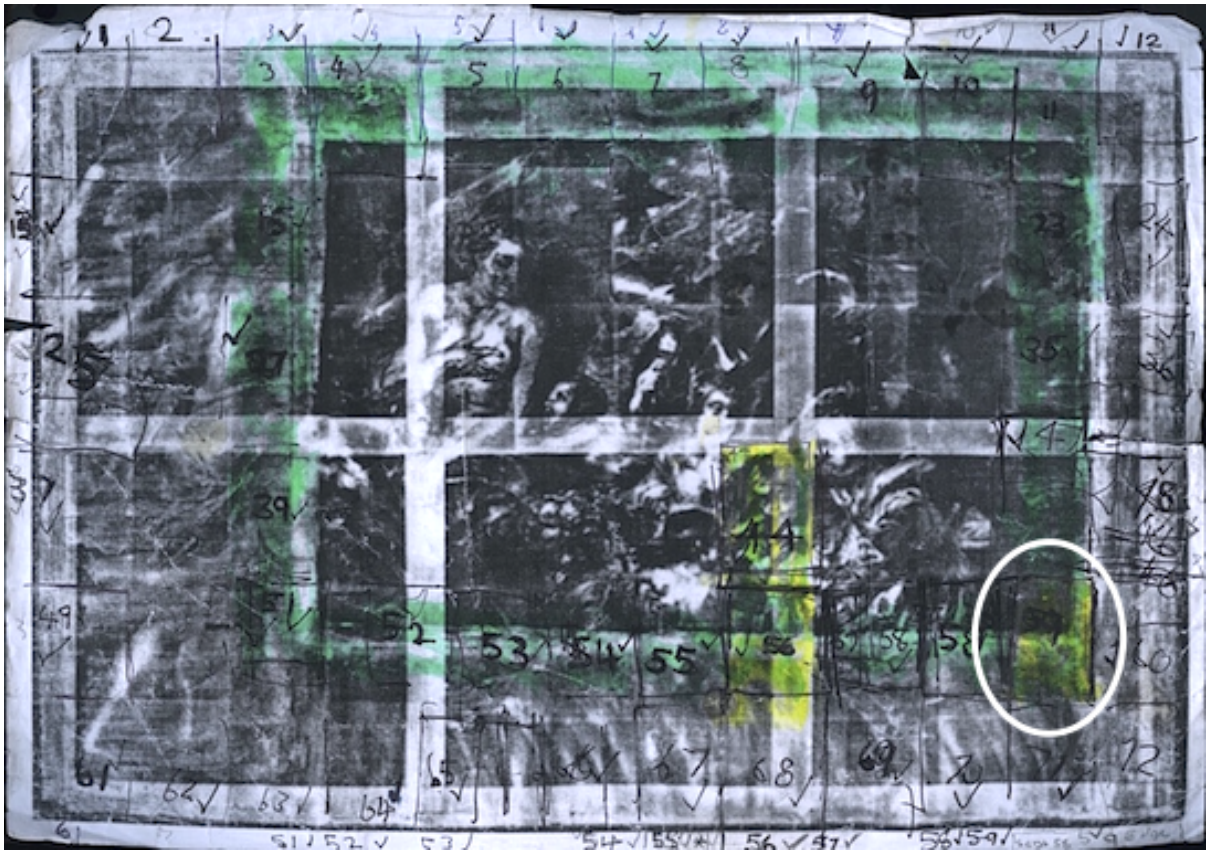
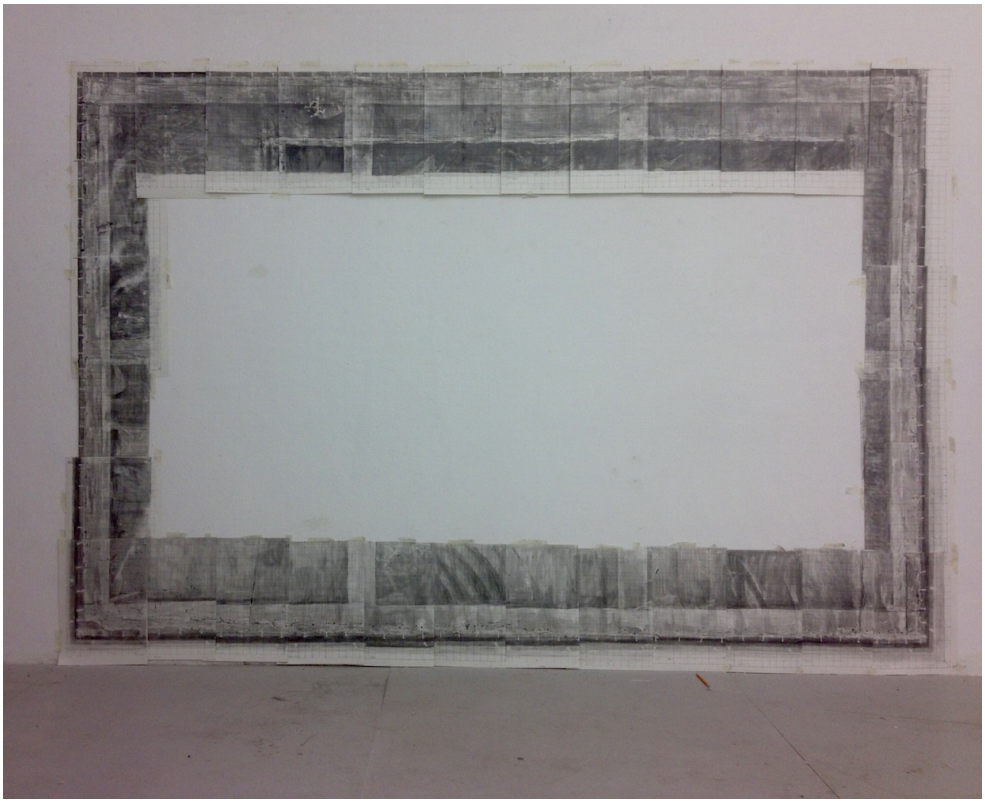


Fig.17. Annotated worksheet: X-ray mosaic, showing location of Xxx 59

The annotated sheet (fig. 17) is the X-ray composite print-out from N.G. Technical Bulletin 20, (1999, 90) used to locate pieces that show the additions/supplements N.G. 46). This provides a checklist for (my) work done. Circled is Xxx 59.

I eventually complete the 47 pieces: which is the join and framework. These (A3) pieces are transferred, from X-ray to paper through drawing. This is to isolate the join. The pivotal moment materialized: *Nachträglichkeit* in art making; at once prospective and retrospective. I include the outer frame to give a context/structure. Below is the pictorial decision making in steps: first editing out the image of the painting, then the centre bars (of the stretcher) to just focus on the join. Note the images appear darker in reproduction due to size.



Figs. 18. Outer structure life size reproduction of X-ray piece by piece of stretcher N.G.46

STAMP



Fig. 19. Stage 1 drawing of stamp





Fig. 20 Stage 2



Fig. 21. Stage 3 Fig. 22. Stage 4 Fig. 23. Stage 5

Stamp stages

Stage 1, (fig .19) the Stamp drawing that I propose led to idea for *STAMP*, through drawing the Belgian stamp, I had placed the idea into an art-making context, later to inform/facilitate *STAMP.* Also, the cross in the left top corner of the Belgian stamp finds an echo in the join of the crossbar and stretcher bar that is present in the X-ray detail.

Stage 2, (fig.20) is a retranscription of the drawing of Xxx44. It is the same size image on a smaller piece of canvas. The white and also the painting medium need to be tested. I do a whites test (fig. 24), to see how they behave in relation to each other and with the painting medium matt spectragel (to judge how much is changed at 50%, in relation to colour change: as matt spectralgel begins to effect paint after mixing more than small amount so is no good for transluscent glazes). Whites' studies include zinc or flake. The easiest way is correct way, so I use what Rubens used: lead or flake, white (see case study 1)

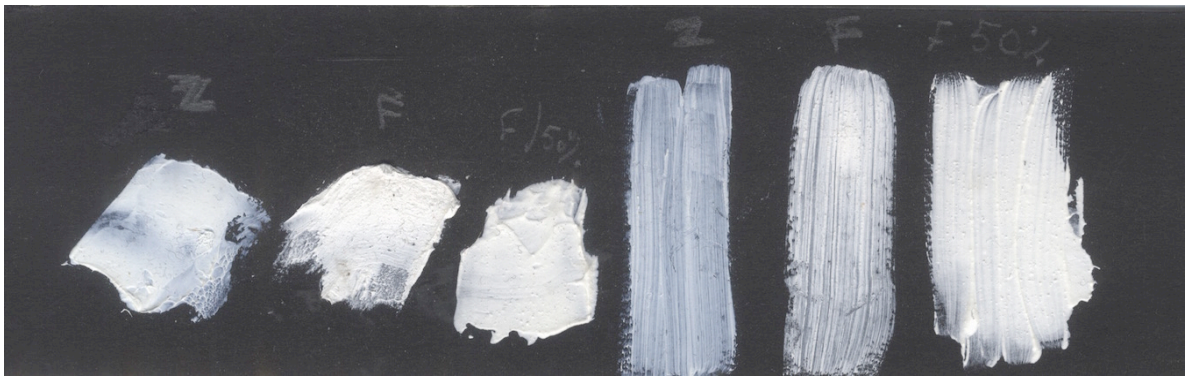


Fig. 24. White's test, 2016

Stage 3, (see fig. 21). I cut down and cut out the perforations for stamp manually, also painting the edges white.

Stage 4. (See fig. 22) I also notice how my attempts to cut out the perforations for stamp are not good enough, and then have to find a better way. This means replicating exactly the shape of the perforations from the Belgian stamp, with my painting. I make a a template of the Belgian stamp perforations and place it over my painting to frame it.

Stage. 5, laser cutting inquiry on: Tue 9/26/2017. I visit the workshop at UAL Chelsea. Perfect tools for job: they can cut to exactly what I require with precision but not with a painted surface as this will catch fire. I contact UAL PhD student/lecturer (now Dr) Bridgett Harvey for advice on other methods to cut accurately the complex shape, from cloth. And 18.3.18. in a personal correspondence 'one of the digital techs at Camberwell [...] said they might be able to give laser cutting it a go'. In March 2020, I go to Camberwell, and get the canvas laser cut, that is exact to the perforations on the Belgian stamp. This completed the work.

Backwards and forwards

Subsequent research into how to display *STAMP* painting, leads back to 399 The Strand, Stanley Gibbons Stamps, with a window display that imitates art presentation. Photographs 11.6.17. Site visit (again the importance of site specificity).

Again, I find echoes with the concept in the shop window: '*Nachträglichkeit* ...contains two ideas. On the one hand, the idea of coming at a later date, and on the other, the idea of a supplement' (Green 2002, 36).



Stanley Gibbons Stamps, window display, with 'Supplement' association



Display Stanley Gibbons, 2017



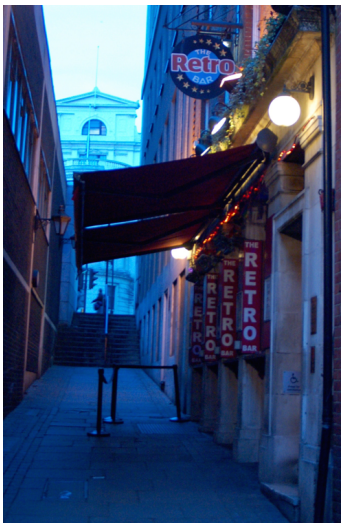
Rembrandt: An Artist in his Studio, 1630

Here I provide a reference to an artist who paints stamps: Matthew Corbin Bishop, in Architectural Heritage of Yemen: 'Buildings That Fill My Eye', 12 July-23 Sept 2017, at The Brunei Gallery, SOAS, London. The work is not painted, but is dye transfer print on small canvases, *painted* to the edges of the print. The work is presented as art, on deep edge (box) canvas (although his work did initially begin with replicating stamps in painting).



Matthew Corbin Bishop 2017, at The Brunei Gallery, SOAS, London

Retro Bar return:
A return in two senses I make a work for the bar where I staged a site-specific exposition of research (*Walkthrough*, see main text: *STAMP*) and deliver it one year to the day. It is a retranscription of Lou Reed's Transformer album cover, cropped (oil on canvas paper), cut to the shape of an album cover unfolded; then framed. It is a practice-based response to their understanding of my project, and hospitality.



Retro Bar, The Strand.

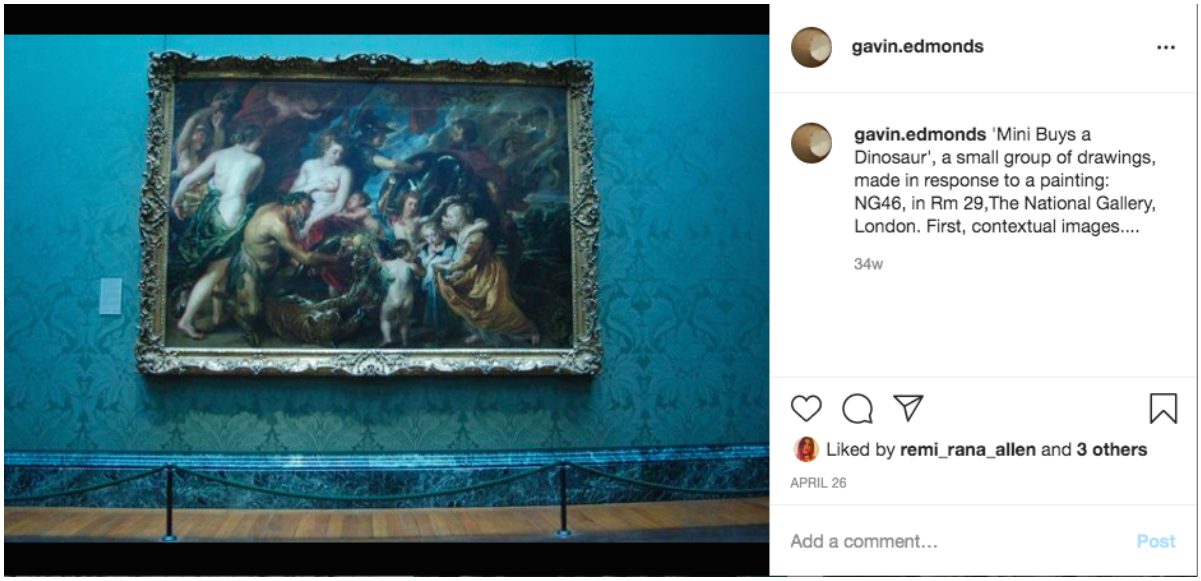


Lou Reed, oil on oil sketch paper (framed)

Short Story
During the research as a whole, I began to develop a short story, in images and loose narrative: the small child from the Rubens painting, jumps down from the painting 'comes alive'. I get this idea partly from the art historian Gregory Martin, and his quote from *Rubens in London: Art and Diplomacy*:

> The girl about to eat fruit, probably Susan, is one of his [Rubens] happiest creations and was prepared for by a winsome drawing that breaks the barrier of some three hundred years to communicate very directly to us (2011, 89).

The idea of 'Mini' comes from *Mini me*, the child (Susan Gerbier) representing myself as a child (through displacement: see case study 1). The idea of the dinosaur comes from the book by Alexander and Selesnick: *The History of Psychiatry: An Evaluation of Psychiatric Thought and Practice from Prehistoric Times to the Present* (featured in case study 2). The link was made on the way to the National Gallery to make work, recognising the dinosaur toy ('Dino') in the window of a shop on Charing Cross road, seeing the bulging eyes of the dinosaur toy, and relating to how the child might identify with it, for that same reason. The story goes through many stages, but I include here eight of them to make a simple narrative, which I posted on social media during the Covid Lockdown, 2020). I include the captions below the images for clarity.



1. *Context image*: N.G. Room 29, N.G. 46.



2. *Mini Jumps Down*, the child jumps down from the painting.



3. *'Quick Mini Run'*, I let the child out/set her free, through the encounter.



4. *Charing Cross road*, and the shop front.



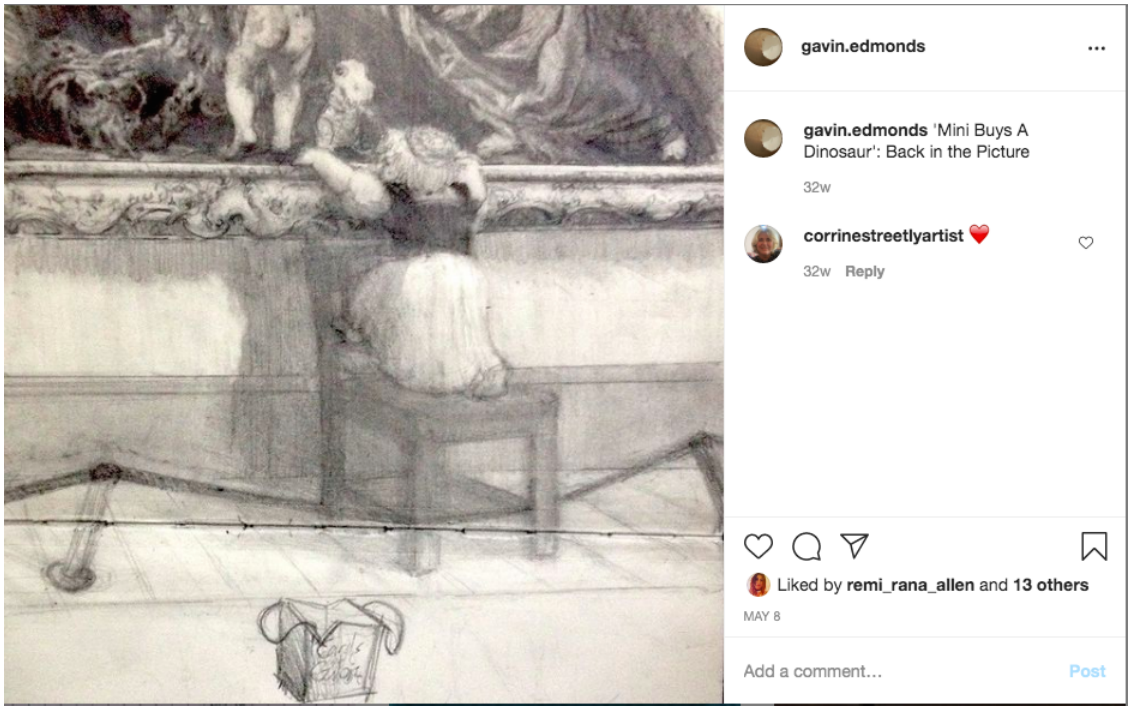
5. *Mini buys a dinosaur.*



6. *Mini with the Dino.*



7. *The Gregory Martin Quote*. This is where the child and myself are looking at the picture, and she asks if I am aware of the quote by Gregory Martin (as above) talking about her.



8. *Back in the picture*. The small child climbs back into the picture with the dinosaur toy, placing it in the foreground of the picture, before jumping back in, with the help of the gallery invigilators chair.

Finally, I make an association with the short-story to the first case of *Afterwardsness,* as recorded in the *Project for a Scientific Psychology,* where Freud gives a description of the case of Emma (1895), the hysterical phobia of a young woman - not able go into a shop alone- is traced back to a forgotten childhood scene of sexual assault. In my story, the child who jumps down from the painting, goes into a shop alone, and buys a dinosaur.

Appendix 2

Exposition: *F99*

Contents (228).

Exposition: *F99* (229).

List of exhibited works (244).



Fig.1 Exposition poster

This document is a record of the Exposition *F99* (see poster: fig.1). I do not discuss the works individually, nor include the hand outs for the show, as that information is in the main text. Exceptions to this are the inclusion of a shipping pallet and the bitumen paint as part of the mise en scène, in relation to key references in the research. Also, I include the later playful association of the arcade grabber machine to the other artworks that is not in the main text.

The Exposition takes you through the associations that began with Géricault (in Eitner's book: *The Raft of the Medusa* [1972]) in the Chelsea library, moving backward and forward, in synchronic time: Géricault, and my own practice, and diachronic time: in art history: Rubens, Suyderhoff, Géricault, Delacroix, Goscinny and Uderzo, Semotan, Kippenberger, Banksy, ending with Francis Bacon's work *Three studies at the base of the crucifixion*, the first work to be seen, on entering the Morgue space.

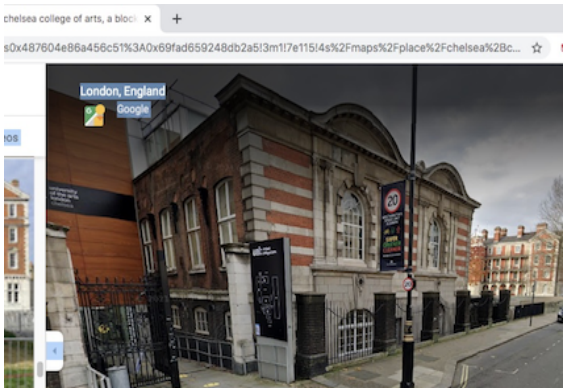


Fig. 2. Entrance to A Block, Chelsea College of Arts (opposite Tate Britain, Millbank)

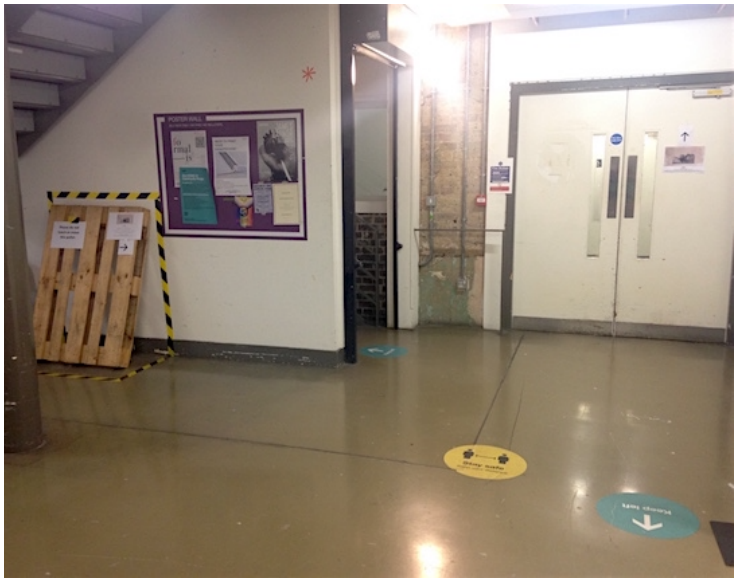




Fig. 3. lift, A Block, lower ground floor (LG). Fig. 4. Shipping pallet

On entering A Block (fig. 2) there is a fork (fig.3) either taking you left to the lift (and up to the library) or right to the Morgue (ALG10). As the show is in two places simultaneously (in what order is preferably the library first, but this is not crucial, as the information will carry both ways: before and afterwards). Either way, you have to pass the pallet (which is excessively marked with hazard tape and signage, fig. 4), going right to the Morgue space, or left, to the lift (or up the stairs) up to floor 1.

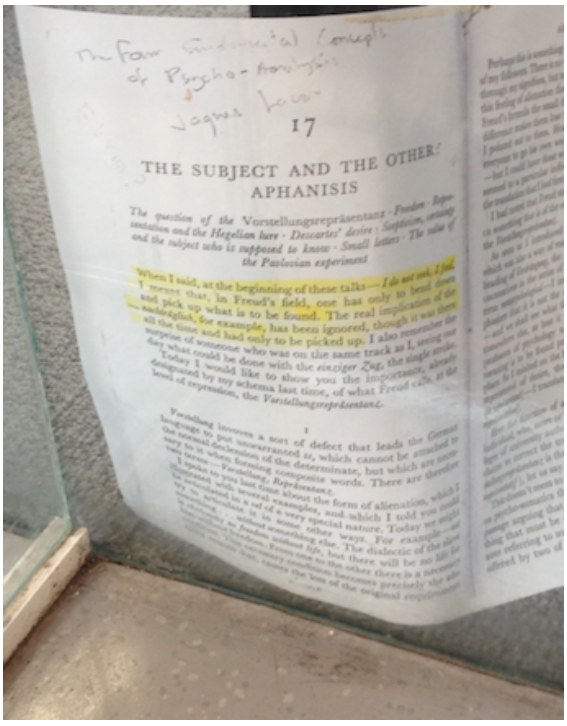




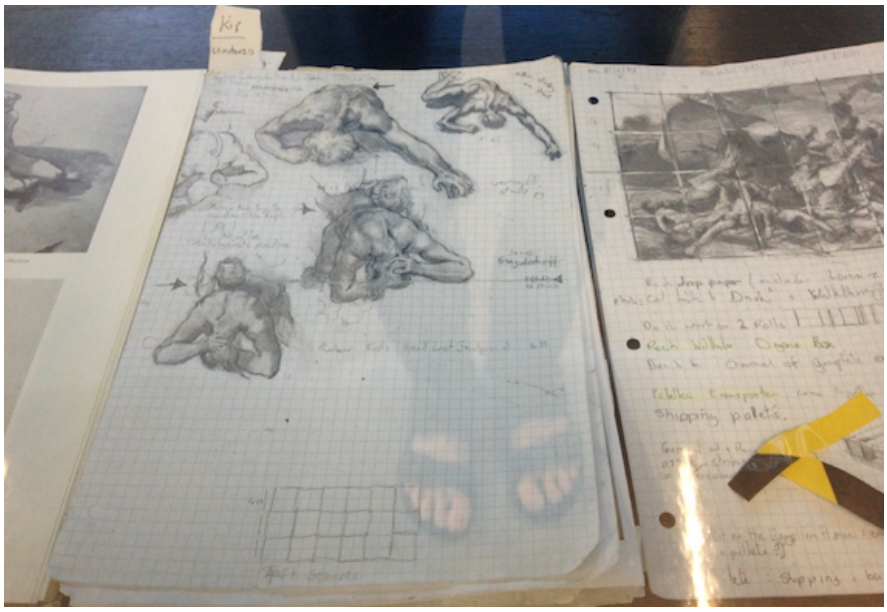
Floor 1, library window display, showing Géricault reference alongside notebook drawings of associations. Also included on the floor is the reference to Lacan highlighting the importance of *Nachträglichkeit*: '*I do not seek, I find,'* meant in relation to 'The real implication of the *nachträglich,'* how it had been ignored in Freud's work, 'though it was there all the time and only had to be picked up.' (Lacan 1977 [1973], 216), (see case study 1). I include it here as it is the pivotal concept of the thesis, and describes the research process.

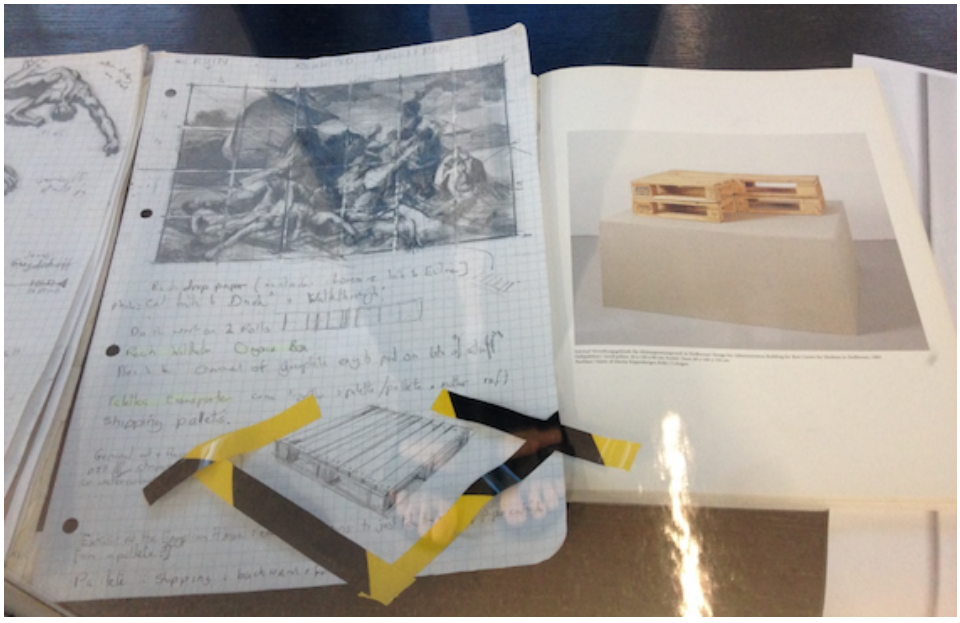




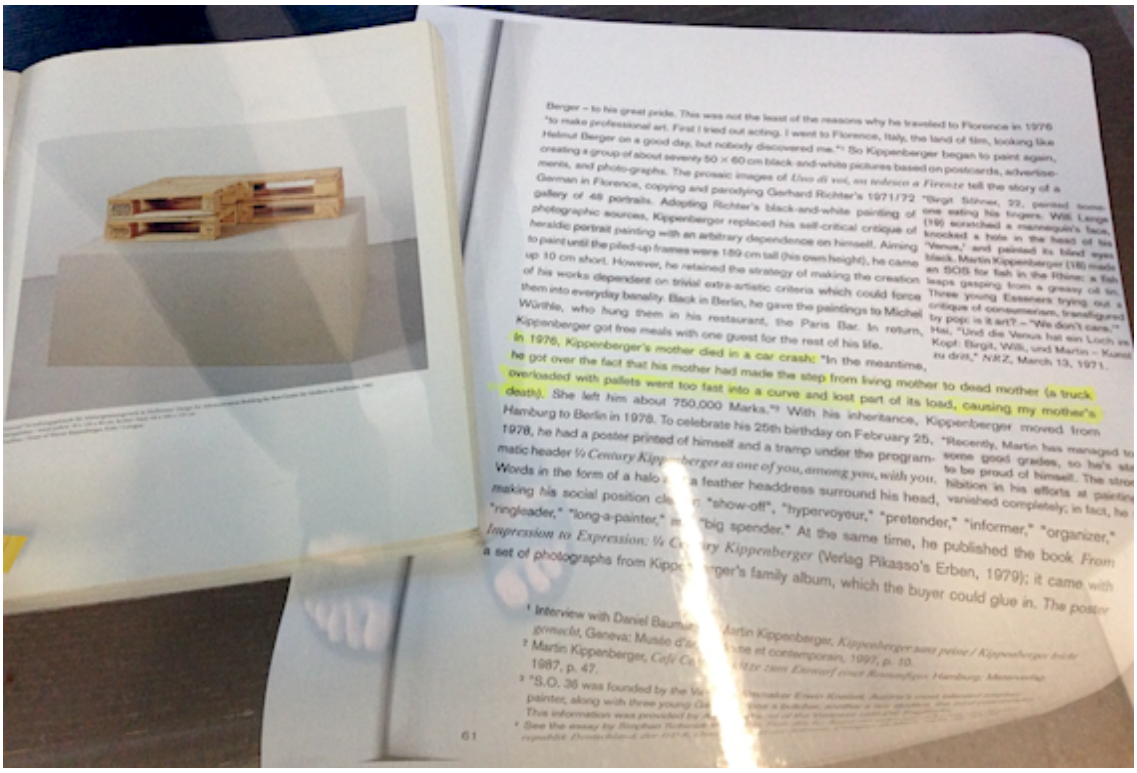








Visual links/associations made from Géricault to Kippenberger: *The Raft*, a shipping pallet, and the pallet artworks by Kippenberger.



Berger – to his great pride. This was not the least of the reasons why he traveled to Florence in 1976 "to make professional art. First I tried out acting. I went to Florence, Italy, the land of tim, looking like Helmut Berger on a good day, but nobody discovered me."[1] So Kippenberger began to paint again, creating a group of about seventy 50 × 60 cm black-and-white pictures based on postcards, advertisements, and photo-graphs. The prosaic images of *Uno di voi, un tedesco a Firenze* tell the story of a German in Florence, copying and parodying Gerhard Richter's 1971/72 gallery of 48 portraits. Adopting Richter's black-and-white painting of photographic sources, Kippenberger replaced his self-critical critique of heraldic portrait painting with an arbitrary dependence on himself. Aiming to paint until the piled-up frames were 189 cm tall (his own height), he came up 10 cm short. However, he retained the strategy of making the creation of his works dependent on trivial extra-artistic criteria which could force them into everyday banality. Back in Berlin, he gave the paintings to Michel Würthle, who hung them in his restaurant, the Paris Bar. In return, Kippenberger got free meals with one guest for the rest of his life.

In 1976, Kippenberger's mother died in a car crash: "In the meantime, he got over the fact that his mother had made the step from living mother to dead mother (a truck overloaded with pallets went too fast into a curve and lost part of its load, causing my mother's death). She left him about 750,000 Marks."[2] With his inheritance, Kippenberger moved from Hamburg to Berlin in 1978. To celebrate his 25th birthday on February 25, 1978, he had a poster printed of himself and a tramp under the programmatic header *½ Century Kippenberger as one of you, among you, with you.* Words in the form of a halo [illegible] a feather headdress surround his head, making his social position cl[illegible] "show-off", "hypervoyeur," "pretender," "informer," "organizer," "ringleader," "long-a-painter," a[illegible] "big spender." At the same time, he published the book *From Impression to Expression: ½ C[illegible]ry Kippenberger* (Verlag Pikasso's Erben, 1979); it came with a set of photographs from Kipp[illegible]rger's family album, which the buyer could glue in. The poste[illegible]

[1] Interview with Daniel Baum[illegible] Martin Kippenberger, *Kippenberger zum peinl / Kippenberger Inside grimeclot*, Geneva: Musée d'[illegible]te et contemporain, 1997, p. 10.
[2] Martin Kippenberger, *Café Ce[illegible]* [illegible]*Idee zum Entwurf einer Bonnefaiser Hamburg Monteverdi*, 1987, p. 47.
[3] "S.O. 36 was founded by the Vi[illegible] [illegible]Viennese Erwin Kneihsl, Austria's most influential painter, along with three young Cl[illegible] [illegible]a Bolshoi, another new gallery, and Kippenberger's own gallery. This information was provided by the [illegible]
[4] See the essay by Stephan Schmidt-[illegible] *republik Deutschland der 2[illegible]*

61

Biographical text that links the pallet, to Martin Kippenberger.



The lift, back to lower ground floor to the Morgue, going past the pallet, which now has significance, due to new knowledge gained from the library window display (also signalled with the hazard tape). This also works in reverse in relation visiting the Morgue space first, as it will also signal a connection/association.









Through the door leading to the Morgue space. Outside is the shelf with the Exposition hand out sheets. On Entry to the Morgue space (ALG10), showing me pointing to the initial figure reference in Géricault's work. On entry the first work is Bacon, then Rubens on the wall behind, in direct line of sight, to show reference.

The associations from Bacon, to Rubens, continue in an autobiographical link to an arcade grabber machine, also from Rubens to Suyderhoff, Suderhoff to Géricault, then Géricault to Delacriox. This includes a page, from notebook displayed above in the library, linking the two in a material sense.











The associations carrying through from Géricault, found in deconstructing Kippenberger: his use of Batters and Géricault. Also my own family photograph with an image from Kippenberger's *Raft* series.

I continue with the associations from Géricault, Kippenberger, then Kippenberger to Géricault and Batters. Also Kippenberger and Semotan, with the work that has the metadata F99 (highlighted in yellow). This then leads into the small room (off the main space), showing autobiographical image link/echo.







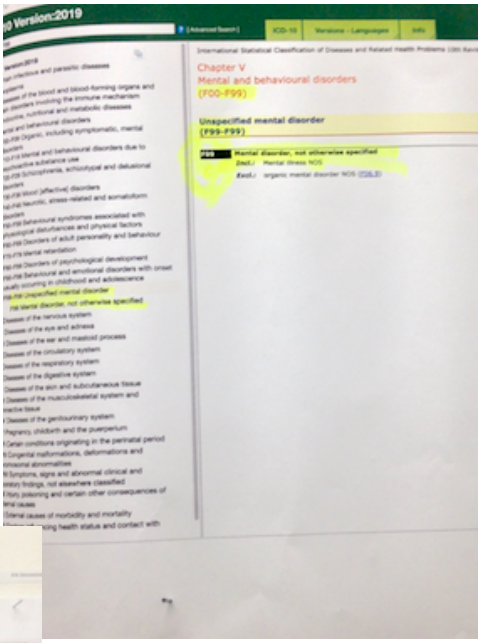


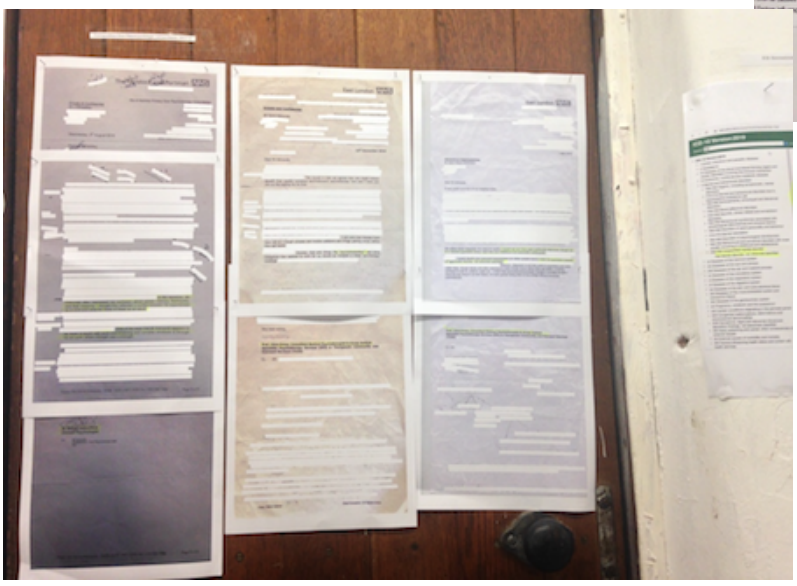








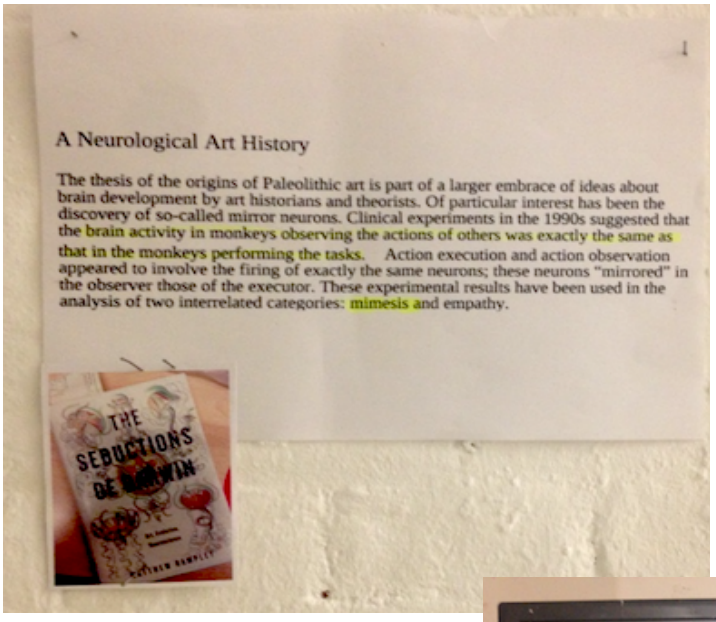




Clinical correspondence letters from clinical psychologist and psychiatrist, highlighting (in yellow) the associations/diagnosis. Alongside is the reference (highlighted in yellow) from ICD19, for definition of F99. This echo signals the reason behind the Exposition title: *F99*. All this is pinned to the door.





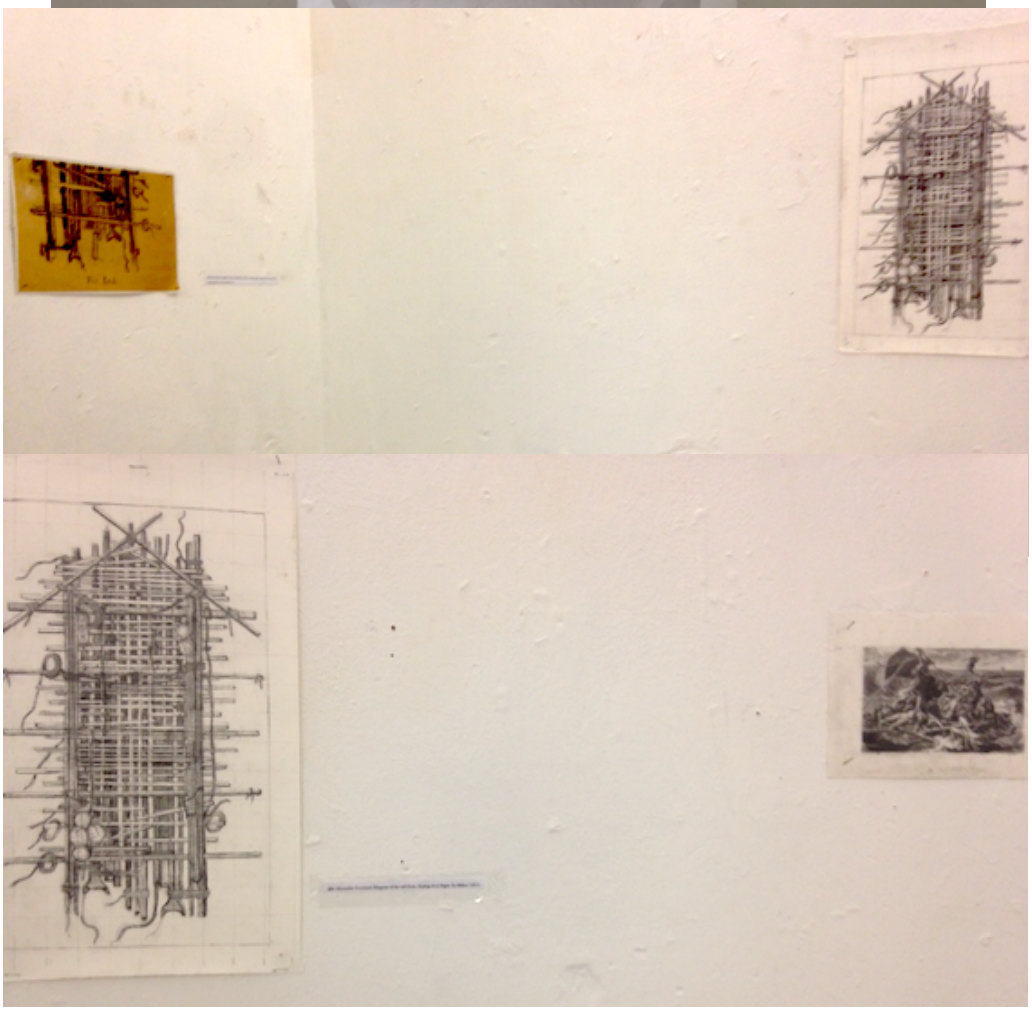




Monkey Business references, including family photographs, musical association to Skid Row on screen, monkeys, and their role in the discovery of mirror neurons and mimesis, as described by Matthew Rampley.

View showing link from Kippenberger lithographs (*Raft* series), either side of doorway (leading to autobiographical connections room). This work by Kippenberger is directly taken from the survivor Alexandre Corréard's diagram of the raft, also referenced by Géricault, who made a watercolour of his own painting to feature in a later edition of Corréard and Savigny's book (see case study 3).











Banksy uses *The Raft* by Géricault for his Calais protest work on a wall, subsequently painted over (made on plaster board here to reference a wall). This leads to Goscinny and Underzo, and the *Asterix* comic version *after* Géricault, which Kippenberger then uses in his own way.

Lastly, from Kippenberger to Géricault and the pallet link. Also I include the tin of bitumen paint used on the painting above it, referencing the *Raft*, and its materials used by Gericault (see case study 3), highlighted with hazard tape, the same tape that is present in the library display, and also in the hallway, around the pallet.











I finish on the outshot, with the works that echo each other at the beginning and end: on the left, Géricault's *The Raft* detail/a pallet, in my work, *Untitled (Both at the same time)*, and the Rubens *Little Last Judgement*, that I propose the figure in *The Raft* originated from (see case study 3).

List of exhibited works in the Morgue space in order of set out:

Bacon, *Three Studies for Figures at the Base of a Crucifixion,* 1944 (pencil on paper).

Rubens, *Little Last Judgement*, 1621-22 (oil sketch on canvas).

Association (Arcade grabber machine) 2020 (oil, acrylic pencil, on oil sketch paper).

Suyderhoff, *Fall of the Damned*, *after* Rubens, 1642, detail (pencil/graphite on board).

Géricault, after Suyderhoff, *after* Rubens, 1818 (pencil on paper).

Géricault, *Cadavers* study, 1818 (pencil on paper).

Géricault, study for *Mutiny on the Raft* (pencil on paper).

Géricault, study for *Mutiny on the Raft* (acrylic, pencil on paper).

Notebook drawings sheet, including: Géricault, 3 studies for *Mutiny on the Raft*, also *Cadavers* study (1818/19)

Kippenberger by Semeotan, 1996 (all pencil on paper).

Géricault, studies for *the Raft:* drawing that Delacroix served as model, 1818/19 (pencil on paper).

Delacroix, *after* Suyderhoff, *after* Rubens, c.1618/19 (pencil, paper).

Delacroix, *after Géricault*, c.1819/21 (pencil on paper).

Kippenberger, *Untitled*, 1996, *after* Géricault & *after* Batters (pencil, on the Black Crowes: *Hotel illness,* [1992] lyric sheet).

Batters *Untitled*, 1995 (oil sketch on canvas paper).

Géricault, study, c.1818.

Géricault, study, c.1818.

Semotan [F99], (study for Martin Kippenberger) *after* Géricault, 1996 (acrylic, pencil, chalk, on paper).

Martin Kippenberger, *Motive 4* (from the *Raft* series), Family photograph, c. 1976, (Pencil on paper).

Clinical correspondence from Clinical psychologist S. Tsancheeva, 2015, Prof. C. Evans (before Bowlby centre therapy and PTSD diagnosis), 2015/16.

ICD 19 reference page for F99.

Family photographs: c. 1970, 1976 (pencil, charcoal, on paper).

After Skid Row, video for: *Monkey Business,*1992 (oil, pencil, on Samsung computer monitor).

Matthew Rampley: mirror neurons quote referencing mimesis (representation or imitation of the real world in art and literature).

Kippenberger, *Lithograph 15*, 1996 (pencil on coloured paper, sampled from the colour of Kippenberger's work, and printed out).

Diagram of the raft by Alexandre Corréard from: *Naufrage de la Frégate 'La Méduse'* [1817] (pencil on paper).

Géricault, *The Raft,* watercolour, *after The Raft,* 1820/21 (pencil on paper).

Banksy, *after* Géricault, 2015 (bitumen, acrylic, pencil, on plaster board).

Underzo and Goscinney, *after* Géricault,1967 (acrylic, egg tempera, oil, pencil, on paper).

Kippenberger, *Untitled*, *after* Uderzo Goscinney, *after* Géricault, 1996 (acrylic, oil, pencil, chalk, on paper).

Untitled (Both at the same time) 2020/21 (bitumen, oil, pencil, chalk, on canvas).

Tin of bitumen paint used on the painting above it (see case study 3), highlighted with hazard tape (the tape that is also present in the library display, and also in the hallway, around the pallet).

Appendix 3: Reunited

Contents (245).

Reunited (246).

Reunited

This section describes events related to the (planned) research trip, that is a supplement to complete the research. I will make a field trip to The Louvre, Paris, to reunite the small watercolour copy, with its model, and at the same time, meet/encounter the art object, that is the point of departure of this case study (Case study 3).

Géricault's final version of the *Raft* (as referred to above) is not the work now in the Louvre, but is the small watercolour of 1820-21, *after* his own composition. Alhadeff describes this work as 'Géricault's watercolour .... transforms a formerly grandiose canvas into an awkward echo of its former self' (2002, 78). For Eitner it 'faithfully copies the painting except for the fact that it raises the horizon line' (1972, 152), although Barran suggests that it 'is a copy of the finished painting identical in every detail' (1977, 311).

From my artist's perspective me, these writers are missing what I see: that there are changes to the work, that had to be made by Géricault. Because of the scale of work, any reduction would lead to the *Argus* on the horizon disappearing, thereby reenacting the story of the raft. The work is originally: 491 cm x 716 cm, remade at 10 x 16.5 cm (from wall size to postcard size) (see figs. 5, 6). It is a retranscription, or translation, at another time, in a different context (oil to watercolour, big to small).

Also, a reversal has taken place in some ways, in that a small work is usually made by the artist, as a precursor to a larger work. Also, the small watercolour could be seen to sit in between two art historical referents, using The National Gallery's index of terms:

1, A Modello, which is characterized as a sketch for a painting (or proposed work of art, made in the same, or similar, medium) made to show patrons what the end result would roughly resemble, as well as to help artists work out their ideas. They also go on to say that a Modello is often hard to distinguish from ricordi.

2, Ricordi, which are reduced replicas of larger paintings also often executed with freedom of touch, which would describe the watercolour, more accurately.

As stated, the work disappears and resurfaces again in 1975 at a sale, only to then disappear again into a permanent collection. I will reunite the watercolour (as a drawing) with its model, some 200 years later (which I have not seen performed before).

The Sighting of The Raft

I have never seen the *Raft of the Medusa*, only the copy by Pierre-Désiré Guillemet and Etienne-Antoine-Eugène Ronjat (1859–60) at Tate Britain, 2003, (in *Constable to Delacroix: British Art and the French Romantics*). I follow the echoes in sites where relevant to the research: Skarstedt Gallery London, for Kippenberger show 2017, The Egyptian House 170-173 Piccadilly (London) formerly The Egyptian Hall, 1820 [2020], for the Géricault show, and now to The Louvre, Paris, 2021. Again, Green's conception of *afterwardsness* becomes relevant to times/dates/places and artworks in relation to the case study:

> It will be understood, then, that nothing obliges us to limit the idea of *Nachträglichkeit* to two scenes- as the first description of the case of Emma in the 'Project (1895) implied-but it can link up different meanings which are connected less by a sequence than by a reticulate relation. The whole network allows one to locate the different elements which reverberate, answering each other at the heart of a tree-like structure that is independent of the categories of time and space (2002, 36).



Fig.1. *The Raft of the Medusa,* Pierre-Désiré Guillemet and Etienne-Antoine-Eugène Ronjat, (1859–60) at Tate Britain 2003







Fig. 2. Skarstedt Gallery. London. Fig. 3. The Egyptian House, 170-173 Piccadilly, London; Fig.3. Louvre, Paris

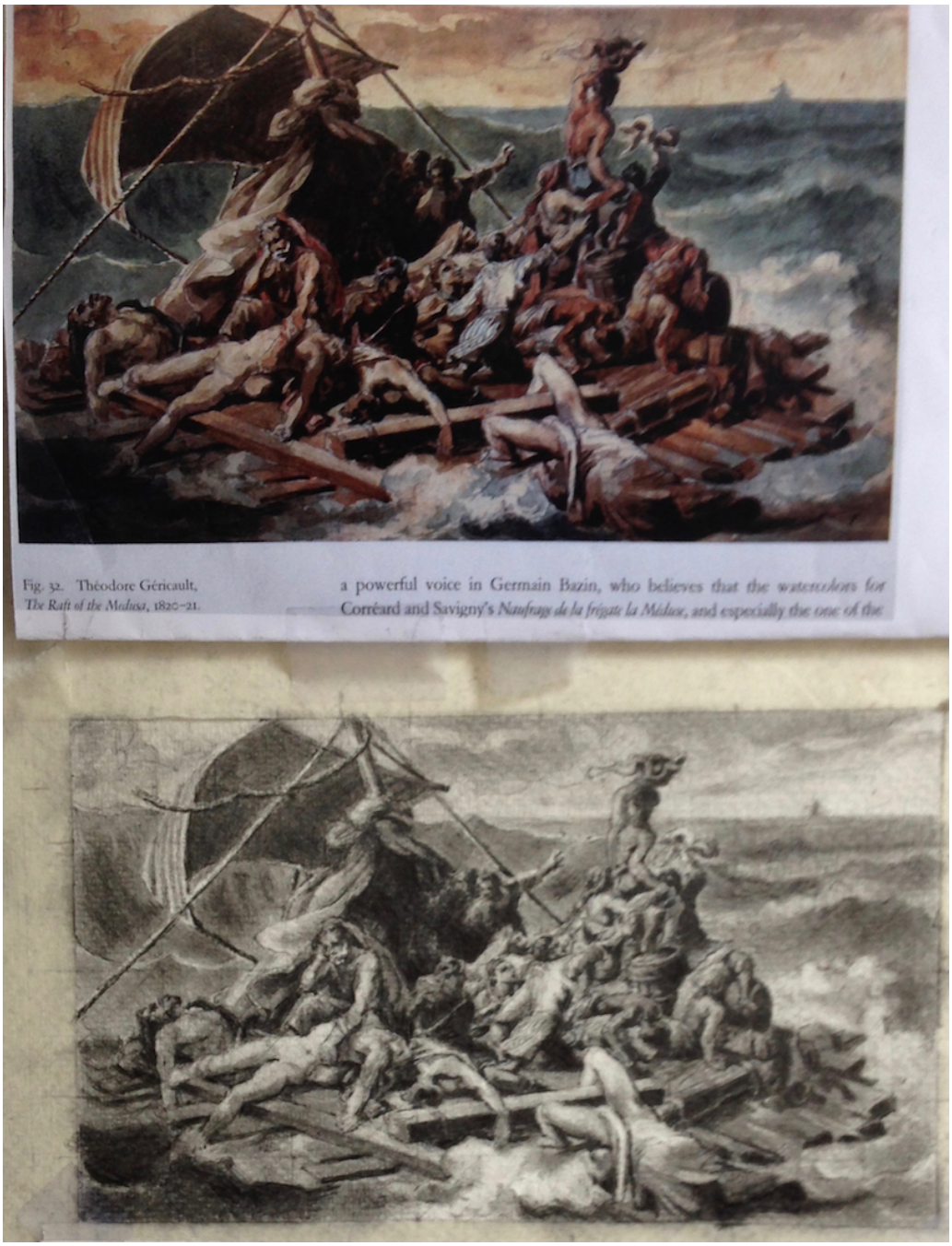


Fig.4. Drawing after Géricault's *The Raft,* watercolour, 2019/21





Fig. 5. Géricault, *The Raft*, Louvre, Paris 1818/19. [4.91 m x 7.16 m] Fig. 6. Géricault, *The Raft*, watercolour, after The Raft,1819/20 (10 x16.5 cm)

Through the field trip to Paris, I will set up an encounter - reuniting the small watercolour (copy) with its model (possibly for the first time, as I have not seen this reference elsewhere) 200 years later - and at the same time I will encounter the artwork that is the starting point of this case study. So, in effect my artwork (fig. 4), drawing after Géricault's *The Raft,* watercolour (2019/21), is *after Géricault, Géricault after Géricault*, a fitting gesture in the research*: Listening for echoes: Afterwardsness* as a model for artistic practice.

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