

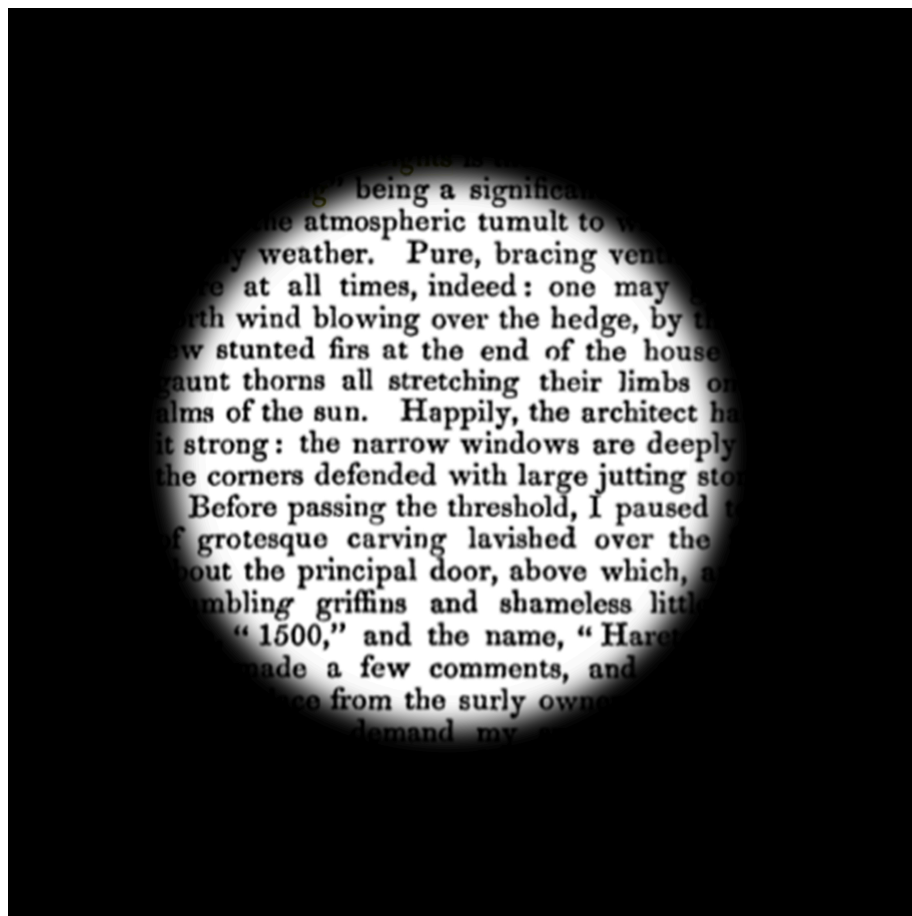
# READING AS ART. TURNING THE PAGES OF VICTORIAN PSYCHOLOGY

SENATE HOUSE LIBRARY

UNIVERSITY of LONDON

TUESDAY 15 OCTOBER

2013



## ENTRANCE

CHRIS GIBSON

‘The Hesitant Visitor’

Three stories (three journeys), triggered by thoughts of early psychology, guide a visitor through Senate House's beautiful libraries.

## GOLDSMITHS READING ROOM

KATE BRIGGS

‘On Reading as an Alternation of Flights and Perchings’

A pamphlet, to be read *in situ* or taken away, showing a reading of four pages from William James's *Psychology (Briefer Course)* (1966) in which he writes of ‘substantive’ and ‘transitive’ states of mind. The pages have been read using an EyeLink 1000, a device for recording eye-movements in reading.

JULIE WESTERMAN

‘Exhale’

The manifestation of the wind in the library is a carrier of unconscious thought and whispered doubts. The short sound works invoke winds as they flow through the reading room, tempting us, soothing and seducing us, disturbing and disrupting before expelling us from the space. The winds have their origins in the human voice, in the echoes of whispers and sighs, exhalations and exclamations.

INTRODUCTION

MURA GHOSH & SHARON KIVLAND

‘A Wind Blows’

SARAH WOOD

‘Who Do You Work For?’

Sarah Wood will address the work of art, psychical work, reception, reading, and the unreadable.

JAN CAMPBELL

‘Telepathy: Unconscious Reading Beyond The Self’

In this Library we hear and read nineteenth century voices, whose rhythms and telepathic visions, like the wind and blowing through our minds, right here and right now, even though

there is no such thing as the 'here and now' in clinical transference. Freud never confused premonitions of 'second sight' with the unconscious transmission of thoughts carried and communicated through the affectual winds that carried them. And these winds carry us, enigmatic currents of the repressed, beyond the self, beckoning us to read our unknowable passage back to the past and forward to the future.

### PETER JAEGER

'A Psychoanalytic Dictionary of David Copperfield'

Sigmund Freud was a fond reader of Charles Dickens, and his favourite Dickens novel was *The Personal History of David Copperfield*. Freud gave a copy of this novel to his fiancée Martha Bernays in June 1882. In an accompanying letter to Bernays, Freud wrote that of all Dickens's books, *David Copperfield* included the least stereotypical characters, because they were 'individualized' and 'sinful without being abominable'. 'A Psychoanalytic Dictionary of David Copperfield' is a glossary of Freudian terms that replaces standard psychoanalytic explanations with short but pertinent passages drawn Dickens' novel.

### NAOMI SEGAL

'Who's master'

This presentation compares three views on the psychology of men and dogs. The psychology text is Konrad Lorenz's *Man meets Dog* (1954, 1977); the other two texts are J. M. Barrie's *Peter Pan & Wendy* (1911) and two accounts of André Gide, both from the 1920s. A reading of these three views will focus on mastery, control, gender and silliness.

### FORBES MORLOCK

'The Fetish-Character of the Commodity'

If commodities could speak, they would say this: . . . A short lesson in the languages of fetishism including the psychological anchored in the pages of a book.

### JAMIE CREWE

'A song by Nona Hendryx, a drawing by Djuna Barnes, and the contents of scrapbooks belonging to Eric Dingwall'

Crewe sings 'Going Down Makes Me Shiver', originally performed by Labelle, in Senate House Library, while scattering printed cards bearing the contents of scrapbooks belonging to the anthropologist Eric Dingwall (these are held in the Library). On the back of each card a drawing by Djuna Barnes is printed, from her 1928 book *Ladies Almanack*. This exercise in wild associations sings sensuality from the collection and throughout the Goldsmiths Room.

### HESTER REEVE

'A Mild Case of the Brumpthods'

Brumpthod: the sound heavy books make when banging against one another in mid air; the forcing of an affect to be musical rather than linguistic.

WE WILL FOLLOW HESTER REEVE THROUGH THE LIBRARY TO THE EXHIBITION HALL OUTSIDE THE PALAEOGRAPHY AND MANUSCRIPTS ROOM AND THE DURNING LAWRENCE ROOM

## JOHN McDOWALL

‘La maison Usher’

Leaves of paper are scattered on tables; each leaf is printed with one of a selection of eighteen single words first used or coined by Edgar Allan Poe in his prose and poetry. On the reverse, one of three stills from Jean Epstein’s 1928 silent film *La Chute de la maison Usher*. A line of text states the source of words and image, and invites visitors to take one of these words/gifts.

## EXHIBITION HALL

THE AUDIENCE WILL DIVIDE HERE, HALF TO TAKE SEATS IN THE DURNING LAWRENCE ROOM AND THE OTHER HALF TO WANDER AT WILL IN PALEOGRAPHY AND MANUSCRIPTS, WHERE THERE ARE FILMS, READINGS (OF VARIOUS KINDS), SOUND, AND BOOKS AND TEXTS FOR CONSULTATION AND APPRECIATION. IN THE EXHIBITION HALL ARE THREE READING OPPORTUNITIES: ONE IS INTIMATE AND YOU MAY HAVE TO WAIT YOUR TURN; ONE IS SIMPLY TO BE OBSERVED AND HEARD; ONE WANDERS BETWEEN THE HALL AND ROOM, ASKING FOR LISTENERS AND READERS. WE SAID WE WOULD END AT 19.30, BUT IT WILL BE CLOSER TO 19.45.

## LAURA GONZALEZ

‘The unreliable reader’

‘If you want to engage with words from books in the Senate House library collection, I am offering to read to you, one-to-one. I have chosen narratives, novels from the nineteenth century, and I will do all the work. You just need to listen, and to decide when to leave. Will you trust me? I am, like the characters I voice, unreliable. I may embellish, or mutilate the text. I certainly have a foreign accent and, sometimes, I mispronounce words.’

## SOPHIE LOSS

‘Reading to myself’

A performance in which a man reads aloud to a life-size photograph of himself, a reading from a nineteenth-century text on narcissism.

## DEBORAH BOOTH

‘The Articulate Form of Our Expressive and Interpretive Resources’

The UCL Library holds the personal library of Lady Victoria Welby, an extraordinary Victorian thinker and philosopher. I will steal from this to make a text collage, inviting the audience individually to explore her world through paired readings.

‘every one of us is in one sense a born explorer: our only choice is what world we will explore, our only doubt whether our exploration will be worth the

trouble. [...] And the idlest of us wonders: the stupidest of us stares: the most ignorant of us feels curiosity: while the thief actively explores his neighbour's pocket or breaks into the 'world' of his neighbour's house and plate-closet'.

‘Sense, meaning, and interpretation (I)’, in *Mind N.S.* V, 1898 Lady Victoria Welby

## PALAEOGRAPHY AND MANUSCRIPTS ROOM

### SARAH SPARKES

‘Psychic Synopsis. Indexing the Unconscious Mind of Senate House Library’

Taking the Victorian subdivision of the Psychology Library as her point of departure, Sarah Sparkes has wandered the labyrinth of Senate House library – literally, virtually and conceptually – exploring this vast archive in search of its unconscious mind. Certain books, pamphlets and other archival material are indexed by the artist on a set of cards. These cards, referring to playing, divination, and Zener cards (used in early psychical research to test telepathic powers), are laid out on a table in front of the artist. Guests are invited to choose and keep a card; on turning this over there is a reference number to a book or other item in the Library.

### GILLIAN WYLDE

‘A as in Animal’

The work responds to sections of the animal behaviour collection housed in the Library. ‘A as in Animal’ explores animal doings and the non-human, highlighting multiplicity and overlap, through use of excessive postproduction and assemblage of the appropriated image, with modalities of classification and taxonomy.

### HOLLY STEVENSON

‘A Vogueish Tumble Weed Reader’

The work tumbles through a history of psychological terms coined by the Victorians. The artist has bookmarked a trolley of quotidian sixth floor volumes, and each bookmark notes a given term at play. Made from recycled glossy magazines, the bookmarks connect the symptomatic reader, a reader who at the end of the Freudian century looks to science and self help to remedy ugliness, to a discursive and situational index.

### ANNABEL FREARSON

‘Fulfilling all promise’

Annabel Frearson, equal owner, will be introducing and presenting a vast animate spectacle of illustrious immensity, the destruction of best work and material, herds of dazzling barbarity, noble and marvellous augmented reveries, totally unparalleled in the history of the world, called for and delivered. No doubt about it. Equal in quality to anything offered in this market.

## GALLERY I

### KREIDER + O'LEARY AND PAUL BAVISTER

#### ‘Drive Derivative’

Working through the phenomenology of the choric voice, the semiotics of the hand-drawn line, and the figure of the tightrope walker, ‘Drive Derivative’ materialises a conceit of elevation, as contoured by the physics of suspense. The work draws on nineteenth-century theories of emotion, employing modes of storytelling to elicit emotional as much as cognitive and imaginative response.

## GALLERY II

### CATHERINE LINTON

I<sup>1</sup> Read:

I<sup>2</sup> Book:

Dialogue,<sup>3</sup> text,<sup>4</sup> =

in present,<sup>5</sup> time,<sup>6</sup> with other,<sup>7</sup> bodies,<sup>8</sup> and souls.<sup>9</sup>

*Little by little the book will finish me. [l'espace blanc].*<sup>10</sup>

1. The letter I, [...] this vertical line with its two tiny horizontal serifs, is a straw in the mouth of emptiness that blows to limpid a bubble that only a momentary reflection of the light can betray its presence.

2. A point like a head cut off its body and become soul again in its fleeting, soapy roundness, only to burst on contact with space

3. Any dialogue is two condemned monologues facing each other

4. A text that never *is*, but is always *becoming*

5. Absence means erasing the written, presence, engraving its scream

6. The present is the time of writing, both obsessed with and cut off from an out-of-time brimming with life

7. Heathcliff is more myself than I am

8. Catherine is tired of being enclosed in this shattered prison of her body, and wearying to escape into that glorious world, and to be always there

9. On the whole, the soul cleaves so tight to the body, like a line of writing cleaves to the one above it and to the one below

10. ‘Edmond Jabès and the Question of the Book’ [p.65], in Jacques Derrida, *Writing and Difference*, tr. by Alan Bass, London: Routledge & Kegan Paul, 1978.

## ROOM III

### KAREN DAVID

#### ‘Once More with Feeling’

David makes an experiment by the fictional character J. Harker, who seeks to heal the flaws of literary characters from Gothic novels of hypnotism, transmutation, and magic with a chosen crystal that relates to each book’s protagonist (a copy of Mary Shelley’s *Frankenstein* is paired with Sunstone – a crystal which aids to ‘empower those who feel persecuted or abandoned by

others<sup>1</sup>). In another suggestive pairing, entitled *Lucid Dreaming*, a nineteenth-century account of astral projection is presented alongside a video made by David of a recent train journey to a paranormal conference in Bath.

## DURNING LAWRENCE ROOM

THE PROGRAMME IN THIS ROOM WILL RUN TWICE, FORWARDS AS BELOW, THEN BACKWARDS. IT WILL LAST ABOUT 20-25 MINUTES AND THE DOOR WILL BE FIRMLY CLOSED. SHOULD ANYONE FEEL FAINT AND DESIRE TO DEPART, PLEASE TELL THE USHER. AT THE END OF THE PROGRAMME, LEAVE QUICKLY AND QUIETLY, FOR THE OTHER HALF OF THE AUDIENCE WILL THEN BE ADMITTED.

### JANE HARRIS

‘Indomitable Figure’

Bertha Mason, as she appears in *Jane Eyre*, is anything but an indomitable figure. More of a literary device than a character, our first and most affective impression of her is through her laugh, ‘a clamorous peal that seemed to wake an echo in every lonely chamber.’

By the time we are presented with the woman herself, more beast than person, she is the epitome of the hysterical female subject. What if Jane’s voice is taken away and the story re-told by Bertha...

### VINCENT DACHY & BRIDGET MacDONALD

‘Moonstruck’

Do the phases of the moon influence mental states? Answers can be found in scientific literature through the years – many and variegated, we mean various.

With reference to Oswei Temkin: *The Falling Sickness*, in the Senate House Library.

### RACHEL GARFIELD & JANET HODGSON

‘Episodic States’

This video uses the building of Senate House and techniques studied from Hollywood films such as *The Shining* and *Vertigo* to construct episodes of psychological tension in analogue to the relation with Victorian psychologists, who applied scientific method to demonstrate psychological states.

### HAYLEY LOCK

‘Nothing is, but all things seem: The glass armonica’

Hayley Lock will be transmitting magnetic effluvia that will be read and translated through her hypnotherapist Mr Graham Howes ASHPH GQHP CNHC. Lock is currently working with and under hypnosis in an attempt to re-engage with her practice as an altered self, examining where the unconscious meets the conscious, constructing new systemic structures of belief.

**PAUL BAVISTER** is Associate Director at Flanagan Lawrence specialising in the relation between sound and architecture. He is also co-founder of the collective Audialsense, who have executed numerous spatially related sound installations around the UK and Europe.

**DEBBIE BOOTH** is a London-based artist, curator, and teacher. She makes text collages from a range of literary and scholarly sources. Authorised voices are reframed as modified and intimate, available for other readings, resistant or alternate to the push of sanctioned intent.

**KATE BRIGGS** is the translator of two volumes of Roland Barthes's late lectures at the Collège de France, author of *Exercise in Pathetic Criticism*, and, with Lucrezia Russo, co-devisor of *The Nabokov Paper*, a collective experiment in novel reading.

**JAN CAMPBELL** is Reader in Literature and Psychoanalysis, University of Birmingham, and a psychoanalyst in private practice. *She is author of Freudian Passions: Psychoanalysis, Form and Literature* (2013).

**JAMIE CREWE** is an artist, writer, and nightingale based in Glasgow, Scotland. His work is concerned with the articulation and implementation of diverse queer methodologies, including historical echoing, mis-readings, and practical activism.

**VINCENT DACHY** is the spokesperson of VD collective (DIY art). He practises Lacanian psychoanalysis in London. Artwords Press recently published *Scraps from the Bottom of my Pocket*.

**KAREN DAVID** is an artist; her exhibitions include *I Want to Believe*, Southampton Solent University, 2010, and *Searching for the Viable Essence*, Jacob's Island Gallery (solo), 2011. In 2013 she completed a residency in Tabernas Desert, Spain; in 2014 she has a solo exhibition, *Crystal Visions*, at Art Lacuna, London.

**ANNABEL FREARSON** is an artist based in London. She rearranges existing cultural objects into new relations in a dialogical method. Her current project, *Frankenstein2...* aims to use all and only the words from Mary Shelley's 1831 novel *Frankenstein* to make a series of works that include performed readings, an album of pop songs, a film of movie titles, and a novel in progress.

**RACHEL GARFIELD** is a film-maker; recent screenings include: ICA (2013); Open City Documentary Festival (2012); Samvaad Screenings; FICA New Delhi, (2011), *I'm Keeping An Eye On You*, Arizona State University Museum, Miami Art Fair, and CCA Santa Fe (2008/9). Her work features in *Blackwells Companion to Contemporary Art since 1945*, ed. Amelia Jones.

**MURA GOSH** is the Psychology and Social Sciences Librarian at Senate House Library.

**CHRIS GIBSON** works with books and text to create site-specific narratives relating to small, everyday experiences.



**LAURA GONZÁLEZ** is an artist and writer. When she is not reading, she lectures postgraduate students at the Glasgow School of Art and Transart Institute. Her work explores seduction, knowledge, and the body of the hysteric.

**JANE HARRIS** completed her MA in Fine Art at UAL in 2012, and has since become a founding member of ArtLAcuna, an artist-led space in South London. She is currently working on Roland Barthes' unrealised novel.

**JANET HODGSON** has shown at Oakville Galleries Canada, Videoholica Bulgaria, Museo Civico di Rovereto, Ural Biennale Ekaterinburg, Serpentine Gallery, Southbank Centre, Whitworth, Bluecoat Gallery, and Tate Liverpool. She is part of the Art+archeology group with archeologists at Stonehenge, Kingston University, English Heritage, and Canterbury Archeological Trust.

**PETER JAEGER** is a Canadian poet, literary critic and text-based artist. He teaches poetry and poetics at Roehampton University, London. His published work includes the books *Power Lawn* (1999), *Prop* (2007), *Rapid Eye Movement* (2009), and *The Persons* (2011). *John Cage and Buddhist Ecopoetics* is published by Bloomsbury this autumn.

**SHARON KIVLAND** is an artist and writer. In a series of books and related works she has followed Sigmund Freud on holiday. *Freud on Holiday volume IV. A Cavernous Defile. Part I* is published in autumn 2013 by Cube Art Editions, Athens.

**KREIDER + O'LEARY** are a poet and architect who collaborate to make performance, installation and time-based media work in relation to sites of architectural and cultural interest.

**CATHERINE LINTON** is a London-based MAMA English Literature and Fine Art.

**HAYLEY LOCK** is an artist, collaborator and lecturer. She is currently working with and through the act of hypnosis to reengage as an altered self. She has recently exhibited in Belgium, Manchester, and London, and will be showing a new body of work in Johannesburg, South Africa in 2013.

**SOPHIE LOSS** is an artist based in London. Working with performance, video and books, two disparate elements come into tension in the same space, a place made up of an existing surface and an un-visible surface imagined on top/over/under it. She is coordinator of the artists' group AMBruno.

**BRIDGET MacDONALD** is a general neurologist.

**JOHN McDOWALL** is an artist, printmaker, and publisher. His work refers to diverse manifestations of print; it reflects the influence of cinema and experimental writing and

explores their shared characteristics, encompassing the movement and connections between instances of these.

**FORBES MORLOCK** has been a reader at the library since 1996. He teaches in the English Department at Syracuse University London nearby and is a Fellow of the Institute for Creative Reading.

**HESTER REEVE** explores art as a species of philosophical agency, invested in the task of thinking and thinking's relation to the body and matter at large. She is currently working on a commission with the Yorkshire Sculpture Park funded by the Arts Council England.

**NAOMI SEGAL** is Professorial Fellow at Birkbeck, University of London. In 2004 she founded the Institute of Germanic & Romance Studies. She is the author of seventy-five articles and thirteen books, most recently *Vicissitudes: Histories and destinies of psychoanalysis* (with Sharon Kivland, 2013), *Consensuality: Didier Anzieu, gender and the sense of touch* (2009), *Indeterminate Bodies* (2003), and *André Gide: Pederasty & Pedagogy* (1998). She is currently coediting two collections, and retranslating Anzieu's *Le Moi-peau* for Karnac.

**SARAH SPARKES** is an artist, curator, and lecturer. As an Affiliated Fellow at SAS UOL (2009–2012) she was commissioned to create a public art work in response to *The Harry Price Library of Magical Literature*. She runs the visual arts and cross-disciplinary research project *Ghost*, which interrogates the idea and aesthetics of ghosts. Her chapter on *GHost* will be published in *The Ashgate Research Companion to Paranormal Cultures* in 2014. She has recently exhibited at Torrance Art Museum, Los Angeles, and NN Contemporary, Northampton.

**HOLLY STEVENSON** graduated from the MA Fine Art programme, at Chelsea College of Art and Design in 2011. Currently a Guest Fellow at CCW, Holly Stevenson has a philosophical interest in psychoanalysis as a structurally powerful means allowing fiction to act visually.

**JULIE WESTERMAN** works in sculpture, drawing, film, and animation, and as a curator. Her research engages with anxieties about global warming and climatic events; projects include: *Brutalist Speculations and Flights of Fancy*, 2011, and *Tegel: Flights of Fancy*, Kino Babylon, Berlin, 2012. She is recipient of an IAS Fellowship, Durham University, January 2014.

**SARAH WOOD** is a writer and reader. *Without Mastery: Reading and Other Forces* is due out next year with EUP. She teaches at the University of Kent and is undertaking a psychoanalytic training at the Guild of Psychotherapists in London.

**GILLIAN WYLDE** makes performative work for video and installation. Instances of counter-political space, flickering hauntology, dirt time, and petty conjectures of the queer maunder through the work like a savage smell or hairy logic. Wylde is a Senior Lecturer at Falmouth University.

