A Sheffield Hallam University thesis

Reiterative Drawing as Translation:
Making, Resistance, and the Negotiated Encounter

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A thesis submitted in partial fulfilment of the requirement of
Sheffield Hallam University for the degree of Doctor of Philosophy

January 2016

ProQuest Number: 10694477

ProQuest 10694477

Declaration

I, Bryan David Eccleshall, declare that the enclosed submission for the degree of Doctor of Philosophy, and consisting of a written thesis and three accompanying publications and an art work, meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee of Sheffield Hallam University.

I declare that this submission is my own work, and has not been submitted for any other academic award. The use of all materials from sources other than my own work has been properly and fully acknowledged.

Abstract

Reiterative drawing as translation: making, resistance, and the negotiated encounter

Reiterative art, art that remakes art, is a significant strand of twentieth and twenty-first century practice, encompassing the work of artists as diverse as Marcel Duchamp, Elaine Sturtevant, Kate Davis, and Yann Sérandour. Prevailing discourses on such works often focus on replication and appropriation as the source of their critique while overlooking what might be understood by exploring their making. Founded in an examination of my own work – predominantly drawings of extant works by others – this doctoral project frames reiterative art in terms of translation and its attendant theory, transforming the act of making into a close reading of its source, and following up on the implications of that reframing.

Translations plot trajectories away from their sources and towards specific targets, exposing the space, conceptual and actual, between precursor and product as one of making through remaking and where 'an extended apprenticeship' occurs (Briggs, 2013). An expanded description of translation is proposed encompassing visual and literary forms, incorporating the importance of resistance in complex making processes through the generation of sites of negotiated encounter (Sennett, 2008). Negotiation is considered here as a variant of the ongoing and contingent 'figuring out' of interlocutors, described by Jacques Rancière as a hallmark of emancipation, and predicated on a striving for an understanding that 'must be understood in its true sense: not the decisive power to unveil things, but the power of translation that makes one speaker confront another' (*The Ignorant Schoolmaster*, 1991).

In translation, as in the drawings produced for this research, negotiation is verifiable and tripartite: occurring between translator, source, and target works. Antoine Berman's analytic, the 'twelve deforming tendencies of translation' (found in his essay Translation and Trials of the Foreign, 1985), when deployed to analyse visual rather than linguistic reiteration, facilitates this verifiability. Berman's tendencies are revealed as a regulation of the maker's voice, allowing the artist to understand how works of art are deformed even as they are made, and furthermore providing a new vocabulary for understanding works of art, particularly those founded on reiteration.

I promise nothing complete; because any human thing supposed to be complete must for that very reason infallibly be faulty.

Herman Melville, *Moby Dick*

Contents

List of Illustrations

Acknowledgments

Many people have helped me complete this project and it is only right that I acknowledge the debt I owe them since enrolling in 2011.

This Ph.D. been funded partly from money left to me by my grandfather George Eccleshall. Aside from this tangible support, my debt extends to the rest of his generation who settled down after 1945 and worked to provide the conditions that ultimately allowed me to study at such a rarified level. While he never knew academia, he knew the value of work and would, I hope, have understood my realisation that it is in the doing, as much as the thinking, that we grow. I was the first of my family to study beyond school and did so with the support of my parents, for which I will always be grateful. This thesis begins with a key moment from those days and, in many ways, is a final validation of my under-graduate experience.

When this project began Dale Holmes was completing his own Ph.D. research and in the two years we shared a studio and an office he asked difficult questions that helped me see this project with new eyes. I am as grateful for his recalcitrance as his friendship. As I complete my research many others have joined the programme at Sheffield Hallam University, further enriching my experience. I wish them all well and thank them for their support and energy. I am especially grateful to Rachel Smith who has been a patient sounding-board for much of what is included in here.

Much of the work discussed in this thesis has been shown at Bank Street Arts in Sheffield. That is due in no small part to John Clark who has always, from our first meeting, said 'yes' to my proposals and encouraged me to think of Bank Street as a place where work can be made, shown, and tested. As I write this in January 2016 the long-term future of the centre is uncertain but I hope that it continues to offer an accessible space for students and others to experiment.

While carrying out this research I have worked as a tutor for the Open College of the Arts. The interaction I have had with my students has influenced this project. Many of the conclusions I have arrived at concerning teaching and making have, in nascent form, been tested when writing feedback for them.

I am grateful to Alan Rutherford for his help in producing printed reproductions of art works. His patience and commitment to making my work look good in reproduction is admirable.

My supervisory team – Penny McCarthy, Dr. Sharon Kivland, and Chloë Brown – have shown

remarkable patience, generosity, and insight throughout. I will miss our conversations and am already jealous of the students in my wake who will benefit from your knowledge and experience. As I write this I am surrounded by books you have recommended and drawings that would not have been made had you not kept reminding me of the importance of practice.

Finally, I want to thank Megan for her support and encouragement without which it would have been impossible to embark on, let alone complete, this project.

Bryan Eccleshall

Worksop, January 2016

Introduction

I: Precursors

II: Translation, Reflection, and Structure

I: Precursors

Precursor 1: Two Encounters with *Plight*, 1985 and 2011

In 1985, while a first year fine art undergraduate, I saw Joseph Beuys's last major work – *Plight* – at the Anthony d'Offay gallery in London. The gallery was lined, floor to ceiling, with two tiers of thick grey felt columns. The two rooms, configured as an 'L', were divided by a wide arch clad in just the upper tier of felt which forced visitors to stoop to move through the space (Figure 1). In the first room a thermometer and a blackboard marked with musical staves, but otherwise blank, rested on a locked piano.[1]

Figure 1
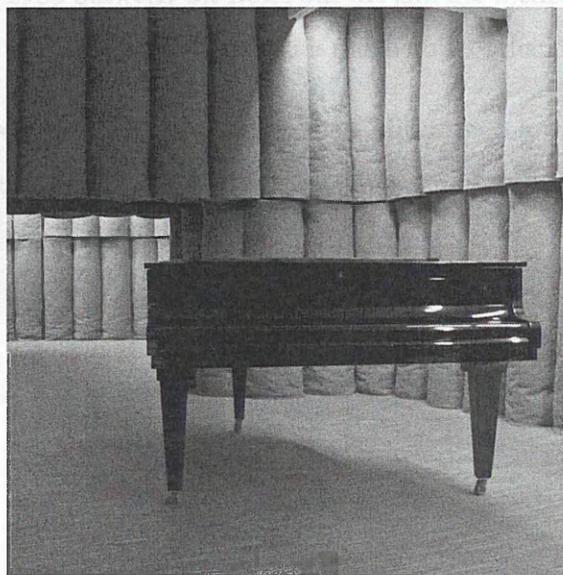
Plight, Joseph Beuys

Beuys describes *Plight* as a 'muffling sculpture' that arose from a conversation with Anthony d'Offay who had expressed his frustration with the noise of demolition and construction coming from nearby buildings.[2] In addition to its visual content *Plight* dampened sound and, by raising the room's temperature when several people were in it, affected the bodies of the audience. D'Offay describes the impact of the work on visitors as 'extraordinary.' Though many

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1 *Plight* was included in the documentary series *State of the Art* (Channel 4, 1985–6). A short clip from that showing how the piece was installed and the resulting configuration is available at https://www.youtube.com/watch?v=IokboM4wqIw (Accessed 3 January 2015).

2 Beuys explains the origins of the work in an interview made at the time of the installation for the cassette publication *Audio Arts* Vol. 8 No. 1. This recording is now archived and available at http://www.tate.org.uk/audio-arts/volume-8/number-1 (Accessed 4 January 2015).

were familiar with the life-preserving and healing symbolism of felt in Beuys's work, none had previously been *inside* a Beuys felt sculpture.' [D'Offay's italics].[3] Notwithstanding the prosaic origins of the work, Beuys fashioned an installation that reflects many of his primary concerns.

On 17 July 2011 I saw *Plight* again at the Centre Georges Pompidou in Paris. All the elements described above were present and configured in the same way, but amounting to a very different experience. In 1985 it had been possible to wander freely through the whole space and I remember an immersive environment that induced a contemplative state. The dampening effect of the felt made entering the space a strange and comforting experience. I sat on the floor with a friend, leaned back on the felt, and enjoyed the dull silence. We talked quietly about the work, trying to understand the experience and the artist's intention. The contrast that existed in 1985 between the noise outside and the silence within it is now largely missing as the top floor of the Centre Pompidou is much quieter than central London.[4]

The most crucial difference, however, is due to the addition of a low transparent barrier that limits access to the area around the entrance, making impossible any move into the space proper (Figure 2).

Figure 2
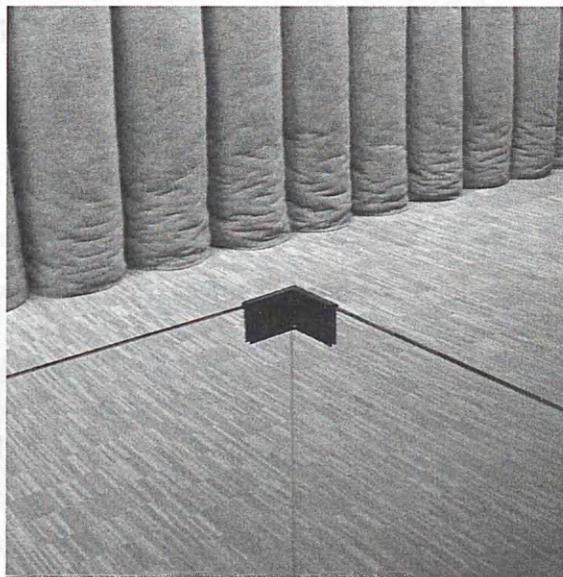
Plight, showing transparent barrier

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3 Anthony d'Offay, 'Plight Element', *Joseph Beuys: Ideas and actions*, New York: Hirschl & Adler Modern, 1988. p. 104.

4 Although the gallery was situated on one of central London's relatively quiet roads – Dering Street – it was so close to Oxford Street that the memory of noise and bustle was always hard to shake off.

This restriction means that rather than being in the work as had been possible in 1985 I felt that I was looking at the installation, resulting in a far less intimate experience, and as d'Offay points out, being inside the work was an important factor in the installation's affect. Hobbled by the added physical restriction, the sensual purpose of *Plight* – Beuys's intention for it – is almost entirely removed.

I took four photographs and moved on.[5]

Precursor 2: One and Seventeen *Fountains*

Speculations made at the conclusion of my Masters study into the status of Marcel Duchamp's authorised reiterations of *Fountain* led me to consider my practice in terms of the discourse that surrounds reproduction and copying. I proposed that by commissioning an edition of replicas of the readymade, Duchamp introduced a further layer of critique through the work's extension.[6] The story of *Fountain* is well known: A urinal was bought to be shown at the Society of Independent Artists exhibition in 1917 and was 'suppressed' before being photographed by Duchamp's friend Alfred Stieglitz and promptly lost, despite having been sold to collector Walter Arensberg.[7] The Stieglitz photograph was published shortly afterwards in *The Blind Man* magazine accompanied by a short written defence of the work, generally believed to have been written by either Duchamp or a collaboration between him and/or others.[8] After a period of relative obscurity, *Fountain* was seized upon in the late 1950s by artists Robert Rauschenberg and Jasper Johns (and others) as a precursor to their own interest in introducing vernacular objects into art works, leading to a wider reappraisal of the importance of *Fountain* (and other readymades) and eventually to demands from museums for

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5 I returned in March 2012 and took a further thirty-two photographs. Some of these images constitute source material for drawings I subsequently made.

6 Extension: The furtherance of an art work through reiteration. Works like *Fountain* become more open-ended and less closed, revisiting, repurposing, and resulting in the possibility of critique through a new perspective.

7 Pierre Cabanne, *Dialogues with Marcel Duchamp*, London: Thames and Hudson, 1971, pp. 54–5. trans. by Ron Padgett, ed. by Robert Motherwell [*Entretiens avec Marcel Duchamp*, Paris: Editions Pierre Belfond, 1967].

8 'The Richard Mutt Case', *The Blind Man*, New York, no.2, May 1917, p. 5. A footnote in *Appropriation* has the citation as follows: 'Written by either Beatrice Wood, H. P. Roché, or Duchamp, or collaboratively.' *Appropriation: documents of contemporary art* ed. by David Evans, London: Whitechapel Galley, 2009, p. 26.

replicas of the now iconic work. Dalia Judovitz writes:

> But the history of Fountain does not end here; instead, it continues with the history of its
> further reproduction through full-scale versions and miniature editions. the
> reproductions of Fountain are haunted by a technological rather than a human fatality;
> the urinal chosen by Duchamp in 1927 becomes outdated – its obsolescence being the
> expression of a technical extinction. Having suffered a 'death' of sorts, the object is
> approximately reassembled in several versions, each different from the other. [...] The
> *Fountain* (1963, third version) is based on a urinal selected by Ülf Linde in Stockholm,
> later approved and re-signed by Duchamp.[9]

In 1963–4 Italian art dealer Arturo Schwarz was commissioned by Duchamp to produce a
more comprehensive edition of the readymades.

The Tate Gallery's catalogue entry for their *Fountain* acknowledges the complex status of the
object by referring to its date as '1917, replica 1964', a placeholder for a missing work.[10] It is
the gesture of appropriation and the *Blind Man* defence that are generally seen to constitute
constitute the work proper. Duchamp's ambivalence towards *Fountain* as an object is noted by
T. J. Demos:

> Duchamp would later deflect criticism of later reauthorisations of readymades in the
> 1960s by denying the existence of any problem: the readymade's very significance 'is its
> lack of uniqueness [...] the replica of a 'readymade' delivering the same message'.[11]

Duchamp may be the most significant artist known primarily through copies or replicas, rather
than original works.[12] If *Fountain*, as a work, not merely as a (replicated) object is seen
'through' either the post-war replicas or the gesture that created them, the replicas can be read

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9 Judovitz, Dalia, *Unpacking Duchamp: Art in Transit*, Berkeley: University of California, 1995 p. 128.

10 http://www.tate.org.uk/art/artworks/duchamp-fountain-t07573 (Accessed 12 August 2015).

11 T. J. Demos, *The Exiles of Marcel Duchamp*, Cambridge MA , MIT Press, 2007 p. 51. This contains a
quotation from 'Apropos the Readymades' from *The Writings of Marcel Duchamp*, Boston, MA, Da
Capo Press, 1989, p. 142.

12 In addition to the authorised editions of readymades, there are also replicas of Duchamp's *La mariée
mise à nu par ses célibataires, même* (*The Bride Stripped Bare By Her Bachelors, Even*) or 'Large Glass'
and his final piece *Étant donnés: 1° la chute d'eau / 2° le gaz d'éclairage* [*Given: 1 The Waterfall, 2. The
Illuminating Gas*] was reconstructed for a major show at Tate Modern, London, in 2008. The three
replicas of the Large Glass are in Stockholm (made by Ülf Linde in 1961), London (1966, lower panel
remade 1985), and Tokyo (1980). The originals of both of these works are held by the Philadelphia
Museum of Art. Furthermore, his last painting, *Tu m'* (1918), includes painted shadows of the *Bicycle
Wheel* and *Hat Rack* readymades and a passage formed by his *Three Standard Stoppages*.

as furthering what began in 1917.[13]

The replicas are not simply stand-ins for what has been lost but a critique stemming from a paradox: *Fountain* is now rarer and more numerous than the original 'work' (Figure 3). Duchamp conferred a new status on an object from the milieu of plumbing supplies by placing it into that of art objects.

Figure 3
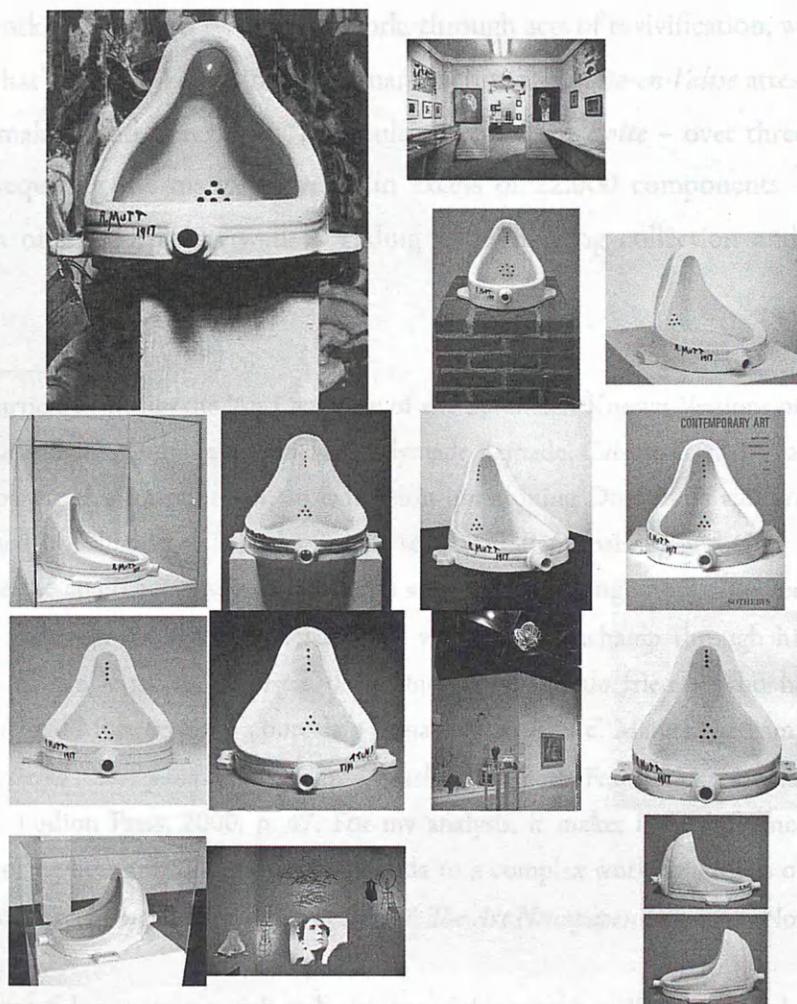
Seventeen *Fountains*, Marcel Duchamp

(Images from *Cabinet* website. Gaps indicate that there are no images of that iteration of the work.)

This nominated object, similar to its peers but transformed into an art work, is lost and after many years copies, made from a bespoke mould on a temporarily interrupted production line,

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13 I am indebted to Helen Molesworth's account of the afterlife of the readymades in her chapter 'Duchamp: By Hand, Even' from the book *Part Object Part Sculpture*. Columbus, OH: Wexner Center for the Arts, 2005. pp. 183–8.

is commissioned from a specialist fabricator. Consequently, there are now more of these objects than the original *Fountain*, yet they are much rarer than the lost work's mass-produced peers.[14] This is not to suggest that Duchamp planned what unfolded from *Fountain*.[15] His approach to making work was unlike that of most of his contemporaries. In a series of moves and gambits – the chess analogies are irresistible – he improvised and found ways to exploit changing conditions as they arose, seeing opportunity in difficulty, and was alive to extending and rethinking his work rather than simply repeating or memorialising it.

Duchamp's work is often seen *through* his work, through acts of revivification, with new things made from what is extant. His painstaking manufacture the *Boîte-en-Valise* attests to his desire to explore remaking and reiteration. The multiplicity of the *Boîte* – over three hundred sets were made, requiring the manufacture of in excess of 22,000 components – allows for a dissemination of his corpus as well as adding to it, holding collection and dispersion in tension.[16]

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14 An online article identifies the 'An Overview of the Seventeen Known Versions of Fountain'. This accompanies Leland de la Durantaye's article 'Readymade Remade', *Cabinet* Issue 27, Fall, 2007.

15 While preparing this introduction, an exhibition questioning Duchamp's authorship of the first *Fountain* opened in Edinburgh. It is claimed by scholars Julian Spalding and Glyn Thompson that Duchamp stole the credit for *Fountain* from Elsa von Freytag-Loringhoven who died in 1927. They claim that, by then, the art world associated the work with Duchamp through his defence of it. Duchamp wrote in a letter to his sister that 'One of my female friends, who had adopted the pseudonym, Richard Mutt, sent me a porcelain urinal as a sculpture'. Marcel Duchamp, *Affectionately, Marcel: The Selected Correspondence of Marcel Duchamp*, ed. by Francis M. Naumann and Hector Obalk, Ghent: Ludion Press, 2000, p. 47. For my analysis, it makes little difference as Duchamp's authorised set of replicas are still a problematic coda to a complex work, regardless of who made the first move. 'Did Marcel Duchamp steal Elsa's urinal?' *The Art Newspaper*, Issue 262, November 2014, p. 59.

16 Duchamp's careful engagement with each element of this piece is well documented. Pontus Hulton, et al., *Marcel Duchamp: Works and Life / Ephemerides on and about Marcel Duchamp and Rrose Selavy 1887-1968*, London: Thames and Hudson, 1993. Entries in this detailed review of Duchamp's life and works relating to the *Boîte-en-Valise:* (entries are arranged by day, starting in mid-May, regardless of year): 22nd May 1938 / 23rd June 1941 / 24th June 1938 / 25th June 1937 / 25th June 1941 / 5th July 1942 / 10th July 1983 / 14th July 1938 / 16th July 1940 / 21st July 1942 / 22nd July 1942 / 1st August 1942 / 20th August 1936 / 26th October 1942 / 22nd November 1939 / 4th December 1942 / 30th December 1940 / 5th January 1942 / 7th January 1941 / 17th January 1941 / 26th January 1942 / 11th February 1942 / 17th February 1937 / 23rd February 1941 / 5th March 1935 / 8th March 1938 / 9th March 1942 / 26th March 1942 / 30th March 1942 / 19th April 1941 / 21st April 1941 / 24th April 1941 / 14th May 1942.

Duchamp used novel strategies of reiteration, showing how a practice might question the status of an art object, while engaging with its materiality. This enquiry stems from a desire to explore the territory of reiteration in contemporary art practice to better understand my own work and to explore and consider what can be drawn from that understanding.

II: Translation, Reflection, and Structure

Translation Theory, Ignorance, and Reiteration

It is the contention of this research that ideas contained in texts concerned with linguistic translation can be used to shed light on acts of visual reiteration.[17] When I began, my practice was concerned with investigating authorship and originality through making reiterations of art works by others, or of objects connected to art in some way. For my Masters submission I had, for example, traced all the images – but none of the text – of an edition of *Modern Painters*. Though some of my initial concerns have been overshadowed by more interesting material discovered *en route*, my work still builds on and echoes the work of others. Though initially focused on my own practice, what has emerged from this doctoral research is more generally applicable and I conclude by proposing a method of analysing art works for artists and teachers of art. This method arises (principally) from the managed collision of two texts: Antoine Berman's 'Translation and Trials of the Foreign' and Jacques Rancière's *The Ignorant Schoolmaster*, texts that are explored in more detail throughout this thesis.[18]

This thesis does not test an argument or proposition in the scientific sense of the word. It is,

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1⁷ Translation: This is the key term of this research and is interrogated in Chapter Two. Briefly, it can be characterised as a 'carrying across' from one form to another. Translation differs from that of 'copying' in that the results are always distinguishable from their sources and make no claims on replication or replacement.

Reiteration: Throughout this text 'reiteration' indicates any restatement, copying, replication, etc., of a source with no special meaning; it is the act of making something again, in whatever form. This could be an adaptation of a film from a book, the performance of a play or piece of music from a script or score, a translation of a book from one language to another, or the redrawing of a photograph. It is, as such, an umbrella term that covers a huge field.

18 Antoine Berman, 'Translation and the Trials of the Foreign', *The Translation Studies Reader*, ed. and trans. by Lawrence Venuti, London: Routledge, 2000, pp. 284–97.

Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, trans. by Kirstin Ross, Stanford, CA: Stanford University Press, 1991 [*Le maître ignorant: cinq leçons sur l'émancipation intellectuelle*. Paris: Librairie Arthème Fayard, 1987].

rather, a report on practice and an exploration of the relations between my work, the work of others, and the ideas that populate and inform the field of enquiry. I have pursued what has emerged from this exploration and sought to find general applications for my understanding.

Brian Dillon writes that repetition has a 'double-nature: it names both an endlessly predictable recurrence [...] and a ceaselessly renewable starting point.'[19] While this project does not have a single point of origin, seeing *Plight* in 2011 planted an important seed as it made clear how, by employing reiteration, something new can be made that draws on its source but also obscures it.[20]

Drawings, specifically drawings of extant art works, form the bulk of the work presented herein. Understanding this work using translation theory might seem absurd, after all drawings do not have verbs or nouns and no dictionary can be consulted to reveal their subject's shared lexical meaning, but variants of syntax and rhetoric can be found, if sought.[21]

I am, in conventional terms, monolingual and could not earn a living as a translator of texts from or into any language. As an obvious consequence of this the literature I have consulted has been in English, whether originally written in that language or not and it is generally concerned with the relations between what are usually termed 'Western' languages and culture. Any theoretical material not in English is unavailable to me, a bias that will have undoubtedly informed my conclusions.

My ignorance of the discipline central to this research might appear to be an insurmountable difficulty in carrying it out as the examples cited in the attendant literature are largely beyond me. However, progress has been made by applying concepts that interpret and illuminate language and language-relations to visual reiteration – comparing what I do not know to what I do know – with each shedding light on the other. This approach is reminiscent of the radical

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19 Brian Dillon, 'Eternal Return' *Frieze* No 77, September 2003, pp. 76–77.

20 Source and Target: In translation, the 'source text' is the text that is being translated with the 'source language', the tongue in which it is written. A source text is translated into a 'target text', which is written in a 'target language'. Throughout this text 'source' is always used to indicate a thing that has been or is to be translated and not in the more general sense of 'origin', though of course a source text is an origin.

21 The phrase 'translation theory' is used throughout this text though it is, in truth, a slight misnomer. It would be impossible to align the myriad writings on translation under the umbrella of a particular ideology unlike, for example, Marxist, Feminist, or Queer Theory. The phrase should instead be understood as a catch-all term that covers a wide range of writing addressing both the philosophical and practical concerns of the subject.

method of learning recounted by Rancière in *The Ignorant Schoolmaster*.[22]

Language-oriented theoretical material cannot, though, be mapped perfectly onto visual art to explain it. Doing so requires conscientious judgement, improvisation, and a degree of speculation, echoing the act of translation.[23] Towards the end of a correspondence with translator and academic Kate Briggs (presented in the accompanying volume *Interviews: Six Conversations and One Correspondence*), I propose that using translation theory to explore and understand visual art practice might be likened to trying on a badly fitting pair of jeans.[24] They may not be perfect, but they function. If the analogy is extended and refined a little, an important lesson can be gleaned. A second-hand piece of clothing may pinch or rub the new wearer. Such irritation or resistance produces knowledge in the wearer about her or his body shape, movement, *in relation to* the original owner.[25] It is learning through comparison. If the clothing is a perfect fit, that knowledge is either banal ('we are the same size') or less easy to access. This is an echo of or variant on Martin Heidegger's example of the hammer that is only noticed when it fails, or the door-knob only impinging on the user's consciousness when it sticks: 'When practical activity is interrupted by the failure of an instrumental thing, we suddenly see the network of relations in which that functioning was embedded.'[26]

Translation theory can be used for analysing visual art practice, precisely because its fit is not perfect. It can be used by artists to understand and discuss the products of their practice, and some of the processes at work within it. Furthermore, it provides a vocabulary that treats works as verifiable, being external to the maker, resulting in an account of making that eschews interpretation predicated on expressionism or psychology. This approach has a special value in the field of pedagogy. It should be made clear, however, that the model proposed is not a

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22 Rancière, *The Ignorant Schoolmaster*.

23 Language: In this thesis 'language' refers to recognised verbal languages (French, English, German, etc.). Whenever the word refers to a non-verbal language it will be modified with an adjective, for example: 'visual language'. The word 'text' should usually be taken to mean a piece of writing rather than the more plural, semiotics-derived meaning that covers films, adverts, cartoons, etc.

24 Briggs is a translator of, among other texts, Roland Barthes' *The Preparation of the Novel* and *How To Live Together*. She has also devised and managed the text works *An Exercise in Pathetic Criticism* (Information as Material, 2011) and with Gianni Lacacchini, *The Nabokov Paper* (Information as Material, 2013). These works (and others) investigate how the process of reading and/or carrying across from one mode to another is mediated by the reader. Kate Briggs, *Interviews: six conversations and one correspondence* ed. Bryan Eccleshall, p 14.

25 Second-hand gloves or borrowed shoes might be better examples than jeans as any discomfort is, in my experience, likely to be more acute.

26 *The Cambridge Companion to Heidegger*, ed. Charles Guignon, Cambridge: CUP, 1993, p. 127.

replacement for other interpretive or teaching methods but an addition to them.

Reflection, Encounters, and the Foreign

Analysing what is valuable or significant in the body of work made during this research has required an extended process of reflection, with some works being considered more useful than others. This usefulness, though, is not predicated on the success or failure of a work as art but on what it offers the project. The primary reason for including a work here is that it either furthered the research or is emblematic of something significant within it.[27]

My principal motivation for undertaking this research is to better understand my own practice and to explore its possibilities leading to the making of more effective – that is, 'better' – work. What constitutes 'better' is a necessarily subjective opinion, but it is clear to me that making works that ask questions contributes more usefully to practice than works that either answer them or make statements. I have tried to follow where the practice has led me, and have used theoretical material to shed light on the work and not as subject matter.

The works I have made are not 'about' anything but are speculative, emerging from curiosity. My intention is for them to test ideas, but not explain them. I am largely unconcerned with 'meaning' when making the works described. Generally, each suite of work is made to address the shortcomings of earlier work, to distill knowledge gained into new works, or to deliberately widen the scope of the enquiry. Most of my work either falls short of my ambition or intention for it, or opens up possibilities I had not considered when embarking on its making. This combination of disappointment and surprise, as opposed to a fulfilment of expectation, has provided resistance and difficulty and acted as a sounding board for ideas discovered and developed through reading and writing texts. Broadly speaking, works (by me or others) that make their point quickly or trigger no sustained or recurring reflection have offered the project little, often being the illustration of an idea. The works included here, by contrast, have resonated through the project and influenced its trajectory.

In the text that is the eventual focus of the research – 'Translation and Trials of the Foreign' – translator, poet, philosopher, historian, and theorist Antoine Berman proposes an 'analytic'

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27 A timeline of research has been included as an appendix and works not mentioned in the text are listed here along with conference attendance and other pertinent events.

designed to counter the deforming tendencies inherent in the process of translation:[28]

> I shall call this examination the *analytic of translation*. Analytic in two senses of the term: a detailed analysis of the deforming system, and therefore an analysis in the Cartesian sense, but also in the psychoanalytic sense, insofar as the system is largely unconscious, present as a series of tendencies or *forces* that cause translation to deviate from its essential aim (author's italics).[29]

What is 'foreign' in the source, Berman argues, ought to remain recognisable in the target text, amounting to a call for an ethical and non-ethnocentric translation practice.[30] He writes that it is in 'works' that languages 'enter into various forms of collision and somehow *couple* (author's italics).[31] This 'coupling' is a description of translation as encounter between source text and target language, mediated by the translator. Though Berman's analytic is specifically written to counter the unconscious deformation of literary works when translated, I adapt and apply his terms to the production of visual art in Chapter Three.

Berman argues that translation, if managed effectively, enriches the target language, even as the forces of deformation act. During this research much that was unlooked for and external to my practice – that is, foreign to it – has been found, some of which I have been reluctant to accept. It has, for example, forced an acknowledgement of the importance of *techne* or craft skill in my practice.[32] This thesis plots changes in my thinking and position as a practitioner through the incorporation of the foreign through a complex and ongoing dialogue between ideas, works of art, and me, and using translation theory as a framework for understanding. I now have a practice that is focussed and structured, but capable of incorporating new ideas. I deliberately build on previous work and do not reinvent the formal qualities of my work with every new opportunity. In a sense I have developed a language and endeavour to become fluent in it, an approach that has come from learning to value what can be gained by attending to what practice offers – what emerges from making – with the corollary that I now recognise that knowledge is no less profound for being haptic or somatic in nature.

At times this enquiry has progressed in an unpredictable manner. Using translation theory as a key component in my research has made me especially sensitive to the problems and possibilities of revising text, leading to an awareness that the forces that play out in translation

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28 Berman's observations are informed by his translating of German and Spanish texts (principally Latin American Spanish; he lived in Argentina for five of his forty-nine years), into French.
29 Berman, 'Translation and the Trials of the Foreign', p. 286.
30 Berman, 'Translation and the Trials of the Foreign', pp. 286–7.
31 Berman, 'Translation and the Trials of the Foreign', pp. 285.
32 I generally refer to this as 'craft' or 'technical ability' throughout the thesis.

can, to a large extent, be recognised in the drafting and revising of this thesis. While this 'folding' of the theoretical content into the text has presented difficulty and, at times. frustration, it has also granted me insights that I might otherwise not have had into what the text contains.

One of the 'deforming tendencies of translation' that Berman warns translators to guard against is the 'destruction of underlying networks of signification'. He describes these networks as 'where certain signifiers correspond and link up', that is themes or words that recur throughout the text but may not be obvious at first sight.[33] Despite not being immediately apparent to the reader these underlying networks of signification exist and may indicate something fundamental and profound. For example, when editing this thesis I realised that it is rich in its consideration of boundaries. Because of the fragmented fashion in which the text was written, this had eluded me as references occurred variously as definitions, taxonomies, barriers, wrappers, and membranes, but when taken as a whole they provide a *leitmotif* that runs through the research, even becoming physical in the multi-panel works that conclude the project's practice. Although this only became apparent in the latter stages of writing, I include this observation here, close to the beginning of the thesis, as an indication of how Berman's text can be profitably thought of as a way of understanding any process of making, not just those predicated on reiteration.

The Unsquared Circle

A recurring problem has haunted this enquiry, a concern that some sleight of hand is at work, that the drawings I make are translations of photographs and not of the art works that the photographs display. Were this true, drawing any photographic image could serve and advance all the arguments and observations herein. Though convinced that this is not the case, I considered the problem so seriously that it stalled the writing of the research as I worried that I was building a house on sand.

While working on a large reiteration (in the Autumn of 2014) of Caravaggio's *The Incredulity of St Thomas* I visited the *Bildsgalerie* in Potsdam where the painting is hung and made a small freehand drawing of the area on which I had been working (Figures 4 and 5). Making that small drawing clarified why I work from photographic reference material at present – it is practical. I would, quite rightly, be forbidden to place a grid on a valuable painting to effect an

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33 Berman, 'Translation and Trials of the Foreign', p. 292.

accurate drawn translation of it. Photographs capture a fixed viewpoint, but when making that small drawing in Potsdam, I had to move so that the light shining onto the varnished surface of the painting fell conveniently, meaning that the angle at which I worked was not consistent. It was also difficult to inspect the work closely, and it would have been impractical for me to spend the length of time in the *Bildsgalerie* required to complete the large work.[34] To make the large multi-panel drawing, I worked from a high resolution jpeg in which individual brush marks and cracks in the varnish are clearly visible.[35] Using this got me closer to that image than my presence with the painting ever could.[36]

Figure 4
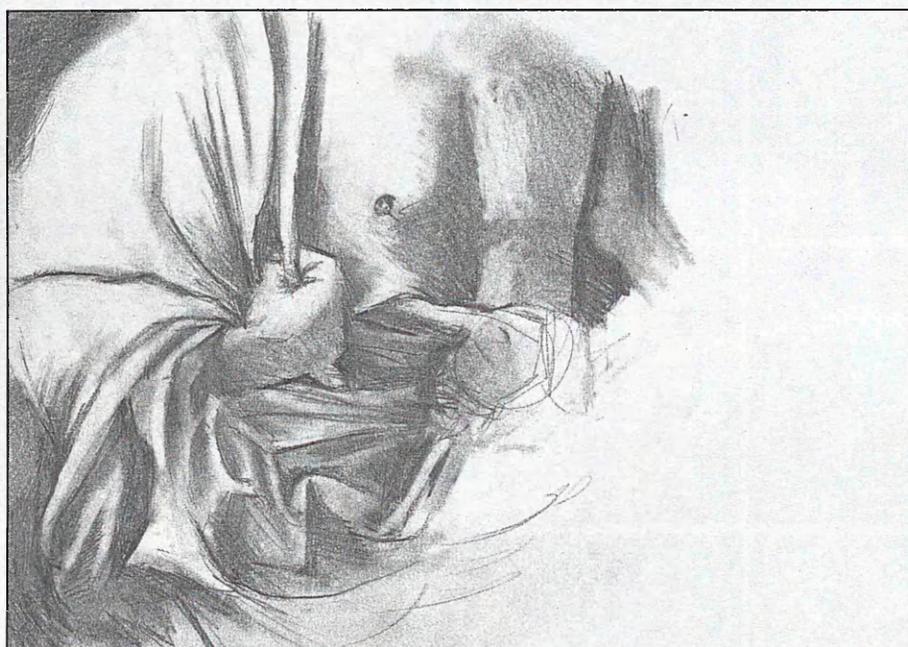
After *Caravaggio's The Incredulity of St Thomas (sketch)*

Worrying about the status of what I was drawing from seemed progressively less and less important – even a hindrance – to the research. To address the concerns that the photograph of an art work is not a suitable source for making such work would require reframing this

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34 Although I did not record the precise time it took to make the large drawing (Figure 5), it would be in excess of fifty hours.

35 Though the image was edited by me before making the drawing, the source (8550 pixels × 6325 pixels) for my reiteration can be found here: https://upload.wikimedia.org/wikipedia/commons/e/e5/ The_Incredulity_of_Saint_Thomas-Caravaggio_(1601-2).jpg (Accessed 18 July 2015).

36 This does not mean I advocate the study of art works solely through secondary forms or that I would not work from primary sources given the opportunity, only that I required intermediate photographic stages for the drawings I wanted to make.

project to consider the ontological status of completed objects, discarding the progress made through an examination of making. Realising this clarified my thinking, and reinforced my interest in the value of making over considering how 'proper' or consistent the method of that making is. I do not now consider that it is my job to theoretically position everything I do before I do it. As a general rule, when theoretical problems have threatened to stymie the making of interesting work, I have put the theory to one side and made the work and then reflected on it.

Figure 5
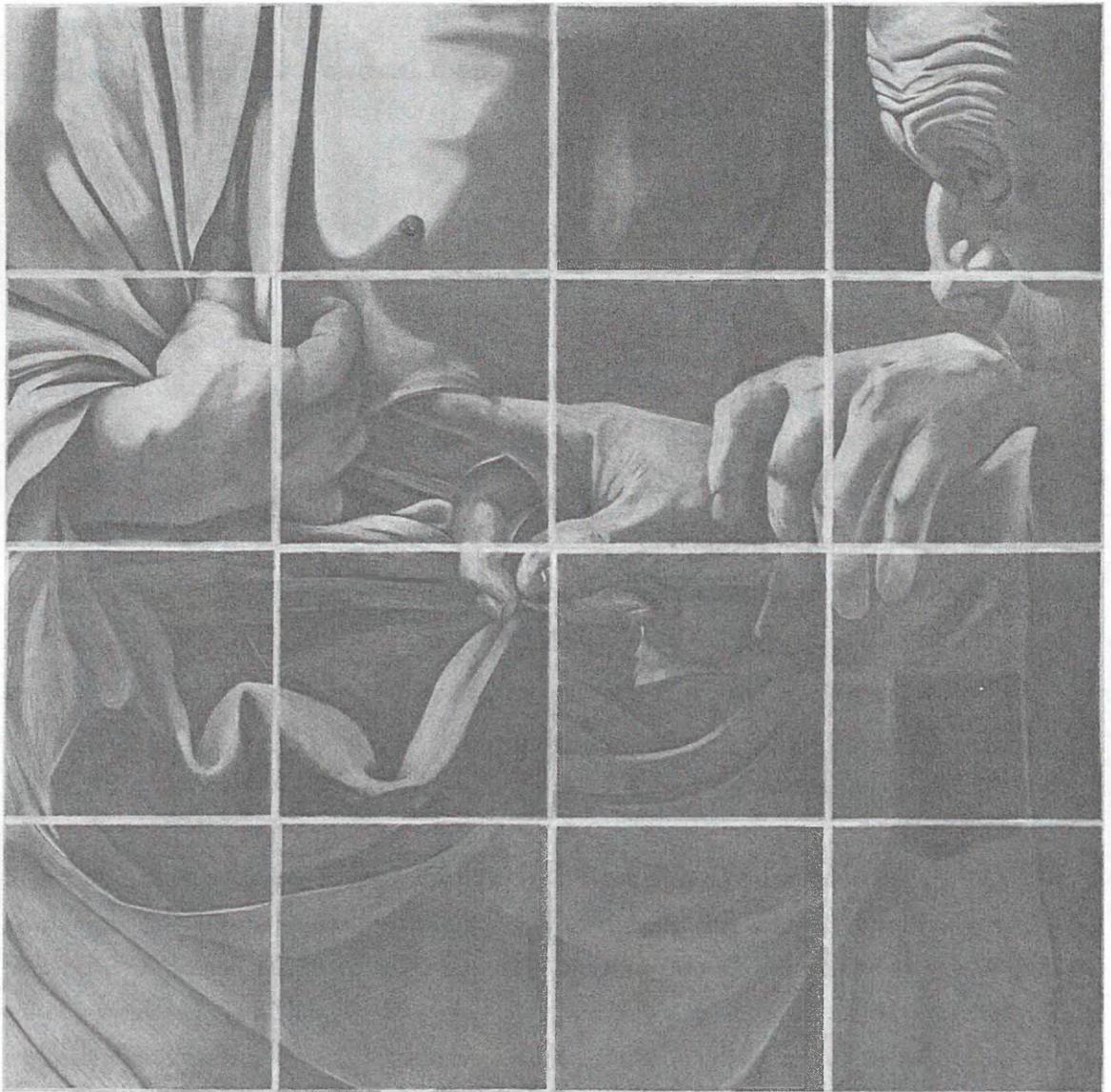
After Caravaggio's The Incredulity of St Thomas

It is perhaps appropriate to consider this problem in terms of translation, as well. Translators make new versions of source material, carried across from one language to another. The source

is typically the final published edition in the writer's language, not all the notes and drafts that helped generate the publication, though they may be consulted. Translators work hard at reproducing the surface of the text and if the job is expedited effectively, the surface fetches forward what may be buried or obscure in the work.

The Gordian Knot is therefore cut as follows: what is reiterated, or drawn from, is the source or source material. The image being drawn is the subject matter.

It is important to recognise that this subject matter is not the same as that addressed by the maker of the original work. Beuys, for example, might have been concerned with healing and recuperation when he made *Plight*, but the subject matter for my drawing is an image of the installation, and the source material, the photograph that contains that image.

Structure

Throughout the conception and execution of this thesis I have wrestled with how it might be structured. I was initially enamoured of the possibilities implied by Galen Strawson's essay 'Against Narrativity', and sought for a form that could embody his assertions about an episodic understanding of life being equal, or even superior, to a diachronic one, partly because I recognised myself in his description of the episodic.[37] Following Strawson's lead would have resulted in the production of a fragmented and awkward document, like Walter Benjamin's *The Arcades Project*, or like B. S. Johnson's *The Unfortunates* with sections that could be read in any order but with an introduction and a conclusion.[38] Kurt Vonnegut's final novel *Timequake* also seemed like a useful template as it embeds a manifestation of Vonnegut's practice (the

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37 Briefly, Strawson argues that people fall into two types with regard to how they see themselves in relation to their past (and future): 'episodic' and 'diachronic'. It is usual to consider the diachronic personality as 'normal' in that it perceives itself through its own narrative or biography, whereas the episodic personality (which Strawson considers himself as having) does not see this continuity. Those with an episodic outlook tend to be considered mentally abnormal, which Strawson refutes. He goes on to argue that the diachronic is unsurprisingly more disposed to 'narrativity' than the episodic. Galen Strawson, 'Against Narrativity' *Ratio (new series)* Vol. XVII No. 4 December 2004, pp. 428–452.

38 Walter Benjamin, *The Arcades Project*, trans. by Rolf Tiedemann, ed. by Howard Eiland and Kevin McLaughlin, Cambridge, MA: Harvard University Press, 2002 [First published as Die Aufgabe des Übersetzers as a foreword to *Tableaux Parisiens* by Charles Baudelaire, Heidelberg, Verlag Von Richard Weissbach, 1923]; B. S. Johnson, *The Unfortunates*, London: Panther Books, 1969.

original, aborted *Timequake* story) into a freewheeling commentary on that story.[39]

Traces of these structural possibilities can be discerned in the text that follows. It can seem a little fragmented and it refers back and forth within itself. I have tried to present my progress logically, but this is the exploration of a network and not an additive argument that builds in neat stages to a conclusion. I have detoured and backtracked at times to introduce concepts or content before moving on to make a point that depends on the reader having that knowledge. While these shifts may be frustrating on first reading, I hope that the network becomes clear. To rationalise or streamline the text to make it clearer would amount to an act of domestication, transforming it into something that disavows its provenance.[40] This thesis is a translation of the research that was undertaken to construct it and though it is inevitable that clarification takes place, a measure of the foreign – the primary research – has been retained in its structure.

That said, a thesis is not a box of evidence, nor is it a collection of disparate but related points. Constellations are not points of light but the authored lines drawn between those points to make sense from disorder. It is important to make claims and to position myself in relation to the field of study, and a wholly fragmented text would not help me achieve this, so I have tried to impose a reasonably conventional model of presentation. The chronology of the thesis broadly follows the order that the works within it were made, and although different projects overlapped in time I have rationalised and clarified (two important terms, as will be shown), these events to better serve the project and my argument.

This thesis is divided into four chapters. Chapter One presents work that provided a springboard for the project, made just before and at the start of the research period. This is followed by a short section in which the research method is described, contextualising it in terms of art practice. The chapter's final section is a reflection on the work presented at the beginning of the chapter which results in a shift in the research, away from an interest in general ideas of copying or reiteration and towards developing a more focussed enquiry, employing translation theory as a critical tool.[41]

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39 Kurt Vonnegut, *Timequake*, London: Jonathan Cape, 1997.

40 'Domestication' is a term coined by translator Lawrence Venuti to describe the removal of all the foreign or exotic elements of a text in translation. It is discussed more fully in Chapter Three.

41 Copy and Copying: These terms are used here largely in a normative, vernacular, way. Copy and reiteration can, in many instances, be used interchangeably though 'copy' is of a tighter order than 'reiteration', implying as it does a degree of replication and thus a closer relationship to its source than the more general 'reiteration' which could include adaptation, *ekphrasis*, and so on.

Chapter Two establishes a link between normative linguistic translation and visual reiteration by proposing a description sufficient for both literary and visual works. Following this, two suites of work – *After...* and *365drawings* – are described. This section also contains a description of how the drawings that make up these works were made, a method making that applies to all subsequent works presented herein.

Chapter Three is devoted to an extended analysis of Berman's 'Translation and Trials of the Foreign', and forms the heart of this project.[42] As has already been indicated, central to this essay is a list of 'twelve deforming tendencies of translation' in which Berman outlines the difficulties of translation. Any discussion 'in terms of translation' is inevitably filled with those terms: source, target, domestication, distortion, expansion, and so on and Berman's list provides a framework for their explanation. Populating this chapter are references to my works and to the work of other artists. The summary of this chapter reflects on what is revealed when my work (particularly *After...*) is analysed using Berman's terms before drawing wider conclusions about the voices of the translator and the artist.

The conclusion is in several parts. After a brief summary, work specifically designed to address the shortcomings of the work discussed in Chapter Three is presented. This work is included here as it is as conclusive as any of the linguistic material presented. Then the way that Berman's analytic acts as a way of talking about visual art is considered, and an assertion of the importance of the interviews undertaken as part of this project. Part four is concerned with a pedagogical application for the research, presenting the findings of a small workshop undertaken towards the end of this research. Embedded in all these points are speculations on lines of enquiry that could emanate from this project.

Appendectomies

Other elements, that might otherwise have been compiled as appendices, now orbit the thesis rather than being embedded within it. It is likely that the reader will at times have to put this text aside to address them, an awkwardness that is another trace of the research's underlying structure. It means that the content of these volumes is liberated from being perceived as supplemental to this text and allowing the reader, should they desire, to move through this thesis without being sidetracked by extended descriptions of making or reflections on work. However, these accompanying volumes are a critical component of the research, not least

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42 Berman, 'Translation and the Trials of the Foreign', pp. 284–297.

because the bulk of the drawings I have produced are reproduced in two of them, but also that they provide a space where the works can be considered separately from the text. Each of the three volumes contains a brief contextualising introduction.

The first accompanying volume – *After After...* – consists of images and reflections on those images.[43] This juxtaposition of text and image is not what was originally intended for the work, and constitutes a revivification of the work as a research tool. An introduction to the volume contextualises the suite of drawings, though a discussion of their making and my intention for them is contained in Chapter Two.

The second volume – *365drawings* – documents a year long project not initially intended as central to this project but as a programme of technical improvement.[44] As is explained in the introduction to the volume, the work became an important site of learning and negotiation and consequently integral to the research.

The third extracted appendix – *Interviews: six conversations and one correspondence* – documents formal encounters undertaken with artists and others during this research.[45] I have quoted from these texts but present them separately as a commentary on the project, reflecting shifts that have taken place as it has evolved and matured. In the introduction to *Interviews* I describe my hope that they would deepen my understanding of the field through conversation. The interviews contain much that is not included in the thesis but providing the project with a rich hinterland, much of which has informed my thinking.[46]

Towards the end of the process of gathering information and just before I started to collate all my notes and drafts into one document I interviewed cultural theorist and translator Ricarda Vidal.[47] It is an especially dense conversation covering many of the issues integral to translation and provides a useful summation of its difficulties and potential. For a reader unfamiliar with these issues, it provides an alternative starting point for approaching the project.

I have referred to all the interviews in the thesis, bar one. As explained in the introduction to *Interviews*, I met Bruno di Rosa while I was making *365drawings*, which has common ground

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43 Bryan Eccleshall, *After After...*

44 Bryan Eccleshall, *365drawings*.

45 *Interviews: six conversations and one correspondence*, ed. Bryan Eccleshall.

46 It is important to mention that many undocumented casual encounters – conversations with colleagues and friend at conferences, after lectures, in pubs, and so on – have also had an important effect on me and the project as a whole.

47 Ricarda Vidal, *Interviews*, pp. 47–61.

with his *Carnet Bleu* project, for which he writes a page of text a day and has done for several years. While working on the *365drawings* project I was particularly interested in was treating it like a conventional job and di Rosa's workaday discipline fitted this outlook. However, the content of the conversation offers nothing specific to the project in its final form, making it hard to find a home for the content of the interview, though it is fascinating and at times profound and moving. It is included because it forms part of the journey of the research and in the belief that it speaks to the project in a way that is currently unclear to me but primarily because it is, in fact, the only encounter that was translated (or more properly, interpreted), being conducted in French and English. It stands, at the very least, as material evidence of the contingent qualities of such encounters.

Two of the encounters, with Kate Briggs and Simon Morris, provide the bulk of what is gleaned from *Interviews* for the thesis. I corresponded with Briggs, a translator, academic, and writer by email for several months during the first part of my research. Being correspondence, there is a degree of reflection embedded into the discourse. I have transcribed the correspondence as if it were a conversation for reasons explained in the introduction to the volume. The exchange has been rich, and as Briggs is not primarily an artist, we have at times had to reframe or backtrack a little to explain our positions in more understandable terms. My own thinking on conventional translation has been strongly influenced by her frank and open descriptions of the difficulties inherent in the discipline.

Morris is an artist and academic who uses publishing – through his own 'Information as Material' imprint – to disseminate his work (and that of many others). This work is often founded on the repurposing and reiteration of works by other writers and artists. By discussing works by Briggs, Yann Sérandour (an artist who I also interviewed), Kenneth Goldsmith, and many others as well as his own, the interview with him provides a rich review of the strand of contemporary art that engages with literary works through publication. When I arranged to interview him I was unsure about the direction my work would take in this research. I had made some drawings, but was still thinking about how works emanating from Goldsmith's *Uncreative Writing* might play a part in the enquiry.[48] In some respects the Morris interview has become a counterpoint to much of what I have eventually concluded. Though I still enjoy the playfulness of his practice (and of the others he describes), I am less keen to make work in

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48 Goldsmith is an American academic and conceptual poet and author of *Uncreative Writing: managing language in the digital age*, New York, Columbia University Press, 2011. He is also co-editor, with Craig Dworkin, of *Against Expression: An Anthology of Conceptual Writing* Evanston, IL: Northwestern University Press, 2011.

that vein, as will be shown.

If the interviews are read in order they plot my growing understanding of the subject area, but also my understanding of the project. The interviews that bookend the collection – with Juan Cruz and Kate Davis, respectively – are less freewheeling than the others because of my interest in specific works. The interview with Davis took place towards the end of my research and though we spoke about several works, I was particularly interested in her large *Who is a Woman Now?* drawing as it seemed to closely match the approach to making I had developed, being a drawn reiteration of a work (or rather a reproduction of one), by another artist.

I knew Juan Cruz's ambitious durational performance *Translating Don Quijote* from seeing him talk about it during my Masters study and it helped me understand that translation might be a key consideration in my own practice. His responses to my probing about the work were not what I expected as he was less concerned with deformation or the contingent status of translations, though he did not refute them, but was more concerned with the status of his voice – literally his voice – in the work.

Cruz's concern for the timbre and grain of an artist's voice is, perhaps, appropriate as I am explicitly concerned with the regulation of the artist's voice at the climax of the research.[49] Like the copyists Bouvard and Pécuchet, I have ended up at the beginning but, I hope, a little wiser.[50]

Let us begin.

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49 Voice: Although Cruz refers to his own voice, referring to the sound he makes when he speaks, but when the term 'artists' voice' is used in the thesis I am referring the to catch-all (and fairly nebulous) term that encompasses such co-dependent concepts as vision, style, ideological position, etc. The term 'translator's voice' is less concerned with 'vision' and so on, but rather the way a translator interprets a text in translation. There is, as will be shown, a degree of slippage between these terms, but the context ought to make it clear how the use of 'voice' is intended.

50 Gustave Flaubert, *Bouvard and Pécuchet*, trans. by A. J. Krailsheimer [*Bouvard et Pécuchet*, 1881].

Chapter One

On Practice, Method, and Reflection

I: On Practice

Preamble – *Gone* (2010) – *Post Hoc* (2011) – *Drawing Plight I* (2011) – *Drawing Plight II* (2011) – *Plight.jpg* (2012)

II: On Method

Sol LeWitt and Reflection on Action – Reflection in Action – LeWitt Again – Craft, the Workmanship of Risk, and Resistance

III: Reflection on Practice

Gone, *Post Hoc*, and *Drawing Plight* – Redundant Theory – The Uselessness of Giant Maps: Borges, Carroll, and Baudrillard – Towards Translation: Jacotot, Rancière, and Berman (at last)

I: On Practice

Preamble

After seeing Beuys's installation in 2011 and before seeing it again in 2012 I began to make large drawings in response to the unexpected encounter. These built on another work – *Gone* – that was made just before starting this doctorate. This chapter begins with an account of making *Gone* and a related work, *Post Hoc*. I then describe the two suites of work – *Drawing Plight I* and *Drawing Plight II* – made in response to seeing the Beuys installation. Another work, typical of that which once populated my practice but standing for an approach to making I now consider barren in terms of what it offers this project, concludes this review. In the third part of this chapter, after describing and contextualising my approach to research I reflect on all these works, showing how they have affected my practice by opening up a new, more focussed area of enquiry.

Gone (2010)

In July 2010, a year before seeing *Plight* in Paris, I stumbled across a grainy black and white photograph of an old-fashioned gallery wall online. There was no text, just an image tucked into the top left-hand corner of an otherwise white browser window. Edges of large paintings with thick ornate frames surrounded the top and sides of a central void, below which was a wooden panel. In the centre of the image were what looked like four scars (Figure 6).

Figure 6
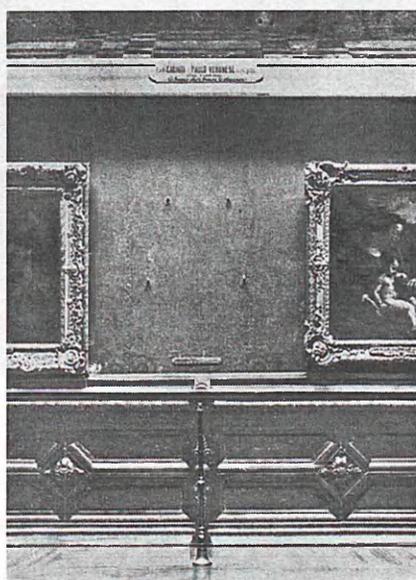
Salon Carré, without the *Mona Lisa*

After some searching I discovered that, while largely empty, this was actually the most interesting part of the picture: it shows the space where the *Mona Lisa* had hung prior to its theft by Italian patriot Vincenzo Perrugia in 1911.[51]

Gone was a large reiteration of this photograph, painted in oils directly onto a gallery wall at Bank Street Arts in Sheffield (Figure 7). The spur to making it was similar to the 'stuck record moment' that Morris talks about as the spur to many of his works. Morris says 'my book works are inspired a bit like a stuck record. I get a sentence and I get stuck with it and I feel I have to do something about it, and that will generate an entire project'.[52] It struck me that recreating an image in paint that was interesting precisely because a painting had been removed from it had a perverse logic. Inverting the content of the image from absence to presence required that the medium used to execute the work paint – was central to the idea; the content dictated the form.

Figure 7

Gone (painted wall)

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51 http://en.wikipedia.org/wiki/Mona_Lisa#Theft_and_vandalism. (Accessed 4 January 2015). The image is reproduced in Darian Leader's *Stealing the Mona Lisa: What art stops us from seeing* London: Faber and Faber, 2002, p. 67, and is credited as 'Empty space at the Louvre: *L'Illustration*, 2 September 1911, Bibliothèque National de France, Paris'.

52 Simon Morris, *Interviews*, p. 33.

Gone was made over a two-week period during which the gallery was open to the public, providing visitors with an opportunity to see and discuss the work with me while it was being made, though I did not consider this a performative gesture. Working with the gallery door open arose from the restrictions of the residency. After installation – which took two weeks – the completed painting was only exhibited for a short time. Allowing the public to see *Gone* as it was being made led to a bigger audience and having the chance to talk about what I was doing during the installation appealed to my garrulous nature.

While I worked the room contained a large table covered with the paraphernalia of oil painting: brushes, jars, paints, turps, rags, and so on. Making *Gone* was awkward, requiring a degree of improvisation on my part. On overhead projector cast the photograph onto the wall, meaning that my shadow was, too. This forced me to work from the periphery of the image and to check my progress by deliberately blocking the light and on occasion turning the projector off. Visitors entering the space would have been aware of the projector's bright light, the noise of its fan, and the smell of turps, as well as me and the image being made.

While I had not intended the execution of the work to be integral to it, while painting I became acutely aware that any documentation of *Gone* could only ever convey a partial impression of the work; that is, it would lack the interim stages of making and the undocumented conversations I had had with visitors.[53] These conversations tended the revolve around the work's putative subject matter (the theft of the *Mona Lisa*), stories about trips to Paris and the Louvre, and more specific discussions about the difficulties with which I was wrestling and what would happen to the piece when it was completed.

After two weeks the supporting paraphernalia was removed from the gallery leaving only the painted wall. *Gone* was eventually displayed for a month before being hidden behind a plywood stud wall, where it remains.

When proposing to make *Gone*, I had been told that the wall was due to be permanently covered and I was pleased that the eventual screening of the image from sight chimed with its subject matter as it would remain present, but missing, after completion. A few weeks after the image was hidden a small plaque was added to the wall to mark the absence (and presence) of the work (Figure 9).[54]

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53 Partial: This can indicate an incomplete part of some greater whole – a fragment – but also the favouring of something over something else.

54 A short film was also made, documenting the 'cloaking' of the piece and can be viewed at https://www.youtube.com/watch?v=ZtDdsZQ7VF8 (Accessed 4 January 2015).

Figure 9
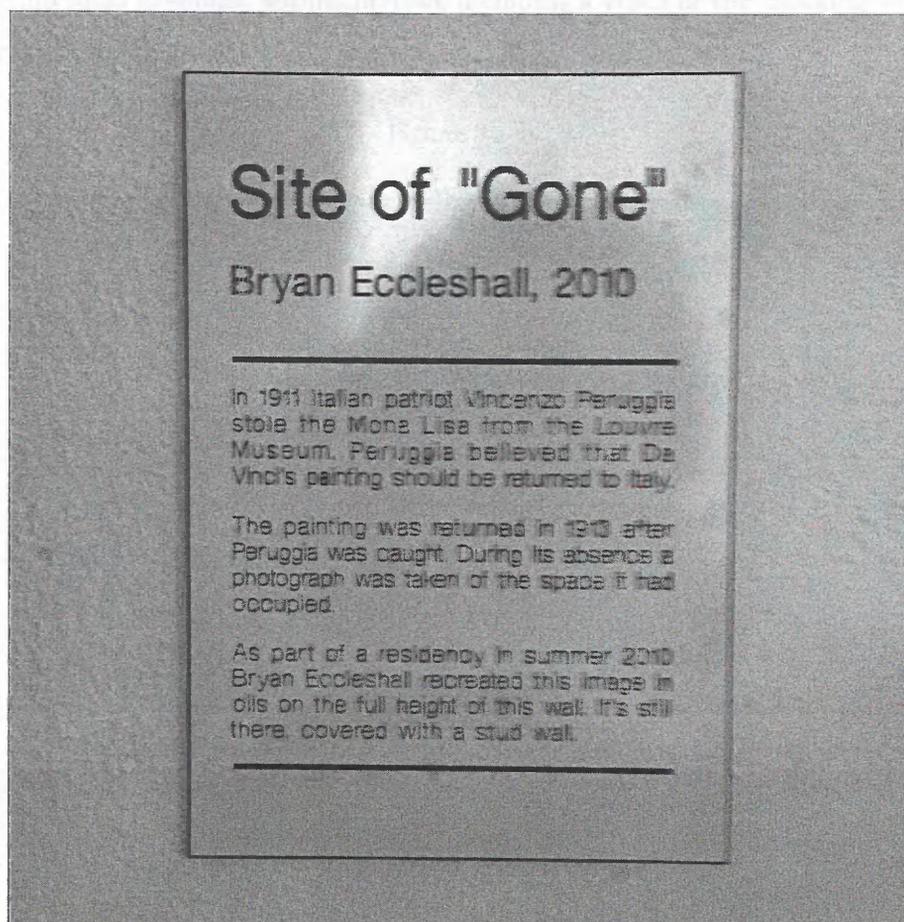
Gone (plaque)

An important element of *Gone* is its unfixed quality. Like *Fountain*, it provides a focus for a consideration of the status of the art work. Although my original intention was to make a painted reiteration of an image that had significance in art history – what I thought was an amusing gesture – knowing that it would be covered up soon after completion heightened my awareness of the temporality of the piece and, when coupled with working in public, led me to become curious about whether some art works ever have a definitive form as such. Another work, based on *Gone*, exploited this possibility in a more deliberate fashion.

Post Hoc (2011)

Several months later, I was invited to collaborate with Bank Street Art's poet-in-residence Angelina Ayers on a work for the inaugural Sheffield Poetry Festival and we settled on an idea that built on the ambiguous status of *Gone*. For this new work – eventually titled *Post Hoc* – friends, artists, and writers were invited to contribute a short text that related to, or inspired

by, *Gone*, even if they had not seen it first-hand. The invitation included a brief explanation of the work and links to online documentation, including a video of the 'cloaking' of the work posted on YouTube (Figures 8 a–b).

Figures 8 a–b

Cloaking *Gone* (video stills)

The submitted texts included recollections, speculations, and exercises in *ekphrasis*, in both prose and poetry. I typeset these as if for printing, but instead of mechanically reproducing the book, the content was traced onto large sheets of paper which were then folded and bound by Beverley Green, resulting in five handmade books.[55] A video feed projected an overhead view

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55 Tracing was a technique that I had often used to make new works from extant material. It generally required patience and time rather than any great technical ability. *Post Hoc* is, to date, the last work to employ this method.

of me working onto the wall behind which the painting lay while the scratchy sound of the pen moving across the paper was amplified and relayed to the street outside by sound artist Ian Baxter (Figure 10).
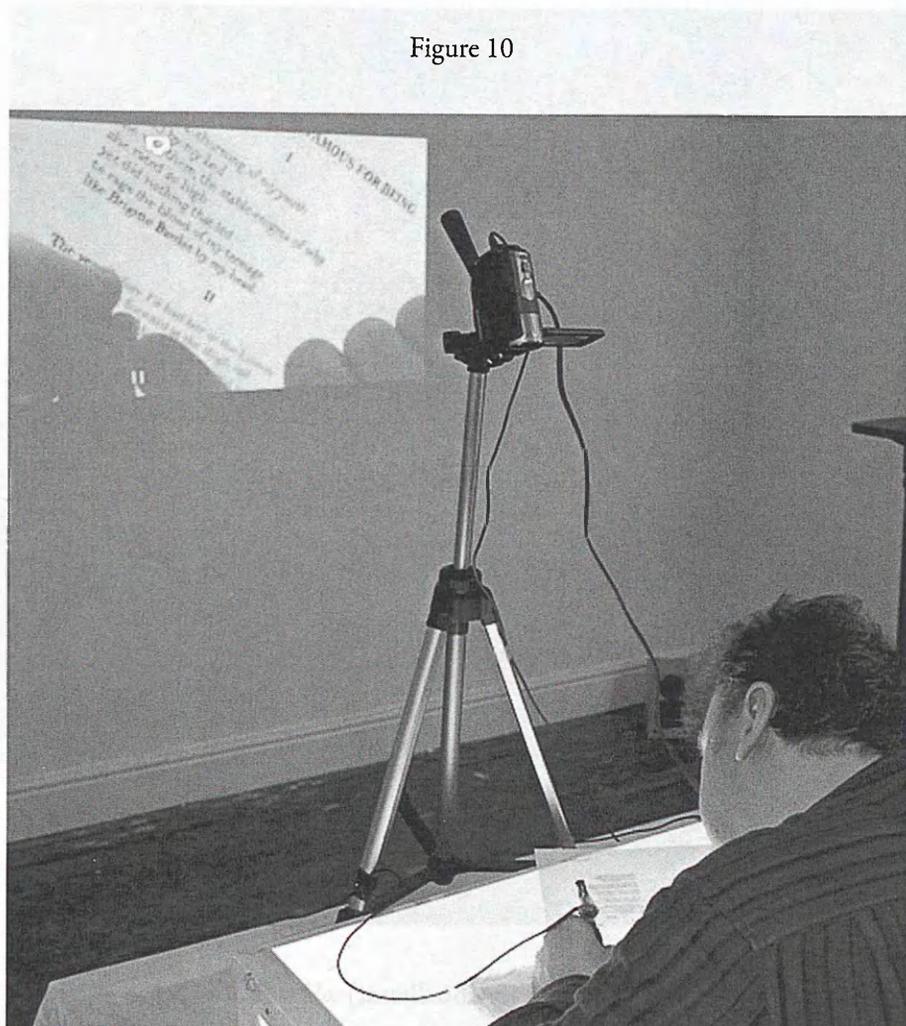
Figure 10

Post Hoc (installation view, tracing)

The gallery door was again open throughout, allowing me to engage the public in conversation. Many of these discussions centred on the implications of a work that despite being predicated on the production of objects – handmade books – was actually part of a larger continuum that incorporated transitory elements such as my visible manufacture of the books and an image that was now hidden (Figure 11).[56] Following the production of *Gone*, I knew that conversations would take place as I worked and while there was no 'performing' as such, I deliberately used the encounters to explore and emphasise the work's contingent quality. As only five books were made, there is a tension between the accessibility of the work

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56 Many of my interlocutors were people who had submitted text for the book and therefore had a vested interest in feeling part of *Post Hoc*.

in progress and the limited availability of the resulting objects.[57]

Figure 11
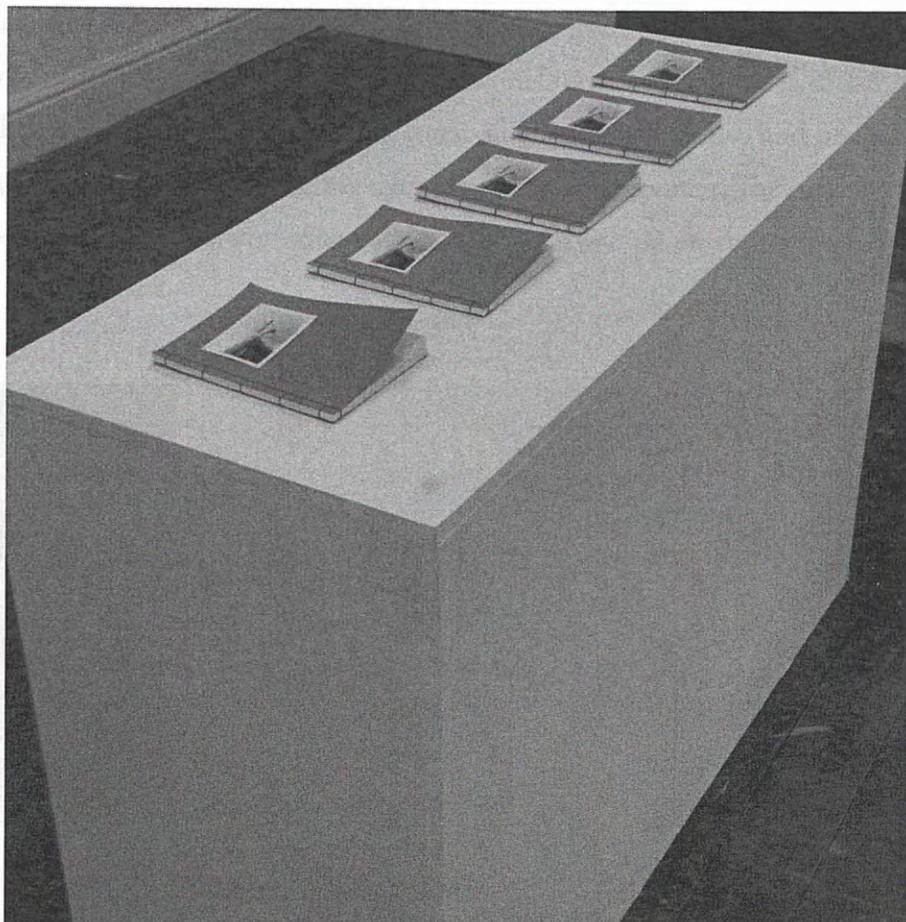
Post Hoc (installation view, five books)

Any potential for wider dissemination of either the object or the written content within it was deliberately curtailed and to my knowledge none of the material has been published elsewhere.

Post Hoc gave *Gone* an afterlife by reviving and extending it and by surrounding its making with a restaging of its discursive conditions. Only two of the eighteen texts produced for *Post Hoc* explicitly address the earlier work, but most are concerned with loss, absence, or memory, and several recount experiences associated with visiting Paris or the *Mona Lisa*.[58] All the

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57 The five books were distributed as follows: Angelina Ayers and I kept copies, as did Beverley Green (who made them) and Ian Baxter, who produced the accompanying sound-work. The fifth copy is archived at Bank Street Arts in their extensive artist's book collection.

58 After selecting who was invited to contribute, there was no further selection or editing process. Everything submitted was included. Texts were arranged in the order in which they had been submitted.

contributors to *Post Hoc* are credited and no attempt was made to edit or co-opt their work into a curated narrative, making the authorship of *Post Hoc* complex. Contributors used *Gone* as a trigger for recollection or as a starting point for new writing and aside from my part in shared curatorial decisions and the undocumented conversations, my presence is only found in the tracing of the pages. I submitted no text for inclusion. What there is of me in the final work is, like the image which seeded the work, simultaneously elusive and present, found in the production of the five books rather than in any linguistic content. The content of *Post Hoc*, then, provides a commentary by others, albeit an oblique one, on my earlier work (Figure 12).

Figure 12
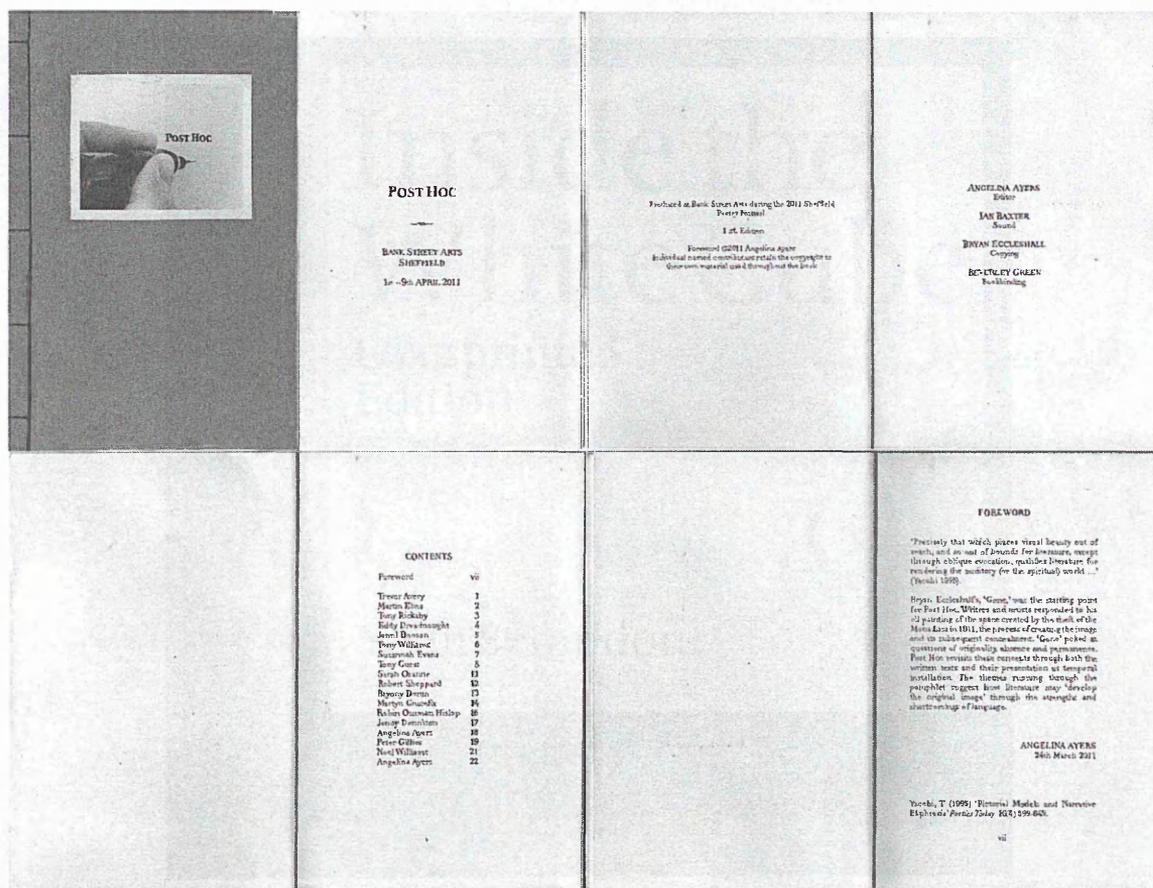
Post Hoc (cover and pages i–vii)

Post Hoc had a larger audience than *Gone* and many people encountered it without having seen its precursor. It becomes, therefore, a gatekeeper for *Gone*, standing before the earlier work like the barrier that now stands before *Plight*, simultaneously obscuring it and reviving it.

Using remaking as a way of reviving and rethinking extant work is a strategy central to the practice of French artist Yann Sérandour. Sérandour (born 1974) in the interview carried out for this research discussed an important publication from his œuvre: *Thirtysix Fire Stations*, a

conflation of two books by Ed Ruscha: *Twentysix Gasoline Stations* and *Various Small Fires and Milk*, setting the tone for his practice, in which he investigates works by other artists, using them as spurs to new publications and objects.[59]

His book *Inside the White Cube Overprinted Edition* is both a *catalogue raisonée* of the products of his practice and a repurposing of the work it contains, in the spirit of Duchamp's *Boîte-en-Valise* (Figure 13).[60] Semi-opaque typeset pages are 'overprinted' (the much more evocative '*palimpseste*' is used in the original French subtitle) onto running sheets from Brian O'Doherty's seminal publication *Inside the White Cube*.[61]

Figure 13
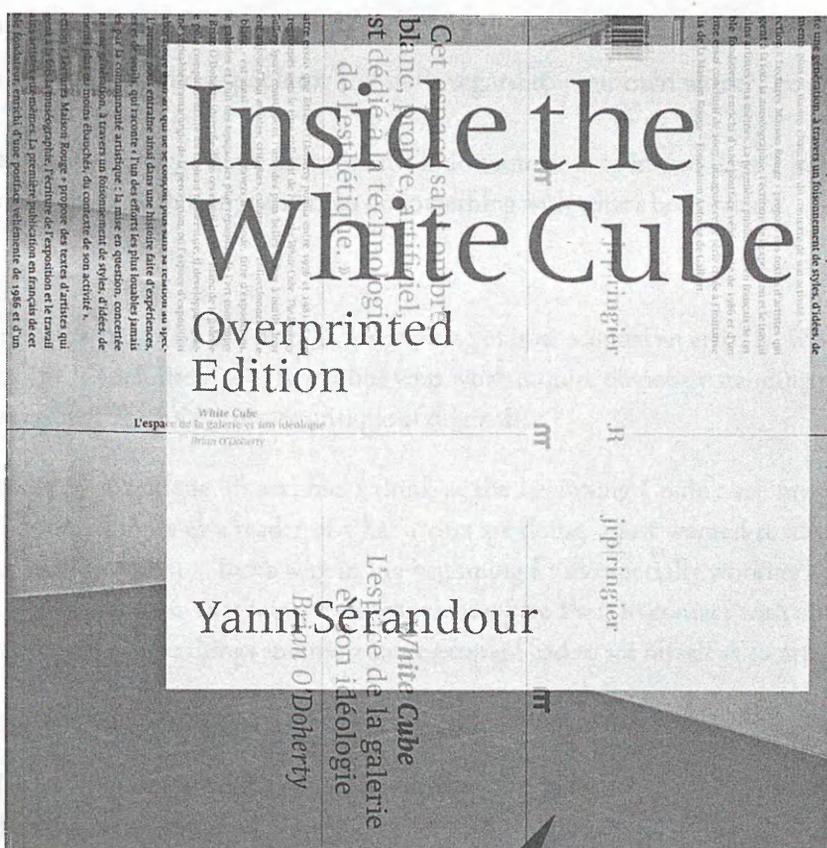
Inside the White Cube (Overprinted Edition), Yann Sérandour

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59 Yann Sérandour, *Interviews,* p. 18.

60 Yann Sérandour, *Inside The White Cube Overprinted Edition*, eds Jérôme Saint-Loubert Bié and Yann Sérandour, trans. by Jian-Xing Too, Zürich: JRP|Ringier, 2009. Originally published as *Inside the White Cube Edition Palimpseste*, Zürich: JRP|Ringier, 2009.

61 When I sent Sérandour a proof of his interview to correct and approve he was careful to point out that the running sheets of the O'Doherty book were, even for the English language version of his book, taken from the French edition. [Brian O'Doherty, *White Cube: L'espace de la galerie et son idéologie.* Patricia Falguières, Zürich, JRP|Ringier, 2008.]

This produces pages of layered images that invite the reader to make connections and eke out narrative fragments arising from the proximity of Sérandour's work – the top layer – to what lies beneath. Of course, the whole book is Sérandour's work, with O'Doherty's publication being appropriated into it. Sérandour undermines the normative function of the *catalogue raisonée* by reappraising the content and transforming it into something new, exposing and questioning the space from where works of art might emerge. In the interview granted for this research he goes so far as to say that:

> what's interesting about doing shows is just to get the documents afterwards [...] I think a show is just a moment in which things happen, because it's physical and related to reality, and then it exists as documents.[62]

The work that Sérandour makes responds explicitly to conditions external to him. In answer to my question 'do you feel like a spectator [...] with regard to your own work?', he responds:

> Yes. Exactly. Generally I don't know what I'll do tomorrow or in two days. I just look at things and try to catch things and then do something with what's been caught.
>
> [...]
>
> Bryan: There's always [in the work] a questioning of how original an artist is. Where's the authorship? It's definitely your work, but your work is quite obviously standing on other people's efforts. There's a constant critique of originality.
>
> YS: Maybe it's a critique 'in act', but I think at the beginning I didn't see myself as an artist, but much more as a reader of what artists are doing. I just wanted to answer and interact with art history. That's why in the beginning I was especially working in books: library books, libraries. That was the environment where I was in contact with art. After I was invited to do some things and meet some people I had to see myself as an artist.
>
> BE: That coming in from the edge – the periphery – is interesting.
>
> YS: Always. The edge is very important. All that I'm doing – even now – is coming in from the margins, from the edge or periphery.[63]

Sérandour moves seemingly effortlessly through the making of art work, but in the interview he recounts how much of the work he makes is a response to difficulty or opportunity. His art works are managed as much as made.

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62 Yann Sérandour, *Interviews*, p. 19.

63 Yann Sérandour, *Interviews*, p. 23.

Drawing Plight I (2011)

In July 2011, three months after completing *Post Hoc*, I travelled to Paris and saw *Plight* for the first time since 1985, as described on page 2. Soon after I began to make drawings of the Beuys installation. The first set – *Drawing Plight I* – while satisfying to make, was conceptually less rigorous than the second set: *Drawing Plight II*.

The first series of eight drawings was made with thick graphite sticks on large sheets of watercolour paper (700 mm x 1000 mm) using photographs as source material.[64] Making the drawings required a degree of physical effort that my work had hitherto lacked.[65] I built up the surfaces of the drawings using sweeping gestures, from the shoulder and elbow rather than the wrist, to lay in large areas of tone. The tooth of the paper took the graphite well but it was impossible to completely erase all the marks, leaving bruised and mottled effects. By using different types of eraser in combination with the graphite marks, different tones and textures were created (Figures 14 a–h).

Figures 14 a–h

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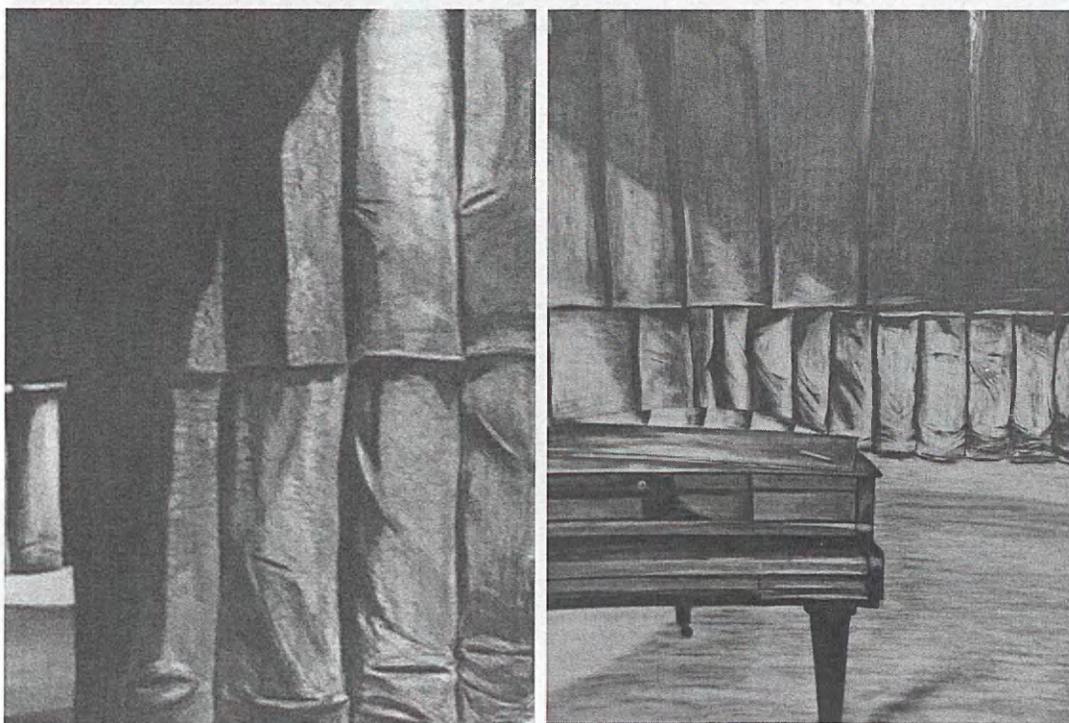
64 At the time I only had four photographs of my own to use a source material, but found other images online.

65 I eventually replaced the awkwardness of using an overhead projector in my making process in favour of using a grid to assist with the transfer of images from source to product, but at this point neither technique was employed, and the drawings were made 'by eye', comparing the image being made with reference photographs.
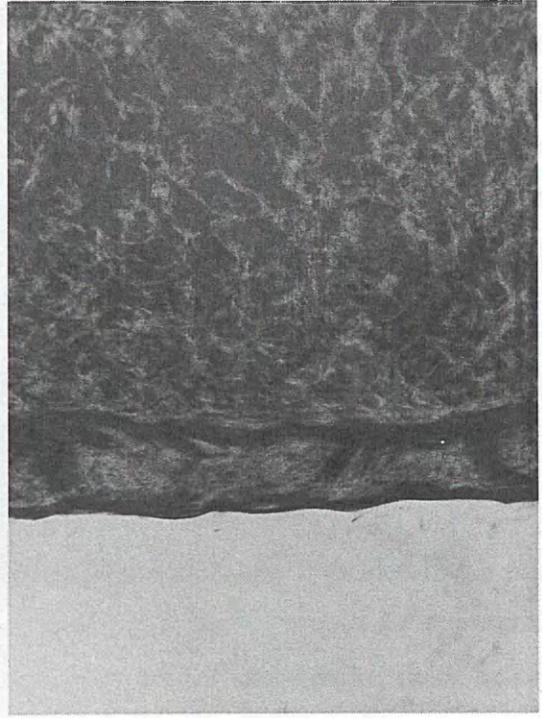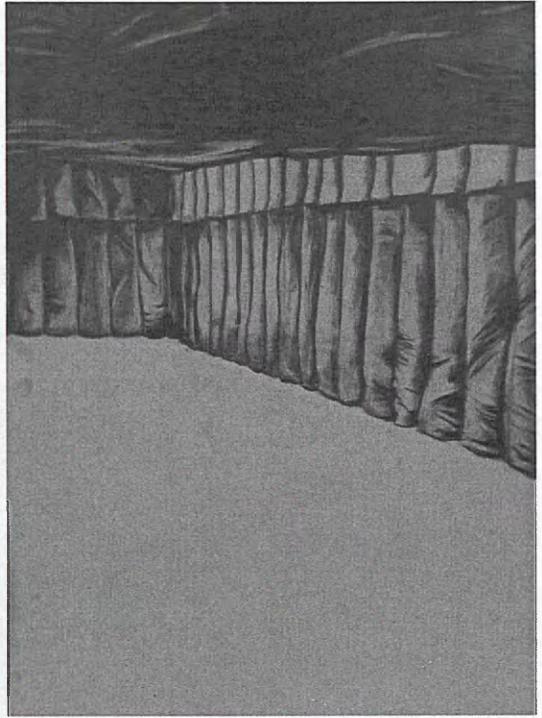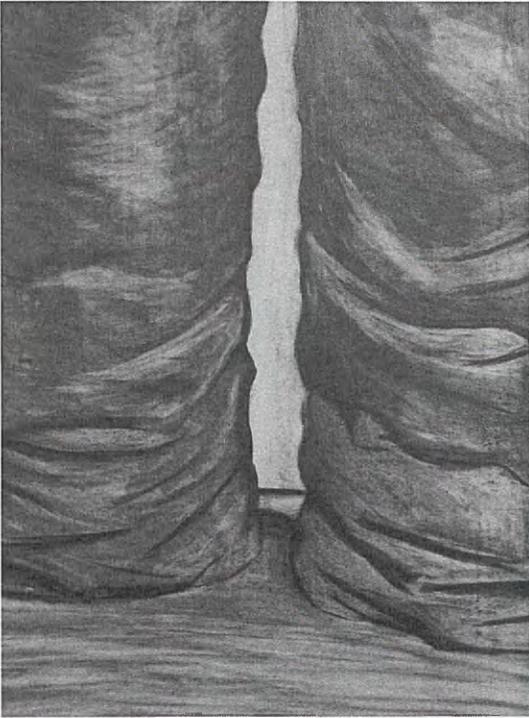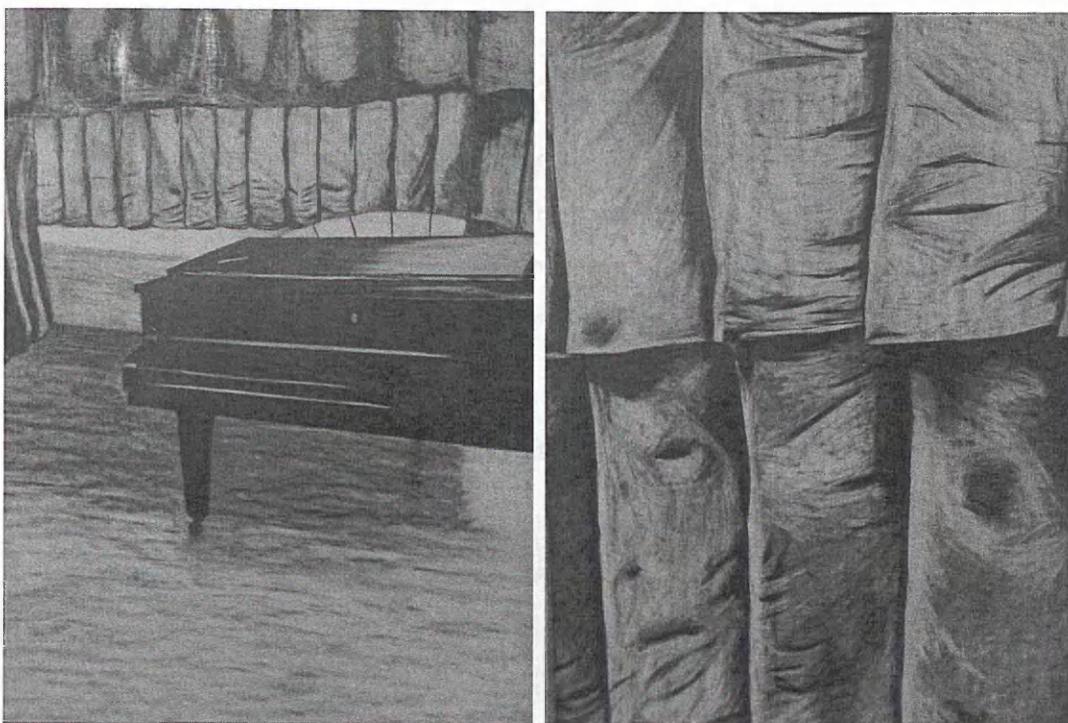
Drawing Plight I

My motivation for making these drawings was unclear to me at the time though I was deliberately trying to build on *Gone* by making an ambitious reiteration of an important work of art. Drawing *Plight* was a strange experience. I had no real thoughts about what I was working towards but while making the drawings it felt like I was reacquainting myself, through a physical process, with something I had been both reminded and deprived of in Paris.

The subject matter of individual drawings varied from pictures of the piano and felt-covered walls to less figurative fields of textured grey, but most would be recognisable to anyone familiar with Beuys's installation.

As I worked I imagined how the resulting drawings might be shown. I decided that a paper version of the installation – or something immersive, at least – would be appropriate. Regardless of how satisfying these drawings were to make, and despite there being a consolidation of the approach used to make *Gone*, it was clear that they would not be suitable for this as, like the installation in Paris, they were representations of *Plight* and did not convey any of the impression of being in the work. To better evoke my first experience of *Plight* the drawings needed to be more immersive.

Drawing Plight II (2011)

The second set of *Plight* drawings, then, were intended to be less recognisable as images of Beuys's work, but instead carrying something of the intensity of it.[66] One of the earlier drawings had hinted at a possible solution, being a dense field of black and grey marks.[67] This second set of drawings were made in the same way as the first but on sheets that were a different size: 500 mm x 1500 mm, dimensions in keeping with the proportions of the felt columns of the installation (Figure 15).[68]

Figure 15
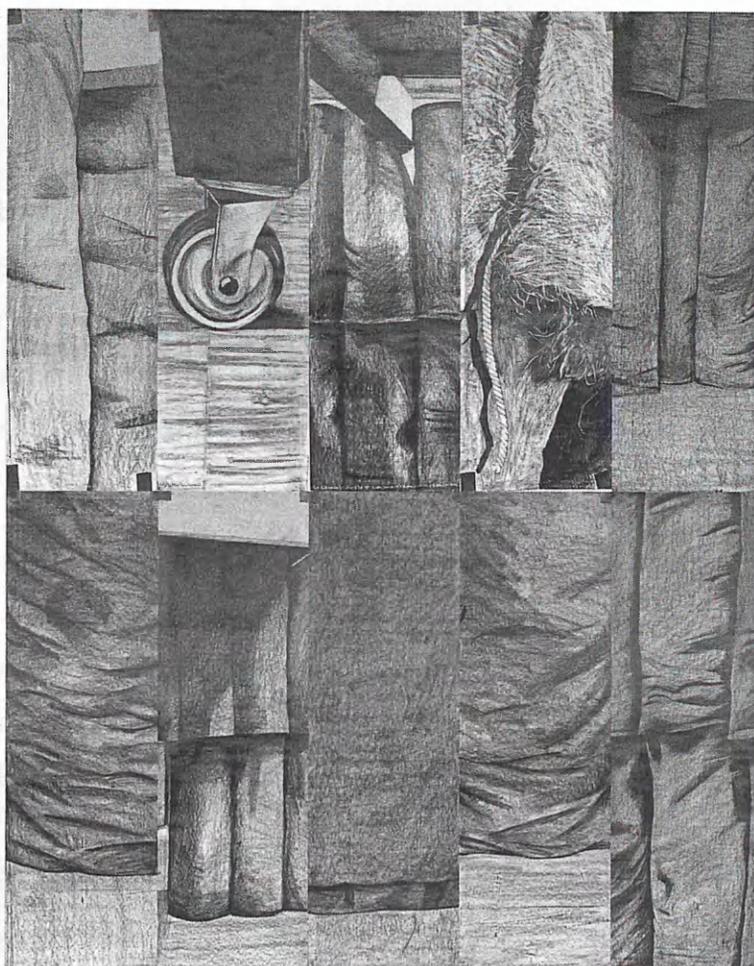
Drawing Plight II

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66 By this time I had returned to Paris and taken more pictures of the installation with the express purpose of using them as source material for drawings.

67 This drawing is Figure 14f.

68 Although I only estimated the size of the columns, I was actually very close. *Plight Element*, which is a unit of seven columns is 1470 mm x 3300 x 405 mm. This makes each column approximately 470 mm x 1470 mm in size. Anthony d'Offay, 'Plight Element', *Joseph Beuys*, p. 104.

D'Offay recalled that the felt columns, 'occupied a similar volume to a human torso, though were shorter than a standing adult'.[69] By removing much of the illusion of space from the images, the gap between work and observer (and maker) is closed. Being being partial views and close ups means that the surface quality of the drawings, in which my labour is made tangible, becomes part of the subject of the work.

There was a problem with making these works, however: the smoothness of the paper made it difficult to build up the dense graphite field needed to replicate the felt's surface quality, and though these drawings were visually more radical, they were frustrating to make which led to them being abandoned without being shown.

Plight.jpg (2012)

At this time I did not consider drawing as central to my practice and I continued to investigate other forms and processes. One of these investigations, *Plight.jpg*, takes an early *Drawing Plight* work as its source and uses a (slightly adapted) method of experimental reiteration proposed by Kenneth Goldsmith to make an A4 bookwork. *Plight.jpg* is presented here as an exemplar of the process-based strategies I employed at this time, an approach related to, but delimiting, this enquiry.

Goldsmith's work draws explicitly on Oulipian and conceptual art strategies as well as on his own work with students to propose new ways of managing, appropriating, and manipulating text in the digital era. Much of Goldsmith's conceptual writing consists of what he terms 'the wrapper'. Morris, whose film *Sucking on Words* documents Goldsmith's life and work says: 'You can get all of his books in one sentence flat. So, *Soliloquy*: "every word I spoke for an entire week". *Fidget*: "every movement my body made during a day"'.[70] Morris also applies this assessment – that is, of being a 'wrapper-description' work – to one of his own works: *Getting Inside Jack Kerouac's Head*. On 31 May 2008 Morris typed and uploaded a page of Jack Kerouac's *On The Road* onto a blog which he did every day until he completed the task on 24 May 2009.[71] On completion, the blog was published as a book of the same name.[72] Due to the structure of blogs, the first page of Kerouac's book becomes the last page of the blog, and consequently the last page of Morris's book.

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69 D'Offay, 'Plight Element', *Joseph Beuys*, p. 104.

70 Simon Morris, *Interviews*, p. 41.

71 http://gettinginsidejackkerouacshead.blogspot.co.uk (Accessed 19 June 2015).

72 Simon Morris, *Getting Inside Jack Kerouac's Head*, York: Information as Material, 2010.

In *Uncreative Writing* Goldsmith describes how he intervened in a jpeg of the Droeshout portrait of Shakespeare to produce a new, distorted version of the image. To do this he first changed the file extension of the image from '.jpg' to '.txt', revealing the alphanumeric text that instructs software to generate an on-screen image. He then pasted Shakespeare's 93rd sonnet into the text three times 'at somewhat equal intervals', before saving the file. This is then turned into a jpeg by changing the file extension back to '.jpg'.[73] The added text, transformed into data through its insertion, corrupts the image. See Figures 16 a–b for two versions of this image – one made for this thesis, while the other is Goldsmith's. They are similar, but not identical.

Fig 16 a–b

Droeshout Portrait Corruption
(Top: Bryan Eccleshall / Bottom: Kenneth Goldsmith)

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73 Goldsmith, *Uncreative Writing*, pp. 23–4.

To make *Plight.jpg* I took the first part of the method – converting a jpeg of a drawing into a text file – but stopped short of intervening in it, and simply presented the resulting 368 pages of revealed computer code as a bound book. Figure 17 shows page one, which is typical of its appearance.[74]

Figure 17

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Plight.jpg (page one)

Plight.jpg is to *Drawing Plight* what *Post Hoc* is to *Gone*: an extension of, and an oblique

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74 The source image for *Plight.jpg* is that last of the eight images of *Drawing Plight I*: Fig 14h

commentary on, the earlier work. While it is a legitimate reiteration of a drawing, and exposes what underpins many of the images we see, it is inert: simultaneously demonstrating and fixing the reiteration. It is an impermeable artefact on which it would be hard to build a research project concerned with practice as it simply displays an arbitrary reiteration using a process I contrived and adapted to produce a manageable and presentable result. I chose the image, re-sized and cropped it, and effected the digital transformation, a process that could only ever result in something in line with my expectations.

Goldsmith's text, from which the idea for making *Plight.jpg* was taken, throws down a gauntlet to writers, daring them to employ strategies and techniques to 'manage text' rather than 'write' in ways similar to those in contemporary art as well as those found in the work of experimental writers like Georges Perec. Goldsmith admits this in chapter six of *Uncreative Writing*: 'What Writing Can Learn from Visual Art':

> The visual arts have long embraced uncreativity as a creative practice. Beginning with Marcel Duchamp's readymades, the twentieth century was awash with artworks that challenged the primacy of the artist and questioned received notions of authorship. [...] work by towering artists such as Dan Flavin, Lawrence Wiener, Yoko Ono, and Joseph Kosuth. What they made was often secondary to the idea of how it was made.[75]

Kosuth's seminal *One and Three Chairs* (1965), for instance, consists of a dictionary definition of a chair, a chair, and a life size photograph of that chair shown together (Figure 18).

Figure 18
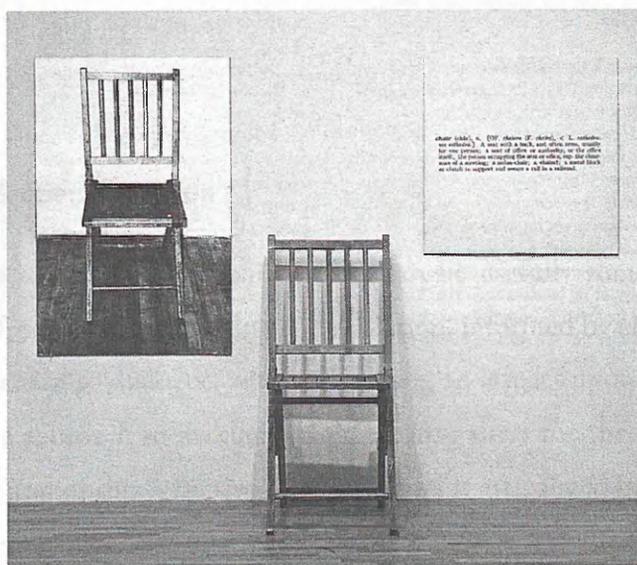
One and Three Chairs, Joseph Kosuth

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75 Goldsmith, *Uncreative Writing,* p. 125.

Despite the chair and its photographic representation being theoretically different each time the work is shown (the chair being taken from the institution in which the work is exhibited), the work is conceptual, exploring how ideas, language, and objects are related to one another. To critique *One and Three Chairs* in terms of how it is made rather than examining it as a reification the Platonic Ideal and its relation to the physical world would be contrary.

Morris and Goldsmith, and others like Vanessa Place, Nick Thurston, and Sharon Kivland explore and repurpose the written word to query issues of creativity, authorship, and originality while addressing the content of the works in which they intervene. Appraisal of this work is generally a consideration of the effect of a piece on an audience or on what it reveals about its source rather than on how such works are made.

An enquiry based on work like *Plight.jpg* would similarly be concerned with the process-oriented strategies of making, ontology, and the reception of the works. Any sense of 'finding out' through exploring how *Plight.jpg* was made or what that might reveal would be superficial. The drawing that provides its source material, however, belongs to set of work – flawed, to be sure – that offers a richer and more problematic contribution to this enquiry. Making *Plight.jpg* confirmed to me that my practice was moving away from such 'wrapper-description' works and towards works that grew and changed as they were being made, like *Drawing Plight*, requiring me to improvise in the face of difficulty without letting go of my interest in ideas of originality. In short, a space of making had opened in my practice that changed the way I thought about my work and I needed to explore it.

II: On Method

Sol LeWitt and Reflection on Action

The research method that underpins this project can be usefully summarised as 'reflective practice', stemming from a cycle of making and reflection, informed by engaging with relevant texts in a way that is akin to dialogue, with each having an impact upon the other. Reflecting on work changes the approach to making which, in turn, alters the theoretical framework of the project. An iteration of this reflective practice model is articulated by artist Sol LeWitt in his 'Sentences on Conceptual Art':

> Once the idea of the piece is established in the artist's mind and the final form is decided,
> the process is carried out blindly. There are many side-effects that the artist cannot

imagine. These may be used as ideas for new works.[76]

Most of the works described by Morris in *Interviews*, as well as many by Sérandour, would fit this two-stage model of practice. Its use is not confined to the making and consideration of art, however. A codification of this model – external to art practice – is offered by writer and academic Gillie Bolton. She developed a way of enabling healthcare professionals to improve their practice by devising exercises in which doctors, nurses, receptionists, etc., wrote up encounters from their working life, speculating on how they might have played out for different people.[77] By rethinking these routine encounters through writing from different points of view, participants begin to understand how they might be radically different experiences for worried patients and their families.[78] From this, practitioners are challenged to change or modify future behaviour.

Bolton characterises reflective practice as paying 'critical attention to the practical values and theories which inform everyday actions', which can lead to 'developmental insight'.[79] By encouraging her subjects to reflect on and critique their own actions, they generate and become part of a culture of constant improvement through ongoing consideration and reappraisal.

Art practice is not health-care provision, but Bolton's model provides two useful pointers for this research. The first is its pragmatism. Improving practice, and what is produced by that practice, emerges from where the practitioner is already located – that is, from within the practice – and not through the imposition of new protocols that are exterior to it. This implies that an ideal state is unlikely to be reached by 'starting again' but might be better attained through a more informed engagement with the world as it is, through ongoing improvement, self-awareness, and further reflection. The second element of Bolton's model that is useful here is the use of writing as an important tool of reflection. Bolton writes that 'writing is essentially

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76 Sol LeWitt, 'Sentences on Conceptual Art', *Art-Language* Vol. 1, No. 1, May 1969, Sentence Twenty-Eight. p.11.

77 This technique, a version of 'storying', requires participants to to reconstruct events to comprehend the world more fully resulting in greater insight. A version of this is used with patients, especially those in mental health care, and also in the more general realm of self-help. http://thefreedictionary.com/storying. (Accessed 28 December 2014).

78 A more comprehensive account of this is to be found in her book *Reflective Practice: Writing and professional development* (Third Edition), London: SAGE publications, 2010. There are also short testimonials, including partial texts, on Bolton's website, which can be found here: http://gilliebolton.com/index.php/reflectivewriting (Accessed 24 August 2015).

79 Bolton, *Reflective Practice* (Third Edition), p. xix.

different from talking' and it is in the writing and redrafting of this text that the significance of what has occurred in the research process has been become clear to me.[80] Writing in this form is, in Bolton's terms, a 'longer, slower, more focussed process than thinking'. It was through through writing about it that I realised the importance of my encounter with *Plight* leading me to review my drawings of the installation which had been put away, out of sight. Even though it is not my intention to produce images that are emotionally-driven or expressive, by writing about making the *Plight* drawings I was reminded of the undeniably sensual experience of making them, especially when compared with making *Plight.jpg*. Writing about how they were made helped me understand that they were not just large monochrome reiterations of photographs of art works (like *Gone*), but that they were more deeply linked to seeing *Plight* in 1985 than I had first thought. It is the writing that has opened that space, changing how I feel about the abandoned works. Similarly, writing and amending the commentaries on the works that constitute *After...* (one of the 'appendectomies' outlined in the introduction and accompanying this thesis), revived the drawings as research tools when they had fallen short as art works.

Reflection in Action

Donald Schön, in *The Reflective Practitioner*, characterises the type of model developed by Bolton as 'reflection on action', capturing something of its two-stage process.[81] Schön explores the more elusive terrain of 'intuitive knowing' in his model of 'reflection *in* action' (my italics), recognising that learning takes place during an activity, feeding back to the maker in real time and being assimilated into her or his practice and not just as part of conscious reflection. Schön writes:

> Every competent practitioner can recognise phenomena [...] for which he (sic) cannot give a reasonably accurate or complete description. In his day-to-day practice he make innumerable judgements of quality for which he cannot state adequate criteria, and he displays skills for which he cannot state the rules and procedures. Even when he makes conscious use of research-based theories and techniques, he is dependent on tacit recognitions, judgements, and skilful performances.[82]

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80 Gillie Bolton, *Reflective Practice: Writing and professional development* (First Edition), London: Paul Chapman Publishing 2001, p. 117–8.

81 Donald A Schön, *The Reflective Practitioner: how professionals think in action*, London: Maurice Temple Smith, 1983, p. 276.

82 Schön, *The Reflective Practitioner*. pp. 49–50.

This is the knowledge of the specialist and, by its very nature, hard to express or transfer to others. A good deal of what might be termed the micro-decisions made during the execution of a drawing would fall into this category, for example.

Christopher Frayling uses Schön's model in his essay 'Research in Art and Design' to explore how continual feedback and critique is a characteristic of all practice-led research, whether artistic or scientific. Frayling argues that scientists are more intuitive and artists more rational than their reputations might suggest, as making provides sites of encounter and learning even before an object or experiment is completed or tested. He summarises this as 'the brain controls the hand which informs the brain', a model that valorises encounters and exchange.[83]

LeWitt Again

LeWitt's Sentence Twenty-Eight (quoted above) is, on closer inspection, more nuanced than the two-part model it appears to espouse, especially when considered in relation to other Sentences. He acknowledges that realising the work – making it – and not just the conceiving of it, is crucial in establishing a place from which 'side effects' might emerge. In Sentence Ten LeWitt appears to contradict himself, writing that 'ideas can be works of art [...] (that) need not be made physical'.[84] However, I take this to mean that some work may be intended to be imagined or to remain entirely conceptual rather than proposing that, for instance, a painting need not be executed to be understood by the artist.

LeWitt explicitly links 'side effects' with 'ideas', saying that the latter come from the former. To reiterate: 'There are many side-effects that the artist cannot imagine. These may be used as ideas for new works'.[85] He clarifies what he means by 'idea' in Sentence Nine: 'The concept and idea are different. The former implies a general direction while the latter is the component. Ideas implement the content'.[86]

'Idea' should not, then, be taken to indicate any intended 'meaning' of the work or its 'wrapper-description' as it is linked to the production of the work through implementation. When coupled with Sentence Twenty-Two, in which LeWitt states that 'the artist cannot

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83 Christopher Frayling, 'Research in Art and Design', *Royal College of Art Research Papers*, London: Royal College of Art, 1993, p. 4.

84 LeWitt, 'Sentences on Conceptual Art', Sentence Ten

85 LeWitt, 'Sentences on Conceptual Art', Sentence Twenty-Eight.

86 LeWitt, 'Sentences on Conceptual Art', Sentence Nine.

imagine his (sic) art and cannot perceive it until it is complete', this amounts to an argument for unwavering and clear-headed execution carried out in line with the original intention for the work.[87] This call for deliberate and conscientious reification makes the resulting work verifiable against an intention without ruling out the possibility that the unpredictable will occur, intervening in a cycle of making and reflection and precipitating the generation of new work.[88]

Bolton's model of reflective practice might be similar to LeWitt's and more atomised than Schön's but each complements the other. Reflection *on* action describes deliberate attempts at improvement through writing, after the event, whereas Schön's model – reflection *in* action – recognises the space of making as a site from where knowledge an erupt.[89]

Recognising this is what caused the shift in my practice. *Plight.jpg*, and works like it, offered no space for reflection when they were being made, unlike the drawn reiterations of art works.

Craft, the Workmanship of Risk, and Resistance

The principle mode of making for this project is a traditional approach to drawing: using graphite on paper to make images that are recognisably representative of something in the world. Adopting this method has forced a consideration of the handmade and the significance of skill acquisition and improvement. The thinking of David Pye, Professor of Furniture Design at the Royal College of Art from 1964 to 1974, with regard to what might be understood as 'handmade' and how that has an impact on the maker informs the research in tandem with sociologist Richard Sennett's writing on 'resistance'.[90]

Pye's assessment of what might constitute craft is focused on how well made an object is, resulting in an expanded view of the 'well-crafted object', extending at least as far the ring-pull can which Pye calls 'an excellent piece of workmanship'.[91] Sennett is similarly inclusive,

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87 LeWitt, 'Sentences on Conceptual Art' Sentences Ten and Twenty-Two, respectively.

88 Sentence Six warns against the artist changing his (sic) 'mind midway through the execution of the piece'. This, LeWitt argues 'compromises the result...' and may, according to Sentence Seven, be indicative of the artist's 'wilfulness' or 'ego'.

89 I am acutely aware that I am currently writing a Ph.D. thesis about works of art that have already been made and much of the reflection that has taken place is 'on' rather than 'in' action.

90 The key texts are David Pye's *The Nature and Art of Workmanship*, London: Herbert, 1968, revised 1995, and Richard Sennett's *The Craftsman*, London: Allen Lane, 2008.

91 Pye, *The Nature and Art of Workmanship*, p. 83.

identifying open-source programming as a contemporary craft that requires multiple authors to collaborate remotely, working without a brief, to improve and repurpose computer code.[92] Pye and Sennett describe and analyse the craft process in different ways: Pye is concerned with the effective object whereas Sennett's focus is the making process. These approaches are not contradictory, as it is clear that Sennett's 'process' could give rise to Pye's 'object'. In a world of industrialised workflows, this expanded idea of craft might also include the ability – learned through difficulty and negotiation – to project manage or oversee the output of technicians working under an overarching corporate name. That name could be an artist. The work produced by Takashi Murakami or Jeff Koons, for example, requires specialist technical expertise carried out under the supervision of the artists and studio managers. It has already been noted that Duchamp executed and/or carefully oversaw the production of elements for his *Boîte-en-Valise* and, later, the fabrication of editions of readymades. The effective management of such processes requires skill and judgement and it is not my intention to dismiss such work as 'uncrafted', but nor is it my intention to pursue this manifestation of 'craft' in these pages.

This research is concerned with a more traditional idea of craft. Over four pages in *The Nature and Art of Workmanship*, Pye addresses the definition of the handmade object.[93] The description he arrives at relies on distinctions made between the 'workmanship of risk' and the 'workmanship of certainty'.[94] The idea that an object might be spoiled in its making because of injudicious workmanship is crucial to understanding the relation between maker and object. Pye is not a purist, conceding that almost everything is made with some mechanical assistance, pointing out that hand-held chisels, adzes, and even scissors create as their own jigs or guides as they work, but that there is a general understanding of what the handmade might constitute.[95] He concludes:

> The extreme cases of the workmanship of risk are those where a tool is held in the hand [with no] determining system to guide it. Very few things can properly be said to have been made by hand, but, if there are any operations involving a tool which may legitimately be called hand work, then perhaps these are they. Writing and sewing are examples.[96]

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92 Sennett, *The Craftsman*, pp. 24–7.

93 Pye, *The Nature and Art of Workmanship*, pp. 9–12.

94 Pye, *The Nature and Art of Workmanship*, pp. 4–8.

95 Pye, *The Nature and Art of Workmanship*, p. 12, pp. 18–9.

96 Pye, *The Nature and Art of Workmanship*, p. 12.

One could add drawing to Pye's short list and, as will be shown, translation.[97] The reliance on dexterity and judgement in these tasks is how risk is managed and averted in the making process. These are all tasks that, through the conscientious application they require of the maker, precipitate improvement in the maker's technique while drawing on the practitioner's intuitive knowledge. In this way, Pye's explicit linking of handwork to the workmanship of risk – any 'slip of the hand', be it literal or figurative, places the object being made in jeopardy – characterising it as an intimate and ongoing exchange between maker and the thing being made, with only limited automated intervention.

This research began with the title 'Resisting Arrest' and though 'resisting arrest' has, in the title's final iteration, become 'resistance' and been moved so that translation and drawing are placed in the foreground of the project's title, the concept is still important.[98] Resisting arrest – and by inference 'resistance' – requires presence and implies a confrontation of sorts, a meeting of parties, and is fundamentally different from avoiding capture, which is predicated on generating an absence. Sennett writes that, for the maker, resistance comes in two forms – 'found and made' – but that 'certain techniques are shared in learning to work well with both'.[99] 'Found' resistances are the pre-existing material conditions that a maker cannot escape whereas 'made' resistance is the obstacle the maker 'puts in his or her own path'.[100]

Resistance can lead to frustration, Sennett writes, but that through negotiation with difficulty, by working with and not in opposition to the resistance (either found or made), solutions can be figured out. Sennett notes that attending to detail reveals 'yielding elements' and that rather than trying to solve the whole problem at once, it helps to break a problem down into smaller parts.[101] He writes that it is 'an error in technical as in artistic work to deal first with big difficulties and then clean up the details; good work often proceeds in just the opposite fashion'.[102] This, like Bolton's approach, is founded on working with what can be changed, leading to gradual improvement through reflection. It is an approach that considers utopia

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97 I take Pye to mean 'writing' as 'authoring' or what we might refer to as the composing of text and not calligraphy.

98 Until approximately halfway through this project its title was *Resisting Arrest: Doubting the Art Object through Visual Reiteration*. While writing up it became clear that the focus of the research had shifted and account needed to be made of the significance of translation and the negotiated encounter in the title, as well as recognising the importance of drawing to the project.

99 Sennett, *The Craftsman*, p. 215.

100 Sennett, *The Craftsman*, p. 215.

101 Sennett, *The Craftsman*, p. 221–2.

102 Sennett, *The Craftsman*, p. 221.

achievable only by inches.

Sennett categorises sites of resistance in two ways: as walls and membranes writing that, 'the border is an active edge.'[103] Like the barrier before *Plight*, walls are expressions of power relations that prevent free movement. Membranes though, are porous, allowing flow to occur back and forth between adjacent areas, with the possibility of enriching both. This flow is characterised here as the 'negotiated encounters' that occur, between maker and object, when a work is made but also that which occurs between the work and the viewer. This too is part of the reason why speculative works like *Gone* and *Post Hoc* offer the research more than those with conceptual non-porous 'wrappers', like *Plight.jpg*. At permeable borders, ideas exchange and collide through negotiation, and the difficulty that resistance offers precipitates opportunities for improvement.

In Chapter Two, definitions and taxonomies have been employed as a way of generating understanding and while these structures can appear wholly non-porous as they are designed to separate the world into discrete categories, their real value becomes apparent when they reveal objects that sit uneasily in a single taxon. As the focus of the research turns towards a consideration of how texts concerned with translating language might be applied to visual art practice, the blurring of boundaries, but not their removal, gains importance. While the nomenclature of taxonomy can separate (French is typically seen as one language and English as another, for example) it is important to realise that qualities or characteristics of one population might not wholly exclude them from another. Many English words are French in origin, after all.

III: Reflection on Practice

Gone, *Post Hoc*, and *Drawing Plight*

Although intended as an ironic gesture, making art from an absence of art, by making *Gone* in public altered my understanding of it. Painting *Gone* in oils was a complex task requiring a degree of competence that was by no means certain and as I acquired new skills my experience of making changed. Although a 'wrapper-description' can be applied to *Gone* (to wit: a large painted reiteration of the photograph of the space where the *Mona Lisa* had hung prior to its theft) it omits much that is interesting about the work, and it is from this realisation that a good deal of this research has been developed. Before *Gone* I had considered the making

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103 Sennett, *The Craftsman*, p. 227.

process relatively unimportant when compared with the results of that process; the resulting object typically being my principle concern (after LeWitt). Techniques I had previously used to make work like tracing or the use of image-manipulation and typesetting software required less subtlety than the handwork of drawing or painting. Knowing how to typeset a document or crop a photograph is knowledge of a different, less nuanced, order than understanding how much weight to use when drawing a particular line or how to use a paintbrush to merge two areas of wet oil paint to achieve a particular effect. How, and how well the work was carried out became important.

The absence at the heart of *Gone* – its ostensible subject matter – became more apparent when extended into *Post Hoc*.[104] *Post Hoc* harked back to works made before *Gone* in that it required little skill on my part, aside from typesetting the pages. The principle difficulty of making it was the patience required to carry out the detailed tracing of the text. As, like *Gone*, *Post Hoc* was made in the public gaze, my awareness of executing the task was heightened and, because of their contingent qualities I was unsure where these works really began and ended. Each work continually changed, evolving in public. The ongoing interaction with an audience meant that a space typically dedicated to display – a gallery – was transformed into one of making, but without becoming a studio. *Gone* and *Post Hoc* were as much amalgamations of moments as material works and the encounters the works instigated – between me, the work, and the audience – were an important part of their character. Even when resolving into what appeared to be definitive or comprehensive forms they proved elusive and vulnerable to further change. Most of the audience only encountered the works in partial or momentary form and any view they have of it is reliant on what she or he had seen, perhaps augmented with a conversation. This would be despite what had already or would subsequently happen to the work. Exploring this contingent quality became more important than working out how finished works functioned or in finding out how they might better display a concept.

I was unsure how the aborted suites of *Plight* drawings fitted into this project until I began writing in earnest, which was largely done in the light of the research I had done on translation. Through the writing process, it became clear that the object of my frustration – the barrier that now stands before *Plight* – might in fact be emblematic of this entire project as it makes access to the work possible, while fundamentally changing it. *Plight* currently fails in terms of what Beuys intended for the viewer by removing a good deal of its sensual purpose, and it is not a new art work, but thinking of it as a reiteration of the original installation, however flawed, allowed me to consider it in a new way.

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104 For *Gone* the absence was the *Mona Lisa*, and for *Post Hoc* it was *Gone*.

Despite each being unsatisfactory, making both sets of *Plight* drawings helped me try out a new strategy of reiteration and the materials' resistance provided a difficulty with which to engage. The space of negotiated encounter shifted from being manifested as discussions between people to the material encounter that occurred between me and the work. Making two sets of similar work – the second being a reiteration of sorts – helped me think about how they differed. These differences stemmed directly from the physicality of their making, how the graphite and paper interacted and in the content of the images, rather than on any intention I had for them. They were made in response to a disconcerting experience and realising this consolidated my growing understanding that this project was more concerned with what making offered than considering completed works.

Through adopting a speculative approach a new space of encounter and enquiry opened: the act of reifying an idea had become be as important as its reification. Paradoxically, seeing my practice and its products in this way addressed one of my conceptual concerns in a new way: my authorship is incontrovertibly inscribed into the drawings by virtue of their handmade and unique nature, but this authorship was countered or undermined by the subject being that of another artist's work.

Redundant Theory

In the acknowledgments to *Uncreative Writing* Goldsmith writes that his book 'began as a project on sampling with Marcus Boon, but ended up being two separate books'.[105] When this research began I used the ideas in Boon's book – *In Praise of Copying* – to contextualise to inform my work. Boon uses non-Western thought to update Platonic and Aristotelian thinking on mimesis and essence, juxtaposing this with accounts of how pirated versions of high value objects such as Louis Vuitton luggage are manufactured illegally by skilled workers on 'ghost shifts' in factories that also produce the legitimate goods.[106]

One Louis Vuitton advert, discussed at length by Boon, shows actress Uma Thurman touching a Louis Vuitton bag (Figure 19), implying that:

> by touching the bag (the gesture is repeated again and again in Vuitton campaigns), Thurman confers on it the power of her celebrity. [...] The consumer purchases the bag, and the magic charge of celebrity is transmitted to him or her, too.[107]

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105 Goldsmith, *Uncreative Writing*, pp. ix–x.

106 Marcus Boon, *In Praise of Copying*, Cambridge, MA: Harvard University Press, 2010, p. 14.

107 Boon, *In Praise of Copying*, p.34.

Figure 19
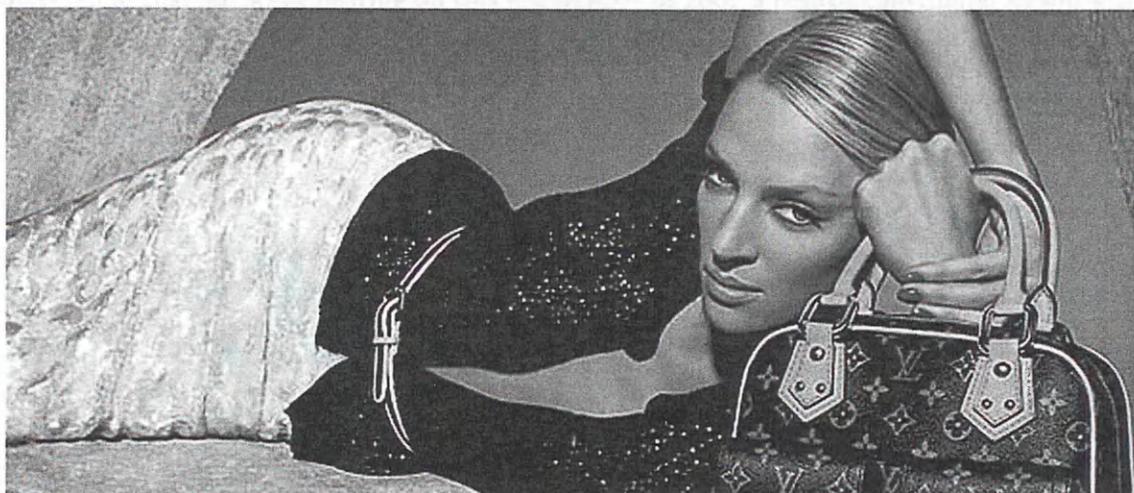
Louis Vuitton advert, featuring Uma Thurman

Boon is largely unconcerned with what it means for the maker to be involved in such an economy, except occasionally as a signifier of good craftsmanship. Nor is Boon concerned by what might be gained by a maker in the making process of either legitimate (or illegitimate) objects. Boon also discusses issues resulted to sampling, copyright and the burgeoning copyleft movement. Appropriately he turns the spotlight on plagiarism, academia, and publishing, and in conclusion offers *In Praise of Copying* as a free legal download.[108]

Cultural historian Hillel Schwartz's *The Culture of the Copy* is another title that initially informed my thinking.[109] Schwartz covers a much wider territory than Boon's work, building a mountain of circumstantial evidence, identifying all manner of doubles and likenesses found in society.[110] Though less theoretical (and more anecdotal) than Boon's work, Schwartz proposes that copies are an important part of how society functions and should not be considered as inauthentic or secondary.

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108 http://www.hup.harvard.edu/features/in-praise-of-copying/In-Praise-of-Copying-by-Marcus-Boon-HUP-free-full-text.pdf (Accessed 3 January 2016).

109 Hillel Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles*, New York: Zone, 1996.

110 Along with the texts outlined above other texts, including Umberto Eco's *Faith in Fakes* (reprinted as *Travels in Hyper-Reality*) (London: Secker & Warburg, 1986), Ian Haywood's *Faking It* (Brighton: The Harvester Press, 1987), Michael Newman's *Richard Prince Untitled (couple)*, (London: Afterall, 2006), and Michael Taussig's *Mimesis and Alterity* (London: Routledge, 1993), were also consulted. Films, too, inform some of this debate, for example, *Blade Runner* (Ridley Scott, 1982), *F for Fake* (Orson Welles, 1972), *Synecdoche, New York* (Charlie Kauffman, 2008), and *Zelig* (Woody Allen, 1983).

Bruno Latour and Adam Lowe's essay 'The Migration of the Aura' examines a limit case of reiteration that has some bearing on this research.[111] In 2007 a painstaking digital facsimile of Veronese's *Wedding at Cana* was installed in the refectory of *San Giorgio Maggiore* in Venice (Figures 20 a–b).

Figures 20 a–b

Wedding at Cana, Paolo Veronese
(Top: original painting in the Louvre / Bottom: facsimile by Factum-Arte, San Giorgio Maggiore)

111 Bruno Latour and Adam Lowe, 'The migration of the aura or how to explore the original through facsimiles', *Switching Codes*, Thomas Bartscherer (ed.), Chicago, IL: University of Chicago Press, 2010, pp. 278–98.

The original was plundered from the church by Napoleon's troops in 1797 and now hangs opposite the *Mona Lisa* in the Louvre and cannot be moved. The facsimile has been meticulously produced using state of the art machinery that takes account of the texture of the brushwork as well as the imagery. It is quite possible that casual observers do not realise that they are looking at a digital recreation of the original painting.

Latour and Lowe (Lowe was part of the team that made the facsimile) explore what they call 'the migration of the aura', problematising a concept codified by Benjamin. The aura, Benjamin writes, is particular to the authentic work of art and is not present in any reproduction of it but he concedes that mechanical reproduction has a value in disseminating art more widely.[112] Latour and Lowe, however, conclude that the aura is no longer the preserve of the original but has become extended to include the reiteration in a kind of ontological oscillation:

> The real phenomenon to be accounted for is not the punctual delineation of one version divorced from the rest of its copies, but the whole assemblage made up of one – or several – original(s) *together with* the retinue of its continually re-written biography [author's italics].[113]

The evidence for their argument that the 'aura' has become unshackled from the original object is, to be sure, a limit case. The new version of the painting occupies the right space, is hung at the right height, and exploits the lighting conditions for which the piece was made, presenting an especially acute problem in discussions of authenticity and therefore, in Benjamin's terms, aura.

The Uselessness of Giant Maps: Borges, Carroll, and Baudrillard

Jorge Luis Borges warns of the dangers of perfect reproduction in his short fable *On Exactitude in Science*.[114] The story concerns an Empire that is now only a memory. He writes that the 'Cartographers Guild struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it'. Their ability to represent the territory had

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112 Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', trans. by Harry Zohn, *Illuminations*, ed. by Hannah Arendt, London, Jonathan Cape, 1971 ['Das Kunstwerk im Zeitalter seiner Technischen Reproduzierbarkeit', *Zeitschrift für Sozialforschung*, Munich: Deutscher Taschenbuch Verlag, 1936] pp. 217–42.

113 Latour and Lowe, 'The Migration of the Aura', p. 278.

114 Jorge Luis Borges *On Exactitude in Science* trans. by Andrew Hurley *Collected Fictions* [*Del rigor en la ciencia*, Los Anales de Buenos Aires, año 1, no. 3, 1946].

become so fine, he writes, that a 1:1 scale map is made but its perfection renders it useless and that now only scraps of the map exist, amongst which huddle animals and beggars. In Lewis Carroll's *Sylvie and Bruno*, from where Borges took the idea of the map, a conversation between the title characters and 'Mein Herr' runs as follows:

> 'What a useful thing a pocket-map is!' I remarked.
>
> 'That's another thing we've learned from your Nation,' said Mein Herr, 'map-making. But we've carried it much further than you. What do you consider the largest map that would be really useful?'
>
> 'About six inches to the mile.'
>
> 'Only six inches!' exclaimed Mein Herr. 'We very soon got to six yards to the mile. Then we tried a hundred yards to the mile. And then came the grandest idea of all! We actually made a map of the country, on the scale of a mile to the mile!'
>
> 'Have you used it much?' I enquired.
>
> 'It has never been spread out, yet,' said Mein Herr: 'the farmers objected: they said it would cover the whole country, and shut out the sunlight![115]

In these examples, an endeavour that once required judgement becomes one of replication: reiteration taken to its logical extreme. The results of which imply that such reiteration is a folly and that there might be more value in judicious selection than in slavish repetition.

Jean Baudrillard cites Borges's story in his treatise on reiteration in the postmodern era, *Simulation and Simulacra*.[116] He recognises reiteration as symptomatic of a greater, political problem moving from the good – representations of something identifiable (usable scale maps of territories, for example) – through stages of malevolence to the eventual creation of a world of simulacra that refer endlessly to one another, adrift in networks of empty signification. He plots four stages of the representation of images:

- it is the reflection of a profound reality
- it masks and denatures a profound reality
- it masks the *absence* of a profound reality
- it has no relation to any reality whatsoever: it is its own pure simulacrum[117]

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115 Lewis Carroll, *Sylvie and Bruno* and *Sylvie and Bruno Completed,* London: Macmillan and Co., 1893 and 1889.

116 Jean Baudrillard *Simulation and Simulacra,* trans. by Sheila Faria Glaser, Ann Arbor: University of Michigan Press, 1994, pp. 1–43.

117 Baudrillard *Simulation and Simulacra,* p. 6. (author's italics).

Baudrillard's list is part of the literature devoted to the interpretation of objects and not processes. It is the bedrock of his arguments and although concerned with reiteration it cannot properly take account of any reiterator's voice. Authored reiterations of authored works, like those produced by Sérandour, sit uneasily in either the first or second of Baudrillard's categories. Sérandour is not alone.

Elaine Sturtevant (1924–2014) is an American artist who, in the mid-1960s, began making identifiable reiterations of paintings by her peers (Andy Warhol, Claes Oldenburg, Jasper Johns), as well as works by Marcel Duchamp, Joseph Beuys, and others. Making photographic and sculptural reiterations of works remained the central concern of her practice until her death in 2014 (Figure 21).[118] This body of work, too, resists categorisation in Baudrillard's terms.

Figure 21

Duchamp Bicycle Wheel, Sturtevant

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118 In order to better remake Andy Warhol's *Flowers* Sturtevant acquired the actual silkscreens Warhol used as part of his making process. When Warhol was asked about how he made his large paintings replied 'I don't know, ask Elaine'. Bill Arning, 'Sturtevant', *Journal of Contemporary Art*, vol. 2, no. 2, Fall/Winter 1989. p. 43.

This work is hard to place as authorial voices overlay the voices of others, not just reflecting reality, nor entirely masking it, but being a combination of both.[119] It is the presence of this authorial voice, interposed between the source material and the viewer, that causes this paradox. An argument could be made for any representations of the world to present the same problem of classification when tested against Baudrillard's list but for artists like Sérandour and Sturtevant exploiting that difficulty is a major concern in their work, because of the authored nature of the subject matter. In contrast to this approach, the maker of facsimiles remains silent.

A much larger survey of artists who assert authorship through appropriation and reiteration could be made, though not all are concerned with the reiteration of art work. Those that are destabilise the authorship of work through exploiting either a variant of replication (Sherrie Levine's rephotographing of Walker Evans' photographs (Figure 22 a), for example). During the latter part of this research I made a large drawing of the Evans/Levine image to explore the reiteration of a reiteration (Figure 22 b). It follows the form of work described more fully in the conclusion.

Figure 22 a–b
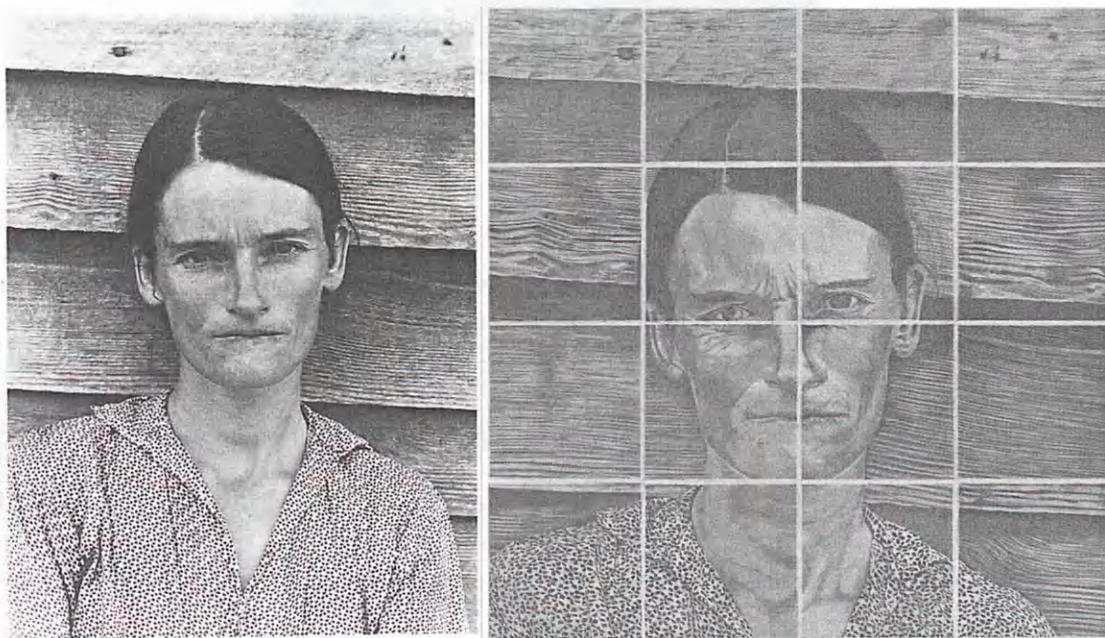
After Walker Evans, Sherrie Levine and *After Walker Evans' and Sherrie Levine's Annie Mae Burroughs*

119 Even *Plight.jpg* or *Getting Inside Jack Kerouac's Head* – both 'wrapper-description' works – are extensions of something solid and identifiable.

Another strategy is to simply assert ownership of another's work as Richard Prince does with his *Catcher in the Rye* publication. Prince replaces Salinger's name as author with his own; the story remains unchanged (Figure 23).[120]

Figure 23
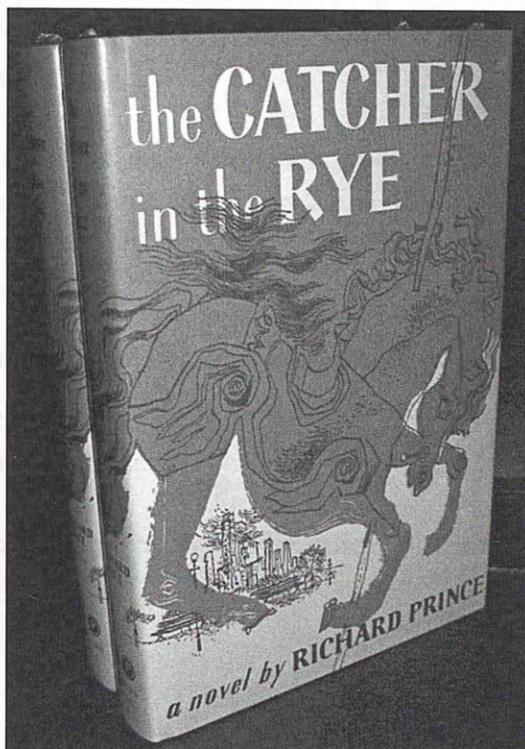
Catcher in the Rye, Richard Prince

These artists, and others, explore the critical possibilities of reiteration. If this project were concerned with testing finished art works against their maker's intention for them they would be of more interest here.

Towards Translation: Jacotot, Rancière, and Berman (at last).

Pye's 'workmanship of risk' is a defining characteristic of handmade objects – such as the drawings that populate this research – and so a literature that takes account of the decisions embedded in making is more appropriate to this project. Discovering Berman's 'twelve deforming tendencies of translation' introduced a way of examining making from the point of view of the maker rather than, in the manner of a critic or observer, completed works.[121]

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120 Simon Morris, *Interviews*, pp. 40–1.
121 Berman, 'Translation and the Trials of the Foreign', pp. 284–97.

Berman's list is a cornerstone of this research, being specifically designed to be deployed to aid making through reiteration. The list (reproduced below and explored in detail in the Chapter Three) forms the spine of Berman's essay, providing its structure after a short introduction. Despite his desire for the translator to do justice to a source text, the overwhelming impression is of someone trying to hold back the river: yearning for the perfect translation while at the same time conceding the impossibility of such a thing. Academic, writer of fiction, and translator Umberto Eco writes that:

> every sensible and rigorous theory of language shows that a perfect translation is an impossible dream. In spite of this, people translate. It is like the paradox of Achilles and the turtle. Theoretically speaking, Achilles should never reach the turtle. But in reality, he does.[122]

The complexity of the task Berman describes affirms the contingent statuses of translations: they can be made again, but always differently, and the results can be compared with other translations or with the source text itself.

<p align="center">The Twelve Deforming Tendencies of Translation</p>

1. Rationalisation
2. Clarification
3. Expansion
4. Ennoblement and popularisation
5. Qualitative impoverishment
6. Quantitative impoverishment
7. The destruction of rhythms
8. The destruction of underlying networks of signification
9. The destruction of linguistic patternings
10. The destruction of vernacular networks or their exoticisation
11. The destruction of expressions and idioms
12. The effacement of the superimposition of languages

Comparing source and target texts is an important method used in my own practice. Drawings are made to re-present their sources as closely as possible but in a new mode. It is also how the students of Joseph Jacotot learned French.

Though he could not speak their language, Jacotot (1770–1840) was hired in 1818 to teach law to non-Francophone Flemish students. By tackling the problem of bridging the linguistic

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122 Umberto Eco, *Experiences in Translation*, Toronto: University of Toronto Press, 2001, p. ix.

gap between himself, the master, and his students, Jacotot discovered '*enseignement universel*', or 'universal teaching', a radical pedagogical model that proposes that the 'master' need not know the subject to teach it.[123]

In 1987 philosopher Jacques Rancière uncovered this story and retold it in *The Ignorant Schoolmaster*.[124] Rancière uses Jacotot's approach to critique education – specifically French education post-1968, though his arguments are more generally applicable – and to propose that emancipation can be effected through a new approach to learning. Rancière's utopian propositions match the methodological approach undertaken here as they are located in and erupt from specificity and pragmatism. He takes a concrete example which, usefully for this research, instrumentalises translation and uses it to propose a radical approach to learning as a liberating force.

At the root of this method is the belief that education should proceed from equality, believing all students equally capable of learning and that it is their will to undertake it that varies:

> The method of equality was above all a method of the will. One could learn by oneself and without a master explicator when one wanted to, propelled by one's own desire or by the constraint of the situation.[125]

By applying intelligence and curiosity to even seemingly insoluble difficulty – resistance in Sennett's terms – the student can learn. This process of learning through comparison is fundamentally different from conventional education as it characterises intelligence as a critical faculty and not as the ability to store and recall information: 'intelligence's act is to see and compare what has been seen.'[126]

Using a French/Flemish dual language copy of François Fénelon's *Telemachus* Jacotot urged his Flemish-speaking students to navigate their way towards his language through patient and careful reiteration and comparison.[127] Knowledge was not hoarded and disseminated by Jacotot, but gained by the students. Not only did the students manage to read and

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123 Rancière, *The Ignorant Schoolmaster*. p. 20. The phrase *enseignement universel* literally translated is 'universal education'. It has also been translated as 'universal teaching method'.

124 Rancière, *The Ignorant Schoolmaster*.

125 Rancière, *The Ignorant Schoolmaster*. p. 12.

126 Rancière, *The Ignorant Schoolmaster*. p. 55.

127 It is significant that translation in *The Ignorant Schoolmaster* occupies both real and metaphorical registers. That is, translation is a metaphor for scholarly exploration and learning and also a concrete example of it. Rancière argues that it is in the process of making a new text that empirical learning takes place, not in its reading.

comprehend *Telemachus* in French, they were able to construct arguments and respond to questions about it using the text itself: 'they (the students) employed in their turn to recount with the sentences this book what they thought of his (Fénelon's) book'.[128] It is significant that translation in *The Ignorant Schoolmaster* occupies both real and metaphorical registers. That is, it is both a metaphor for learning through scholarly exploration and also a concrete example of it. It is in the process of making a new text, verifiable against a source, that empirical learning takes place and not just in reading.

A variant of this scholarship of comparison that spans the divide between images and a language is found in art historian T. J. Clark's *The Sight of Death*.[129] In January 2000 Clark began a six-month writing residency at the Getty Research Institute in Los Angeles. What emerged from it was not the text he was planning, but a book-long meditation on two Nicolas Poussin paintings: *Landscape with a Calm* and *Landscape with a Man Killed by a Snake*. By documenting prolonged and careful looking in exhaustive diary entries, Clark explores each canvas in the light of the other, finding mutual counterpoints and echoes in them. It is, at heart a 'compare and contrast' exercise writ large. Clark's reflections on these works releases much that is new to him, despite his being familiar with both works over a lifetime of study. To *precis* the scope and depth of such a rich text is not appropriate here, but it stands as an example, with Jacotot's students, of what can be gained through scholarly comparison. Clark may not turn one text into another, but mediates between two to produce something new that sheds light on both. He bridges the gap between images and words by looking hard and by reifying that experience in text. It is, like so many of the texts alluded to here, a document of improvisation and encounter.

Rancière recognises Jacotot's realisation that for his students to learn, they too must improvise within encounters and communicate the experience to others:

> improvisation is one of the canonical exercises of universal teaching. [...] Improvisation is the exercise by which the human being knows himself and is confirmed in his nature as a reasonable man, that is to say, as an animal 'who makes words, figures, and comparisons, to tell the story of what he thinks to those like him'. The virtue of our intelligence is less in knowing than in doing. 'Knowing is nothing, doing is everything'. But this doing is fundamentally an act of communication.[130]

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128 Rancière, *The Ignorant Schoolmaster*. p. 10.

129 T. J. Clark, *The Sight of Death: An Experiment in Art Writing*, New Haven, CT: Yale University Press, 2008.

130 Rancière, *The Ignorant Schoolmaster* pp. 64–5 (includes a quotation from Joseph Jacotot, *Enseignement universel: Musique*, 3d ed. (1830). p. 163.

The linguistic rupture between Jacotot and his students is a manifestation of the space between languages, transformed into a space of discovery. Normative, traditional teaching – knowledge transfer through instruction – is predicated on the idea of, or perhaps faith in, objective truth – something concrete that can be taught – but Rancière proposes ignorance as not just an important precursor to the acquisition of knowledge but actually bound into its continuing acquisition. Learning in this way is emancipatory as it grants the student ownership of any knowledge they acquire. The master may provide the problem and the discipline to confront and work out a solution, but it is the will of the student that is the prime instrument in learning. This method liberates the student from being eternally subordinate to the master who might otherwise continue to retain knowledge, rationing it out and thus maintaining the master/student relationship long after education has 'finished'. Rancière calls this 'stultifying'.[131] However, if the method of universal teaching – so named because it is available to everyone at any time – is fulfilled it emancipates both student *and* master.

The piece is polemic, but Rancière's central thesis is sound and, due to it being rooted in practice, relevant to this enquiry: in order to learn, and crucially to take ownership of that learning, the student must find out through action and improvisation and not through passive acceptance of mediated or reduced facts which place the master or mistress in a position of intellectual superiority.

This research project has, at times, been disorienting and complex, requiring me to improvise solutions based on what I do know to better understand what I do not. Like Jacotot's students, I have found refuge and progress in active comparison. Making careful representations of photographic images has been a way of testing concepts concerned with linguistic translation. A further point made by Rancière is that learning is not linear, though it is often conceived of in that way:

> but the Old Master would say: such and such a thing must be learned, and then this other thing and after that, this other. Selection, progression, incompletion: these are his principles. We learn rules and elements, then apply them to some chosen reading passages, and then from some exercises based on these acquired rudiments. Then we graduate to a higher level: other rudiments, another book, other exercises, another

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131 Rancière, *The Ignorant Schoolmaster.* p. 7. The translator of the English edition, Kristin Ross, writes in a footnote on page seven, where the term first appears: 'In the absence of a precise English equivalent for the French term *arbiter* (to render stupid, to treat like a brute), I've translated it as 'stultify'. Stultify carries the connotations of numbing and deadening better than the word 'stupefy', which implies a sense of wonderment or amazement absent in the French.

professor.[132]

This project, as explained in the introduction, is at heart fragmented and has resisted linear assemblage for this thesis, resulting in it being a manifestation of the way in which I have learned. Corralling ideas and art works into an additive, teleological form would be at odds with the process by which discoveries were made. Examining and comparing works and texts in different ways and by improvising encounters and reflecting on their consequences has led me to understand a field of study, and to draw conclusions, in a way that might otherwise have been 'stultified'.

Translation is a subset of reiteration and the literature associated with it is particularly suited to this enquiry as it takes account of practice, but is also a model of scholarship related to auto-didacticism founded on comparison. Chapter Two is concerned with establishing a link between normative linguistic translation and acts of reiteration in my practice and more generally in contemporary art. Once that link is demonstrated, Berman's list is carried across from the realm of language and adapted as a tool for understanding the forces at work in visual art practice in Chapter Three.

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132 Rancière, *The Ignorant Schoolmaster*. p. 21.

Chapter Two

On Translation and Practice

I: On Translation

Preamble

After a brief overview of the nature of translation theory, this chapter is divided into two sections. The first develops a set of common characteristics that can be applied to objects of linguistic translation and visual reiteration. This outline reveals how they differ from other reiterative modes such as imitation, replication, reproduction, impersonation, fakery, adaptation, mirroring, tracing, photocopying, simulation, forgery, and transcription. The second section presents two suites of work, *After...* and *365drawings*, made while this description was being developed, and contributing to a more nuanced understanding of it.

On Types of Theory

If the writings on translation were mapped, there would be two poles: instructive and philosophical. Wholly instructive texts – for example Vladimir Nabokov's 'The Art of Translation' – are only incidentally useful to this project, being rooted in the specifics of translating particular works from one language into another but they provide examples or anecdotes that illustrate the inherent problems of translation.[133] Their very inapplicability also demonstrates the contingent nature of the field.[134]

Texts associated with the second, philosophical pole are, due to their theoretical nature, generally removed from the daily work of translating, but instead consider what might be signified by or aspired to through acts of translation. These texts may attempt to quantify the field, like Roman Jakobson's 'On Linguistic Aspects of Translation' (discussed below), or reflect on the issues that confront the discipline.[135] Benjamin's 'The Task of the Translator' is

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133 Vladimir Nabokov, 'The Art of Translation', *The New Republic*, 4 August, 1941, pp. 160–162.

134 Some of this writing is, in fact, speaking. Several podcasts have been consulted that deal with the particular problems of translating certain texts or types of text. http://www.ucl.ac.uk/multidisciplinary-and-intercultural-inquiry/between-the-lines (Accessed 15 October 2015).

135 Roman Jakobson, 'On Linguistic Aspects of Translation', *The Translation Studies Reader*, ed. and trans. by Lawrence Venuti, London: Routledge, 2000, p. 113–8. ['Linguistiche Aspekte der Übersetzung', ed. Wolfram Wills, *Übersetzungswissenschaft*, Darmstadt, 1959, pp. 189–98].

one such text.[136] It is both important and influential and a founding document in the field of translation studies. The 'task' that Benjamin writes about is, ultimately, the accession or restitution of 'pure language'.[137] Benjamin asserts that this pure language is 'essential' and underpins all languages and that linguistic creations are 'weighted with a heavy, alien meaning' that the translator must work to liberate:[138]

> It is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his (sic) re-creation of that work. For the sake of pure language he breaks through decayed barriers of his own language.[139]

Ethnographer Arnold Krupat describes Benjamin's project as 'a kind of impossible imagining of a totalised and unitary language, what must have been before the Tower of Babel; what God would speak or think'.[140] This criticism is informed by post-colonial studies and recognises the importance of languages and texts that are not part of the Western tradition – Benjamin (and Berman's) primary focus.

Whatever the flaws of Benjamin's text it set the agenda for, and meditates, on the wider subject. It is hybrid texts, though, that are more useful to this research, rooted in practice but then moving towards general observations. These texts are less concerned with the metaphysical implications of translation, but with resolving its practical difficulties so that practitioners are aware of the problems they are likely to confront and to assist them in the production of more effective – that is, 'better' – translations.

Eco structures *Experiences in Translation* specifically to work from the pragmatic towards the theoretical writing that, 'I deliberately wanted to to discuss my experiences in the light of a "naïve" concept of translation'.[141] The book is split into two parts; the first recounts Eco's own experience of translating and being translated and is full of anecdotes and problems coupled with meditations on the suitability or effectiveness of the solutions at which either he, or his

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136 Walter Benjamin, 'The Task of the Translator', *Illuminations* trans. by Harry Zohn, New York: Schocken Books, 2007, ['Die Aufgabe des Übersetzers' foreword to *Tableaux Parisiens* by Charles Baudelaire, Heidelberg, Verlag Von Richard Weissbach, 1923]. This essay is reprinted in *The Translation Studies Reader*, and all citations refer to that publication.

137 Benjamin, 'The Task of the Translator'. p. 22.

138 Benjamin, 'The Task of the Translator'. p. 22.

139 Benjamin, 'The Task of the Translator'. p. 22.

140 Arnold Krupat, *Ethnocentrism: Ethnography, History, Literature*, Berkeley: University of California, 1992. p. 197.

141 Eco, *Experiences in Translation*. p. ix.

translator, arrived. The second part builds on the first and moves towards towards more theoretical concerns, before he constructs an ambitious taxonomy of translation with some categories populated with examples so particular as to be widely inapplicable.[142]

Translation theory is also associated with the wider field of literary criticism as translations offer commentaries on their sources, as well as wider access to texts. Despite this, translator Joyce Crick, a translator of Freud and Kafka from German to English, when asked about the 'vibrant overlap between translation and literary criticism' says:

> Theory sometimes intruded. [...] We (now) take it for granted to think of texts as existing largely in terms of how the reader reads them, which means a multiplicity of readings, which is how the text exists, and in a sense gets overlaid by a whole swarm of ways of understanding it. I think that's something one takes for granted, this built-in indeterminacy in the existence of the text. But when you are actually doing the job, actually translating, you are brought back to a central text. You are brought back to the fact that there is something primary here and that you have to deal with it, sentence by sentence, word by word, paragraph by paragraph, whole work by whole work. So it's a curious circle (that) takes place, by way of a sense of indeterminacy, back to a sense of a certain fixed something that is, as it were, the Queen Bee in the swarm. And then it's a question of making to your own decisions, and one set of decisions are not ever going to entirely match another set of decisions. They will overlap tremendously, after all there is the shared agreement that it is [for example] Kafka's *Die Verwandlung* [*The Metamorphosis*] that we're all of us translating, hundreds and hundreds of times, I may say.[143]

Berman's essay is an example of the approach that stands between the instructive and philosophical, being grounded in his experience of translation. He uses examples and anecdotes to make his points, extrapolating meaning from experience rather than looking for meaning in the product of that experience or in analysing the desire to translate in metaphysical terms.

Notwithstanding what Krupat calls Benjamin's 'mystico-theological side' there is, embedded in 'The Task of the Translator' a useful summary of Berman's more pragmatic concerns in Benjamin's quoting of poet and philosopher Rudolf Pannwitz:[144]

> Our translations, even the best ones, proceed from a wrong premise. They want to turn Hindi, Greek, English into German instead of turning German into Hindi, Greek, English. [...] The basic error of the translator is that he preserves the state in which his

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142 Eco, *Experiences in Translation.* pp. 99–129.

143 http://www.ucl.ac.uk/multidisciplinary-and-intercultural-inquiry/between-the-lines/between-the-lines-podcasts-publication/joyce-crick-freud-kafka (Accessed 18 January 2016, from 3' 30").

144 Krupat, *Ethnocentrism*, p. 197.

own language happens to be instead of allowing his language to be powerfully affected by the foreign tongue.[145]

Despite the differing concerns of Benjamin and Berman's texts, the importance of attending to the 'basic error of the translator' is acknowledged in both and that doing so results in the enrichment of the target language through the production of texts that are evidently foreign in origin.

Berman's aim is to bring the conscious attention of the translator to that which needs careful management in the translation process, regardless of the translator's talent as a writer or linguist. He wants the translator to identify what might be obscure in the text, and consequently overlooked, and criticises strategies that make texts more clear or elegant than their sources. He also addresses the aspects of translation that might be subject to the translator's prejudices, whether conscious or unconscious.

The translator's unconscious can, Berman implies, deform the target text in ways the author of the source text would not have wished. The analytic assists in the identification of these forces but does not provide easy solutions for the user. Berman invites others to collaborate on the revision and refinement of the list in order that it can become more 'systematic'.[146]

A Description of Translation

Two dictionary definitions outline the particularities of translation and identify that consideration needs to be made of both act and object:

From *Merriam-Webster*:

1. an act, process, or instance of translating: as

   a. rendering from one language to another; *also*: the product of such a rendering.

   b. a change to a different substance form or appearance: conversion.[147]

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145 Benjamin, 'The Task of the Translator'. p. 22. The source of the Pannwitz quotation is not indicated. Krupat also isolates this short passage, which he regards positively, but writes in the accompanying footnote: 'Inasmuch as it is a translation I am talking about, it should be noted that the translation of Pannwitz's German in English is that of Harry Zohn (that is the translator of Benjamin's essay)' and that is likely to be a 'quite "free" translation' of Pannwitz. Krupat gives no formal citation, either. Krupat, *Ethnocentrism*, p. 197.

146 Berman, 'Translation and the Trials of the Foreign', p. 286.

147 http://www.merriam-webster.com/dictionary/translation. (Accessed 25 January 2015).

The *Oxford English Dictionary* goes a little further, with the relevant text as follows:

> The action of translation (or its result).
>
> 1. a: Transference; removal or conveyance from one person, place, or condition to another.
>
> 2. a: The action or process of turning from one language to another; also, the product of this; a version in a different language.

The OED also addresses the visual possibilities of the word:

> b. transf. and fig. The expression or rendering of something in another medium or form, e.g. of a painting by an engraving or etching.[148]

Translation, then, is characterised in terms of a movement (transference, conveyance) between modes (substance, form, appearance, condition, medium), with this 'carrying across' precipitating a transformation resulting in the production of a new object.[149] 'Object' here means any product of translation. To be clear, in linguistic terms, this 'object' would generally be the text in the target language and not the publication housing it. To translate that would require a consideration of the materiality of the publication as well as its content.

Jakobson – a structuralist literary theorist – writes that there are three kinds of translation: intralingual, interlingual, and intersemiotic.[150] The first of these is often overlooked, being routinely embedded in the flow of normal language. Described by Jakobson as 'the interpretation of verbal signs by means of other signs of the same language', it is manifested as explication, rewording, or paraphrase, often in response to a request for clarification.[151] Jakobson notes that this process – substituting terms that are 'more or less synonymous' – does not necessarily achieve 'complete equivalence' as clarification typically requires the use of a combination of terms to achieve its end.[152] Clarification is likely to make the target text more

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148 http://www.oed.com/view/Entry/204844?redirectedFrom=translation#eid. (Accessed 25 January 2015).

149 The meaning of translation as a physical shift of something from one part of the world to another – carrying across – is retained in English in the Catholic ritual of the 'translation of the relics' in which holy objects are ceremonially moved from one shrine to another. In German the word *'übersetzen'* means 'translation' and 'to ferry across'. In English, the prefix 'trans' is used in words that generally indicate movement from one place to another, or a sense of being 'beyond'. For example 'transcendence' means 'extending or lying beyond the limits of ordinary experience'. http://www.merriam-webster.com/dictionary/transcendent. (Accessed 9 January 2016).

150 Jakobson, 'On Linguistic Aspects of Translation'.

151 Jakobson, 'On Linguistic Aspects of Translation', p. 114.

152 Jakobson, 'On Linguistic Aspects of Translation', p. 114.

complex or longer than its source, being an expansion of it.

The second of Jakobson's categories – interlingual translation – describes the commonplace description of translation from one language to another or *'translation proper*, [...] interpretation of verbal signs by means of some other language' (author's italics).[153] Translations that require supplementary material (for example, footnotes) to assist readers embeds *intra*lingual translation into acts of interlingual translation.

The final category that Jakobson proposes – intersemiotic translation – is a 'transmutation: an interpretation of verbal signs by means of nonverbal sign systems' and, being concerned with the transfer from the lingual to non-lingual is almost open-ended in its complexity.[154] Kenneth G. Hay usefully supplements this category with an inversion of it, *ekphrasis*: 'such as the verbal description of a ballet or a painting'.[155]

Eco's taxonomy splits Jakobson's categories into smaller definitions, also identifying categories he considers Jakobson to have missed, such as:[156]

- Performance. The staging of a ballet or opera, using a score as source material[157]

- Rewriting. A class that necessarily includes, according to Eco, translations of Joyce's *Finnegans Wake*, as it is a source that is 'already translated' in many respects[158]

- Parasynonymy. Eco, a semiotician, gives the example of 'showing of an empty box of a given detergent to interpret the request 'Please buy me a box of Brand X detergent')[159]

Eco completes his review by gently undermining his own proposed scheme with a section devoted to 'borderline cases', conceding that his delineations are not perfect, but porous: 'all I have tried to do [...] is to establish some macroscopic distinctions, as I am well aware that there will always be an overlap between one category of the typology and another'.[160]

To establish a set of common characteristics between linguistic translation and visual

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153 Jakobson, 'On Linguistic Aspects of Translation', p. 114.

154 Jakobson, 'On Linguistic Aspects of Translation', *The Translation Studies Reader*, p. 114.

155 Kenneth G. Hay, 'Concrete Abstractions and intersemiotic translation: the legacy of Della Volpe', *Thinking about Art*, Katy MacLeod and Lin Holdridge (eds), London: Routledge, 2009, p. 51–9.

156 Eco, *Experiences in Translation*, pp. 99–129.

157 Eco, *Experiences in Translation*, p. 104.

158 Eco, *Experiences in Translation*, p. 106.

159 Eco, *Experiences in Translation*, p. 118.

160 Eco, *Experiences in Translation*, p. 129.

reiteration requires a description that distinguishes between things that are and are not translations, while satisfying extant definitions of the term. Because this creates a binary taxonomy it is likely that some objects may well be found to resist categorisation by not falling completely into either class, or falling into both: a manifestation of the 'overlap' identified by Eco.

In order to generate a useful description of translation – for a visual reiteration to be considered in terms of translation – for this project, the following three conditions need to be satisfied:

- Is the precursor to the reiteration a particular and identifiable object?
- Is the reiteration bespoke?
- Is the reiteration made with the intention of replacing something else?

The first point is concerned with the nature of the source text, rather than the object being produced. If there is no identifiable precursor then the reiteration cannot be considered a translation. That source could be a composite work with many authors who may or may not be known. Homer, for example, may not have existed as single person, but 'his' texts can be translated. What is at stake here is the recognition that translations are, in Baudrillard's terms, the 'reflection of a profound reality' and not simulacra or the reiteration of non-specific or generic objects.[161] The drawings undertaken for this research are all representations of photographs, usually of an art work, and though this gives rises to the source/subject matter problem outlined in the introduction, each is the reiteration of something identifiable.[162]

The second test – is the reiteration bespoke? – explores the making process and whether it relies on the ongoing, qualitative judgement of the maker and not the product of a substantially automated process. Although they are not synonyms, 'bespoke' is connected to an idea of the 'handmade'.[163] As outlined in Chapter One, Pye proposes that an understanding of the handmade does not disallow the use of tools.[164] Translators, after all, use dictionaries and other reference materials much in the way that cameras, projectors, rulers, etc., might be integral to the production of paintings or drawings. Even translation engines such as Google Translate that produce 'word-for-word' translations might be part of the workflow of a

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161 Baudrillard, *Simulation and Simulacra*, p. 6.

162 See 'The Unsquared Circle', pp. 14–5.

163 Merriam-Webster: Bespoke *adjective* made to fit a particular person; also: producing clothes that are made to fit a particular person http://www.merriam-webster.com/dictionary/bespoke (Accessed 25 January 2015).

164 Pye, *The Nature and Art of Workmanship*, p. 9.

translator, but their judgement or 'handwork' is ultimately required to complete the task. This ties in, too, with Pye's conception of the 'workmanship of risk' as the success of a translation draws on the knowledge, skill, and judgement of the practitioner, which become embodied in the work produced. Translations emerge from close attention to all parts of source *and* target. To effect a complex translation requires time and patience, and not the glib reiteration or summation of its source. A half-remembered *precis* of text is not a translation, nor is a diagram of the *Mona Lisa*.

Briggs, writes about her three-year project to translate Roland Barthes' *The Preparation of the Novel*, as an 'extended apprenticeship in writing':

> in writing an extant text again in entirely new circumstances, and with very different means at my disposal. What excites me most about translation – but also one of the things I find most difficult – is the way it forces you out of any acquired writing habits.[165]

This difficulty is due to the target text – the translation – being verifiable against an identifiable source. The rigour that this brings means that Briggs must balance Barthes' intention and his use of language with the possibilities and strictures of the target language, precipitating a learning process for her. In the same article, Briggs uses Robinson Crusoe's (inevitably handmade) making of a table as an extended parable of the act of translation (Figure 24).

Figure 24
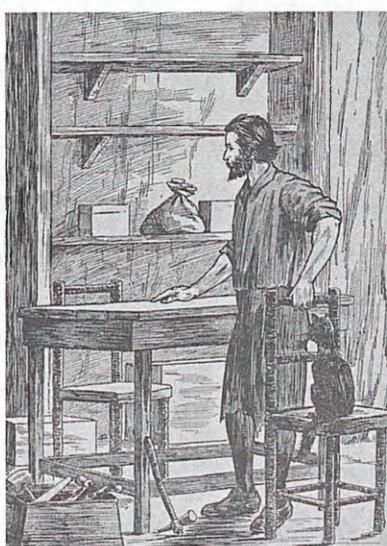
Robinson Crusoe and his table

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165 Kate Briggs, *On Table-making and Translation*, http://www.cupblog.org/?p=8832 (Accessed 15 October 2015).

Crusoe has wood, tools, and time, but no specialist knowledge, apart from knowing what a table is and what he needs it for. He sets about excavating only one plank from each log as he has no expertise in splitting wood, eventually managing to construct a table. This, Briggs writes, is analogous to translation in that it is a structured improvisation, particular to maker and materials and, crucially, oriented towards a target, inscribing an idea of trajectory into the act and removing any idea of primary invention. Crusoe knows what a table is, and simply wants to make one. Briggs writes:

> It's as if each instance of translation were in fact unique – each time we're dealing with a particular relation between one kind of starting point and one kind of arrival point, where the nature of the rewriting/remaking process will be wholly determined by the specificity or singularity of that relation.[166]

Briggs' analogy is a useful way of understanding the care required to make a translation, but the table Crusoe makes is not the reiteration of an identifiable source – that is, of a particular table – but rather of the Platonic Ideal of 'table' and cannot be called a translation. In the same way the physical chair in Kosuth's *One and Three Chairs* is the manifestation of an idea of a chair and not verifiable against another object, unless both are compared to that same ideal. It is the process that Crusoe employs that is analogous to translation and not the resulting object.

All the drawings I make ultimately rely on my dexterity and ongoing judgement, notwithstanding the use of cameras or PhotoShop to prepare images in interim stages of my workflow. Were a translator to produce two translations of a complex text, it is unlikely that they would be identical. Similarly, if I make two drawings using the same method and source material, the results would differ, each being bespoke.

The third condition – is the reiteration made with the intention of replacing of something else? – takes account of the intention for the resulting object. If it is produced to replace its precursor, regardless of how crudely it succeeds in doing that, it cannot be a translation.

A translation's conceptual trajectory differs from that of other reiterations in that it moves away from its source, even while acknowledging it.[167] In contrast, a facsimile or replica moves

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166 Briggs, *On Table-making and Translation.*

167 My use of the word trajectory is perhaps slightly misleading as it implies that translations escape their courses as the move towards specific targets. Before I settled on 'trajectory', two other terms – 'orbit' and 'oscillation' – were considered, but neither seemed appropriate. 'Orbit' implies that the translation is utterly dependent on its source for its position, which may not be the case and, further, orbiting objects are actually falling slowly into the object they circle. 'Oscillation' does denote a 'moving away from' the source, but is unsuitable because it also implies rhythmic, predictable return.

in the opposite direction with the intention of replacing the source, like the digital reiteration of Veronese's *Wedding at Cana*. A further exemplar of such an object would be a forged banknote, expertly made and identical to its precursor, and produced expressly to stand in for its source in such a way to replace it utterly. As Vidal points out, 'when you forge a banknote you have to use the same material, do everything the same.'[168]

Some artists deliberately undermine the translation's clear trajectory away from a source by simultaneously exploiting the extreme similarity of their work to its source. This strategy creates doubt in the viewer's mind as to what is shown and, if the reiteration is of an authored work, the status of the author in that work.

Sturtevant uses this strategy, making works that closely resemble their sources, but narrowly avoiding replica or placeholder status through deliberate mediation. Sturtevant draws on her memory of pieces when making them, resulting in images and objects that are imperfect copies of their sources. This places her figuratively 'before' a work with which the viewer may be familiar. 'Before' in this case means 'in front of' but its more usual meaning – during the period of time preceding a particular event or time – is also invoked as it modifies and in some instances appears to challenge the primacy of an original. A translation of a book stands 'before' the original, and though in temporal terms it comes 'after' it, for a monolingual reader the translation may be their first encounter with the work.

Sturtevant's work is rich in such contradictions. Director of the Museum of Modern Art in Paris Fabrice Hergott captures this, writing that 'any museum showing her work always raises questions about the complex status of the replica or the stock understanding of originality in art', and yet, those questions are, too, brought into question: 'we can't help noticing that Sturtevant's replicas do not so much cast doubt on the value of the original as consecrate it.'[169]

Hergott is correct. The work's ambivalence points towards its source – consecrating it – but also moves away from it, simultaneously raising questions about the role of the artist and normative expectations of originality. The works map a territory in which contradiction and difficulty are exposed to public gaze. Sturtevant's mediating voice adds to the frisson of doubt that replication induces. She creates something richer than a replica and harder to explain in purely conceptual terms. She undermines simplistic readings by insisting that there is something new in the work independent of its source.

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168 Ricarda Vidal, *Interviews*, p. 48.
169 Fabrice Hergott in the foreword to *Elaine Sturtevant: The Razzle Dazzle of Thinking*, Zürich: JRP| Ringier, 2010, p. 8.

Sturtevant's work (and that of others working in similar ways) meets the third and final condition – it is not made with the intention of replacing something else – but it does critically exploit the difficulty that a near replica generates when tied to the intention of an artist through their voice.

To return to the three criteria proposed above:

• Is the precursor to the reiteration a particular and identifiable object?

• Is the reiteration bespoke?

• Is the reiteration made with the intention of replacing something else?

If all three conditions are satisfied, a translation can be characterised as a bespoke reiteration of a particular precursor, distinguishable from other reiterations made in the same way, and not intended to replace that precursor.

Sol LeWitt, Yet Again

LeWitt's wall drawings are examples of works that satisfy but resist the description of translation outlined above. In May 2010, with artist David McNab, I executed LeWitt's *Drawing #960* at Site Gallery in Sheffield (Figures 25 a–b). While the instructions seem restrictive there is room for interpretation.

> *Drawing #960*: A straight line about 18" (45.7 cm) long is drawn; from its midpoint, another line about 18" (45.7 cm) long; from the midpoint of each subsequent line, another line 18" (45.7 cm) long, uniformly dispersed covering the wall.[170]

These instructions grant the technician or curator sufficient agency to make some decisions, not least the location of the drawings and, when being made, the density of the marks. Even if this drawing were executed on an field twice by the same technician they would only be similar and not identical to each other. These drawings, then, while fulfilling the criteria for translation outlined above (being a bespoke reiteration of an identifiable source, essentially) the source text is a set of instructions – a score in musical terms – that does not resemble the finished drawing. Similarly, the score for Mahler's *Resurrection Symphony* does not resemble sound. In Jakobson's terms an intersemiotic translation has to be undertaken for music to be

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170 In addition to these instructions, LeWitt's estate also had a further restriction: a particular brand and model of marker pen was insisted upon.

made. In the expanded taxonomy offers by Eco both the LeWitt and the Mahler, and indeed *Hamlet*, qualify as translations by way of being 'performances'. Mischievously, Eco extends this category to include the pages on which his taxonomy is printed as it 'indicates how it could be read out loud'. [171]

Figures 25 a–b
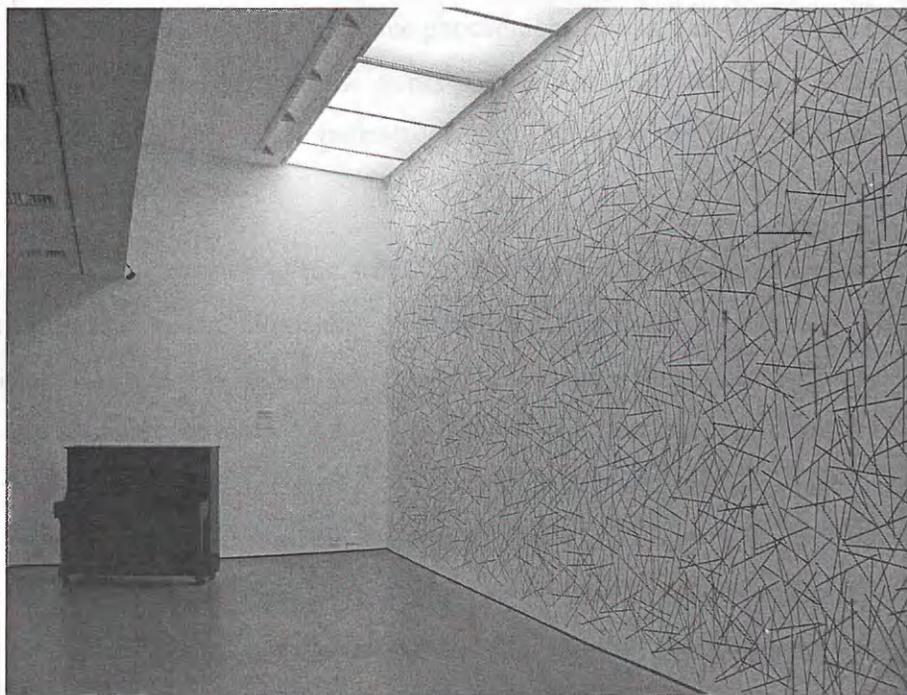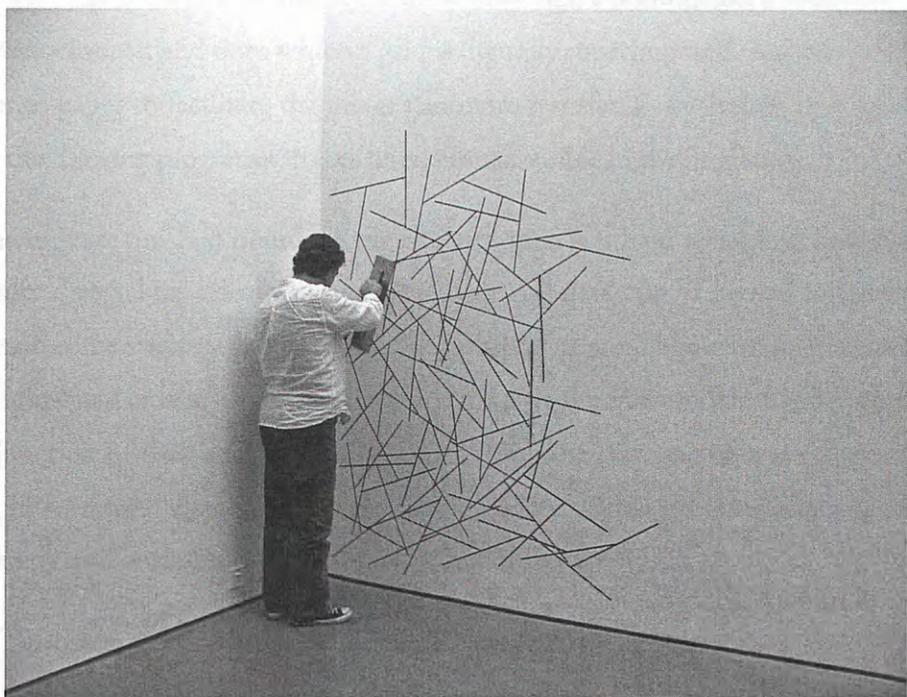
Drawing #960, Sol LeWitt

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171 Eco, *Experiences in Translation*, p. 104.

On Practice II: *After...* (2012–14) and *365drawings* (2014)

All the drawings that constitute *After...* and *365drawings* are made in the same way, a standardised approach that is applicable to all subsequent work presented in this thesis. None of the drawings were made from life but from prints of edited photographs, typically prepared in batches so that several images are available to be drawn at any time, like an in-tray to be emptied. To make the source material for these drawings, a photograph is cropped to a square, turned monochrome, and onto which a grid is digitally superimposed. A corresponding grid is plotted onto paper to facilitate the image's accurate transfer. Even though this is subsumed or erased as the drawing progresses, traces often remain visible in the final work.

Most drawings are finished in one sitting and although it is hard to explain how I draw, being of the order that Schön calls intuitive knowledge and made up of myriad micro-decisions, it does contain some strategy and habit. As a left-hander, it would be sensible to start drawing at the top right-hand side of the page and work towards the bottom left, but I typically start at either a junction of dark and light areas, establishing the extremes of a tonal spectrum, or by blocking in structural elements over the whole surface. Often these starting points coincide, with high contrast areas defining the architecture of the drawing.

The work is made using pencils, *tortillons*, tissue paper, and a variety of erasers. Effects are achieved by adding and removing layers of marks, constantly re-balancing tone and line to create a convincing analogue of the source photograph. They are not, however, photorealistic as the marks and smudges that fill the works' surface betray the way they are made.[172] When completed, any marks outside the perimeter of the grid are erased and the paper is trimmed, leaving a narrow white border.

After... is specifically designed to test whether (and how) drawings could be seen through the lens of translation theory. It consists of thirty-two drawings, all 260 mm x 260 mm, of installations and films by other artists. Any reasonably large subset of these drawings constitutes a plausible iteration of *After...* as each is an interchangeable element in a modular system. The drawings were intended to deliberately plot trajectories away from their sources and, being deliberately incomplete analogues of their subjects, embody a contradiction common to all representational drawing: they resemble something specific and identifiable, but could in no way be mistaken for it. A work that explores this in exemplary fashion is, of

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172 Seen in reproduction, for example in the images that accompany this thesis or online, some of the 'drawn' quality of the work is lost, but when seen first-hand it is evident that they are drawings and not photographs.

course, René Magritte's *La Trahison des Images* [*The Treachery of Images*] (Figure 26). Magritte's painting of a pipe that includes that text '*Ceci n'est pas une pipe*' ['This is not a pipe'] neatly exposes the paradox that images of things are often referred to as if they were the thing itself.

Figure 26

La Trahison des Images [*The Treachery of Images*], René Magritte

This doublethink is not reserved for visual representations. Briggs notes that readers convince themselves they have read novels, even if only encountering them in translation, but concedes that it might be pedantic to insist that they had not:

> While the claim can easily be made to collapse if interrogated, we nevertheless feel happy saying (or claiming): 'Yeah, I've read *War and Peace*, I've read *Madame Bovary*, I've read Huraki Murakami's novels'. Even though we don't speak Russian, French, or Japanese, we feel pretty sure we've read them. Translation enables this [...].[173]

No attempt is made for the *After...* drawings to reproduce the sensual or spatio-temporal experience of walking around and through an installation or of watching a time-based work. They may closely resemble their source material, but fall short of representing their subject matter.

When shown, the drawings are exhibited as a set, either as a grid or in a long single line, unframed and close to one another (Figure 27).

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173 Kate Briggs, *Interviews*, p. 11.

Figure 27
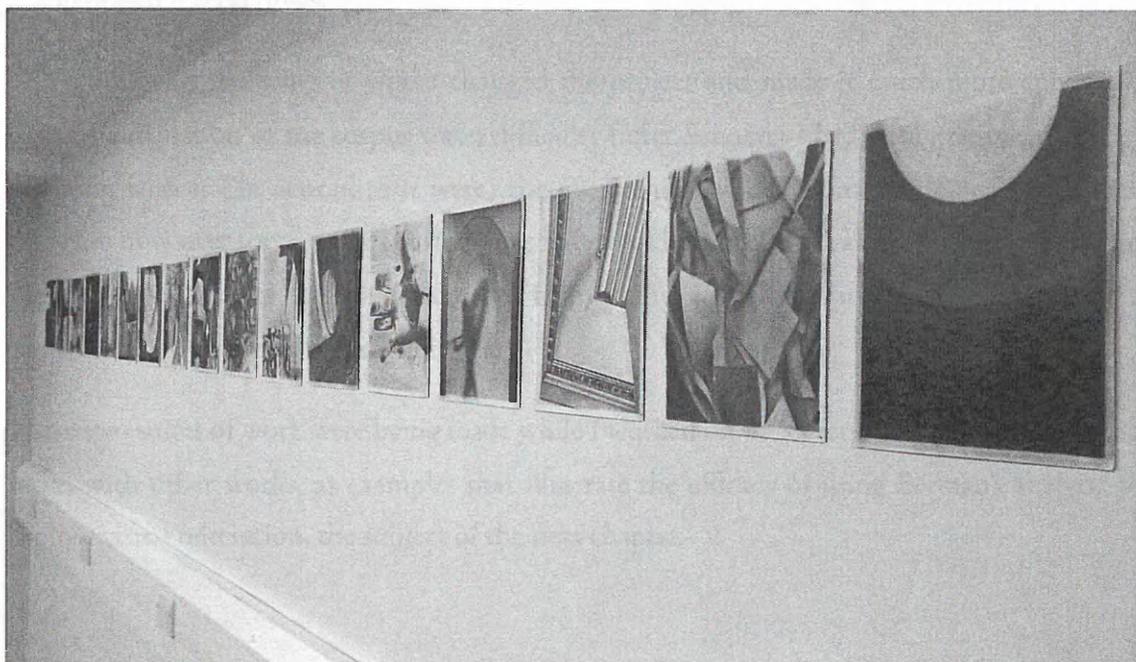
After... (installation view)

By arranging them in this way, they become fragments conflated into a single thing and cease being discrete but partial representations of other works. This I hoped would place them on a conceptual threshold, belonging simultaneously to their precursors and to one another, facing Janus-like in two directions and exemplifying their ambiguous provenance.

Most of the drawings that make up *After...* are presented in the accompanying publication *After After...* Each image is accompanied by a text in which I reflect on its making and which should be consulted while reading the following section of the thesis. The texts are primarily descriptive but give an insight into the technical issues of reiteration without dwelling on an analysis of the finished compound object as a work of art.

The *365drawings* project was not designed to test concepts but to improve my ability to make accurate drawings of photographs. A detailed account of the way the work developed is contained in the accompanying volume *365drawings*, but the main points are as follows:

- A drawing was made for each day of 2013 and posted online.[174]
- The subject matter is views of galleries and museums, but not showing any art.
- The collection of drawings constitute as single work. This was undermined early on in the process when I sold a drawing. I asked the buyer to send a photograph of their purchase in

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174 http://2013-365-drawings.blogspot.co.uk (accessed 17 January 2016)

its new context. A drawing of this replaced the sold drawing. Some 'dates' have been sold and drawn several times.

The selling and replacing of works changed the project and made it much more applicable here. The depletion of the corpus was a difficulty (after Sennett) I had not anticipated and by engaging with it ('in action', as it were) the overarching work became more complex. Since there are now over forty images of drawings in buyer's homes there is also a fugitive element to the work. Its texture has changed, too, from being entirely institutional to one with a significant minority of 'domestic' images.

These two suites of work were being made while I worked on the description of translation and serve, with other works, as examples that illustrate the efficacy of using Berman's analytic to explore visual reiteration, the subject of the next chapter.

Chapter Three

Antoine Berman's Twelve Deforming Tendencies of Translation

I: Preamble

II: The Twelve Deforming Tendencies of Translation Rationalisation, Rewritten

> Clarification – Expansion – Ennoblement and Popularisation – Qualitative Impoverishment – Quantitative Impoverishment – The Destruction of Rhythms – The Destruction of Underlying Networks of Signification – The Destruction of Linguistic Patternings – The Destruction of Vernacular Networks or their Exoticisation – The Destruction of Expressions or Idioms – The Effacement of the Superimposition of Languages

III: Finding a Voice

> Reflecting on *After...* and *365drawings* – Summary

I: Preamble

As has already been indicated, Berman's principle concern is to identify and facilitate how the foreign can be carried into target texts and not be left behind, deformed, or obliterated in the translation process. He writes:

> translation is the 'trial of the foreign'. But in a double sense. In the first place, it establishes a relationship between the Self-Same (*Propre*) and the Foreign by aiming to open up the foreign work to us in its utter foreignness [...] In the second place, translation is a trial *for the Foreign as well*, since the foreign work is uprooted from its own *language-ground (sol-de-langue)* (author's italics).[175]

Berman notes that some tendencies may appear to be especially applicable to specific language-relations but that, in fact, 'they bear on all translating, at least in the Western tradition'.[176] Even with some cultural common ground (as Jacotot's Flemish students had with French) this is not easy, perhaps almost impossible. If texts are to retain their particular character after translation, though, it is crucial. Even if only partially achieved the resulting works enrich the target language and provide the reader with access to the text's source culture. Benjamin writes that 'Luther, Voss, Hölderlin, and George, have all extended the boundaries of the German language' by translating, variously, the Bible, Homer, Sophocles, Dante, Baudelaire, and Shakespeare.[177] This is not just an enriching of the German language, but of German culture through the admittance of ideas held within such texts in a way that reflects how those ideas are expressed.

To mitigate against the production of texts that excise the foreign, Berman identifies the deforming tendencies at work in the creation of target texts. These forces might be the result of the particular relation between the languages concerned, and are in some respects unavoidable, but others are the result of the psychology of the translator influencing their decisions. Addressing what is external to the translators, and not their prejudices and predilections directly, is a pragmatic job-oriented approach. It is not Berman's intention to cure or fix these problems 'at source', that is in the translator before they translate, but to address them after the fact. This links his approach – pragmatic and gradual – with Bolton's model of 'reflection on action'.

The analytic is prefaced with the observation that it is 'provisional' being based on Berman's experience of translating 'primarily [...] Latin American literature into French', and others are

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175 Berman, 'Translation and the Trials of the Foreign', p. 284.

176 Berman, 'Translation and the Trials of the Foreign', p. 288.

177 Benjamin, 'The Task of the Translator', p. 22.

invited to amend and supplement it.[178] It is not simply a checklist that offers advice when effecting a specific kind of transformation. In fact it offers no approved techniques and nothing is forbidden: there are no predetermined or correct strategies to solve problems and arresting all deforming tendencies is difficult, being a co-dependent 'systematic whole'.[179] The analytic identifies deforming tendencies to bring them to the attention of the practitioner so that they may be mitigated against. It is, perhaps, best described as a blueprint; a document to be used, and not just considered in theoretical terms.

Applying the list to a specific language- or culture-relation (or to visual practice), requires the user to make decisions about which tendencies are of particular relevance to local conditions and to what extent they need to be adjusted or rethought. It is, therefore, a doubly-powerful tool as it has the additional effect of granting the user ownership not only of the knowledge gained, but in line with Jacotot/Rancière's model of intellectual emancipation, of the process by which it is gained.

It is important to remember that Berman does not intend for the translator to make the target text as easy to read as possible, but to allow for the character of the source, its foreignness, as well as its meaning, to emerge. What is difficult or obscure should, if possible, stay that way, as should relations with other texts or languages. All the tendencies are to be guarded against, which should always be borne in mind when reading the list, especially as Berman uses some terms that ordinarily carry a positive meaning, for example 'clarification' or 'ennoblement'. When he uses terms typically associated with the negative – 'destruction', 'impoverishment', 'effacement', etc., – the pejorative implications are clearer. Furthermore, Berman is explicitly concerned with literary translation, what he calls 'works', and not with either poetry or 'technical, scientific, (or) advertising' variants.[180] As such, allusion, rhythm, signification, and so on are all important when translating a text into a new mode or language. It is not simply a transfer of information.

As an overture to my appraisal of these terms it is instructive to briefly detour to consider an extract from a text by Nabokov and a term coined by Lawrence Venuti, who compiled Berman's essay into *The Translation Studies Reader*. In the opening section of his essay 'The Art of Translation' Nabokov crystallises Berman's concerns by defining the 'three grades of evil' in the practice of the interlingual translation:

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178 Berman, 'Translation and the Trials of the Foreign', p. 286.

179 Berman, 'Translation and the Trials of the Foreign', p. 288.

180 Berman, 'Translation and the Trials of the Foreign', p. 285.

The first, and lesser [evil], comprises obvious errors due to ignorance or misguided knowledge. This is mere human frailty and thus excusable. The next step to Hell is taken by the translator who intentionally skips words or passages that he does not bother to understand or that might seem obscure or obscene to vaguely imagined readers; he accepts the blank look that his dictionary gives him without any qualms; or subjects scholarship to primness: he is as ready to know less than the author as he is to think he knows better. The third, and worst, degree of turpitude is reached when a masterpiece is planished and patted into such a shape, vilely beautified in such a fashion as to conform to the notions and prejudices of a given public. This is a crime, to be punishable by the stocks as plagiarists were in the shoebuckle days.[181]

This intemperate passage identifies what can go wrong with translation that is too free with little account taken of the source. The balance of the short essay identifies three different kinds of translator: 'the scholar who is eager to make the world appreciate the works of an obscure genius as much as he does himself; the well meaning hack; and the professional writer relaxing in the company of a foreign *confrere*' before devoting a quarter of its length to a deconstruction of a single line from Pushkin that Nabokov had translated into English.[182] Throughout this, Nabokov outlines what the practice offers the practitioner: the opportunity to grapple with detail and with awkward and recalcitrant material as well as with what is simple. As shown in Chapter One, by negotiating with resistance, learning takes place, which Briggs calls 'apprenticeship'.[183] Conscientious translation, as opposed to the type that attracts Nabokov's ire, discounts – forbids, even – the maker from either furthering her or his agenda in terms of an ideology through addition, deformation, or erasure, or from being expressive. A translator's source is, after all, an already authored text. The 'foreign' is located as much in the source text's author as in the language used, the implication of this being that a more personal application of Berman's tendencies might be possible: that of understanding one another.

Venuti writes that 'the aim of translation is to bring back a cultural other as the same, the recognisable, even the familiar; and this aim always risks a wholesale domestication of the foreign text'.[184] This term, 'domestication', is not used by Berman, but it provides a useful summary of the issues he addresses. Berman's analytic is designed to mitigate against domestication, but Venuti identifies, not surprisingly, that in interlingual translation a degree

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181 Nabokov, 'The Art of Translation', p. 160.

182 Nabokov, 'The Art of Translation'.

183 Briggs, *On Table-making and Translation*.

184 Lawrence Venuti, *The Translator's Invisibility: A History of Translation*, London: Routledge, 2008 p. 18.

of it is inevitable; it is the scope and manner of it that is managed by the translator. If poorly handled or ignored, what could be called 'over-domestication' occurs, restricting where 'two languages enter into various forms of collision and somehow *couple*' (author's italics).[185]

1. Rationalisation
2. Clarification
3. Expansion
4. Ennoblement and Popularisation
5. Qualitative Impoverishment
6. Quantitative Impoverishment
7. The Destruction of Rhythms
8. The Destruction of Underlying Networks of Signification
9. The Destruction of Linguistic Patternings
10. The Destruction of Vernacular Networks or their Exoticisation
11. The Destruction of Expressions and Idioms
12. The Effacement of the Superimposition of Languages

The first points in the list are more general in character and over which the translator should have a measure of control. However as the elements of the analytic are not discrete, addressing one issue often means that another comes into play more forcefully and it is in the management of these interactions that the translator's skill is tested.

The point-by-point analysis of Berman's list that follows includes some detours that explain relevant concepts in translation theory. Accompanying the appraisal of the analytic is a restatement of them in terms relevant to visual art practice, using examples from my own work, and the work of others, where appropriate. Carrying across these terms from 'linguistic' to 'visual' is an act of translation in itself and consequently subject to the tendencies Berman describes, principally clarification and expansion.[186]

The analytic can, for the visual artist, be applied to two registers. Firstly, it contributes to an understanding of the technical challenge of making individual works. This insight, for visual art, is focussed on the selection of materials, how marks are made, and decisions about a work's

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185 Berman, 'Translation and the Trials of the Foreign', p. 285.

186 It might be tempting to apply these adapted terms to analyse more traditionally expressive modes of practice, but the source of such work is likely to be wholly or partially interior to the maker and therefore not verifiable in the way a translation is. That is not to say that the list could not be further adapted for that purpose, but it is not the remit of this research.

appearance and content. The second register is concerned with the conceptual intent for an art work.

Following each point is a series of questions designed to assist in applying the concepts to an analysis of visual art practice. This content is presented again as Appendix One to create a stand alone document that may be more easily used as a pedagogical tool.

II: The Twelve Deforming Tendencies of Translation Rationalisation, Rewritten

Rationalisation

A rationalised text is one that has had its complexity removed to produce a more streamlined version of the source in the target language. Berman reiterates translator Marc Shapiro's term 'bushy undergrowth' to describe the 'essence of prose' and what might seem superfluous to the text and consequently excised from it in translation.[187] Berman's focus on the literary novel is crucial as the 'imperfection' of such a text's prose is a 'condition of its existence' with complexity and length providing spaces of speculation for the writer and reader which ought to be preserved wherever possible.[188] These spaces of speculation are also why texts can be legitimately translated more than once and subsequently compared. Berman is keen for translators to guard against rationalisation and his identification of it as a likely tendency of deformation has the effect of showing us that, perhaps counter-intuitively, long and complex texts are easier to translate than simple ones as they afford the translator more agency, more room to manoeuvre.

Rationalisation is both the simplification of complex syntactical structures, often stemming from the removal of punctuation, but also the removal or reduction of repetition and reticulation. This may not alter the text's overall thrust – which could be its 'meaning' or the story contained in it – but could transform the source text into something that appears to have originated in the target language, an important indicator of 'domestication' and of primary importance to Berman.[189] Embedded in the source text is not just its subject matter but also the author's relationship to their language, manifested in how it is used.[190]

One strategy for mitigating against rationalisation is to translate a text literally. When a literal

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187 Berman, 'Translation and the Trials of the Foreign', p. 288.

188 Berman, 'Translation and the Trials of the Foreign', p. 288.

189 Venuti, *The Translator's Invisibility*, p. 18.

190 In literary works the language may be integral the subject matter.

translation is made, the underlying linguistic structure of the source text is retained and carried across into the target text with no alteration and retaining the foreign as each word or phrase is simply replaced with an equivalent.[191] The results of this process are referred to as 'copies' by Borges.[192] When such a text is read the reader is aware that what underpins it is alien and external to the language in which it has been rendered. It is also likely to be hard to read.[193]

Artist Juan Cruz provides an example of near-literal translation in his live art work *Translating Don Quijote* (1996 and 2005). Over several days he read out loud from a Spanish edition of Cervantes' book, but spoke the English equivalent with little revision (Figure 28).[194]

Figure 28
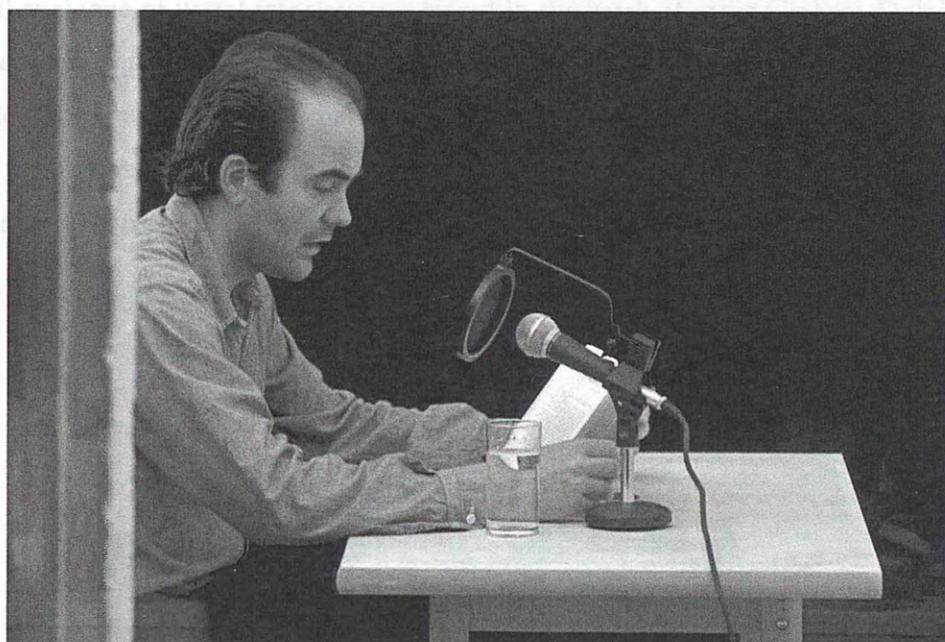
Translating Don Quijote, Juan Cruz

In the interview granted for this research he cites his motivation as one of generosity, linked by him to dissemination:

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191 A contemporary manifestation of literal translation is found in the online translation engines such as Google Translate (https://translate.google.co.uk) or BabelFish (http://www.babelfish.com). (Both accessed 27 February 2015).

192 Efrain Kristal, *Invisible Work: Borges and translation*, Nashville, TN: Vanderbilt University Press, 2002, p. 22.

193 This effect can have a further consequence, as languages – especially those with a shared colonial history – that might be understood to exist in a hierarchy are to some extent equalised.

194 An extract of the 2005 iteration of the work is available online: http://www.peeruk.org/juan-cruz/ (Accessed 8 January 2016).

> The idea (of translating *Don Quijote* as a live performance) came from [...] making something available. In Spain I would translate the lyrics of Cure LPs into Spanish for friends. You become a kind of vehicle for something that people could not otherwise access.[195]

Cruz embodies the transformation of the text from Spanish to English in this work and because of the improvised and literal character of the translation, it is not the best way to absorb the story. His voice (in the both senses of the word, as author of an art work called *Translating Don Quijote* and the sound he makes when he speaks) becomes the focus of the work. This is a rationalisation of a radical kind as it dislocates the listener from the text through mediation.

A visual analogue of literal translation is found in the work of artist Graham Dolphin, who produces detailed reproductions of objects (often relating to popular musicians), using multiple photographs as source material. *Bench* (2011) is a painstaking reiteration of a park bench from Viretta Park, Seattle which overlooks the site of Kurt Cobain's suicide, functioning as a memorial for fans, as he was cremated and his ashes were scattered (Figure 29).[196]

Figure 29

Bench, Graham Dolphin

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195 Juan Cruz, *Interviews*, p. 4.
196 http://www.seventeengallery.com/artists/graham-dolphin/ (Accessed 27 February 2015).

Dolphin's literal translation introduces the same kind of doubt generated by the facsimile of Veronese's *Wedding at Cana*, but for a different purpose. Dolphin is making an art work, not replicating one. Despite satisfying the first two criteria of the description above, *Bench* might not be considered a translation as the work's critical power is predicated, like Sturtevant's, on the trajectory it also plots back to its source. Dolphin's authorial voice, when compared with Sturtevant's is quiet, though present. Testing Dolphin's work in terms of translation reveals it to have an ambivalent status being both a literal translation *and* a replica. When compared with Sturtevant the quality of Dolphin's voice is revealed to be different, meaning that the resulting works function differently.

More generally, in visual reiteration, rationalisation can involve peripheral detail being removed, hinted at, or glossed over, as if jettisoning subclauses to draw the viewer's attention to the central subject of an image, giving only an impression of less important parts of the source and resulting in a lack of complexity. This glossing might also be used to make an inexact but convincing analogue of, for example, a textured surface in which the detail may not literally match the source in any way, but nevertheless resulting in a similar overall effect. When tied to clarification (below) a work that over-rationalises its subject can simplify to the point of presenting viewers with the work's meaning rather than allowing or trusting them to discern it.

Many of the drawings in *After...* and *365drawings* contain passages of marks where I have deliberately rationalised how detail is rendered through the application of a standardised technique. The parquet floor, for example, in *After Karla Black* is not an accurate rendition of that particular floor, but an approximation of it.[197]

Rationalisation, through reframing or isolating, is also related to the idea of the 'partial' (that is 'incomplete' or 'favoured'). Dolphin's extraction of an object apparently from the world and repositioning of it in an art context isolates it to better reveal it to the audience.

- Is the subject reframed, drawing the attention of the viewer to the 'main' subject and giving only an impression of less important parts of the source, resulting in a lack of complexity?
- Do these less 'important' parts of the work actually contribute to a more nuanced understandings of the work?
- Is peripheral material included, but only hinted at or glossed over?
- Does this 'glossing' make inexact but convincing analogues of complexity, in which detail may not match the source but retain its overall effect?
- Are contradictory or unresolved elements of the work excised in favour of a more consistent

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197 Eccleshall, *After After...*, p. 22.

argument or assertion?

- How are the content and material qualities of the work related? Are they mutually dependent?

Clarification

As Berman points out, clarification is the *raison d'être* of linguistic translation. The point of translation is, after all, to make something available to those who cannot otherwise access it.[198] He warns against clarification as it makes definite in the target what was imprecise in the source and that imprecision may well be an important part of the author's intention: 'where the original has no problem moving in the *indefinite*, our literary language tends to impose the definite' (author's italics).[199] When confronted with unfinished or suggestive phrases the translator may choose to complete, or make explicit what is only implicit in the source. Clarification may require the addition of detail and not a glossing of it, therefore while seeming to be the opposite of rationalisation, it is in fact its corollary.[200] Additional material, as explication, may in fact rationalise a text.

If taken to extremes clarification becomes 'free translation', or the wholesale interpretation of the source text in the target language, what Eco calls 'rewriting'.[201] This obliterates entirely the voice of the author, replacing it with the voice of the translator. The terms 'literal' and 'free' are used by translation theorist Louis G. Kelly to identify the two poles of translation, though he also calls the literal approach 'pragmatic'.[202]

There is an analogue of this in literature. Borges, when translating texts often simply re-wrote them in Spanish, prioritising plot over character. In his essay 'The Thousand and One Nights', Borges praises Mardrus's translation of *The Arabian Nights* as being the 'most readable of them all' precisely because Mardrus 'does not translate the book's words, but its scenes'.[203] Borges also surreptitiously added a story, attributing it to Richard Burton, a previous translator of the

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198 Berman, 'Translation and Trials of the Foreign', p. 289.

199 Berman, 'Translation and Trials of the Foreign', p. 289.

200 Berman, 'Translation and Trials of the Foreign', p. 289.

201 Eco, *Experiences in Translation*, p. 106.

202 Louis G. Kelly 'Translation and the language theories of Gerhard Ebeling', SSLM – *Annuario Nuova* Serie 2, Trieste: Edizioni Università Trieste, 1987, pp. 45–67.

203 Jorge Luis Borges, 'The Thousand and One Nights', trans. by Esther Allen, *The Translation Studies Reader*, p. 45.

stories, when he effected its translation into Spanish.[204]

An extreme example of 'rewriting' in visual art is found in Picasso's series of paintings based on Diego Velasquez' *Las Meninas*. Picasso treated the 1656 painting as a score, improvising an extensive series of variations of the iconic work (Figures 30 a–b).

Figures 30 a–b

Las Meninas

(Top: Velasquez / Bottom: Picasso)

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204 Kristal, *Invisible Work*, p. 25–6.

He reshapes the figures, exaggerates the forms and, using such deforming tendencies as expansion and the destruction/creation of rhythms (discussed below) explored how the image might be remade. This remaking is radical, verging on adaptation, but is still visually tied to the subject matter.

All the drawings I have made using photographic sources can be seen as variants of 'rewriting' as I have interpreted the material and spatial qualities of the subject matter through the work of my own hand with graphite on paper: my own 'language'. This generates a paradox: the drawings are literal translations of their sources (the photographs), but free translations of the subject matter within those photographs. If the drawings were considered 'transcriptions' then the paradox seems to be resolved, but through denying my authorial voice. This is a key insight granted by Berman's analytic as it explains why *After...* seems so compromised. The poles of literal and free translation destabilise one another and cannot be resolved, complicating the work and making it impossible to read in the way I had hoped.

Literal and free translation, then, plot limit cases for the discipline. If reiteration can be considered a spectrum, literal translation would delimit one end of the portion marked 'translation', with free translation marking its other extreme. Adaptation – for example, *West Side Story* as an adaptation of *Romeo and Juliet* – is found just beyond free translation and forgery is just beyond the literal. The literal translation makes the minimum move towards the target language and asks much of the reader, whereas entirely free translations carry the source text utterly into the target language and possibly leave behind all that is foreign.

Clarification in the visual realm, as with linguistic translation can over-explain what might be vague or ambiguous in the source. I know, for example, how the seemingly abstract forms in *After Material Conjectures* actually existed in space, although the source photograph I worked from did not make the structure spatially clear.[205] My decision, the way that clarification was managed, rested on how literal my drawing was in respect to the photograph. The subject matter of the drawing was a disrupted and disorienting architectural installation built in a large dark space onto which films were projected. I tried to retain a sense of this, while inevitably flattening, in an act of rationalisation, my representation of the structure.

A different version of the problem is manifested in *After David Shrigley*.[206] His hand drawn text becomes illegible in places and that illegibility needed to be retained even if, by inference, the words could be established.

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205 Eccleshall, *After After...*, p. 34.
206 Eccleshall, *After After...*, p. 30.

Resisting clarification, then, generally results in works that demand more of the audience than those that are clarified, which may have become an obstacle to a work's reception, with the work being understood quickly and perhaps lacking resonance.

- Are unclear elements of the source made too clear in the target?
- How are subtlety and nuance managed?
- Does the work over-explain, telling and not showing, its content to the viewer?
- If the resulting work is too clear, can the work retain the interest on an audience?
- Should the work be understood immediately, or is meant play out over a longer period or through multiple views?
- If the work is an interpretation of something else, how are the exotic qualities of the source managed in the resulting work?

Expansion

Berman describes rationalisation and clarification as requiring expansion, being an 'unfolding of what, in the original, is folded.' He characterises this kind of expansion as 'empty', meaning that 'addition adds nothing'.[207] The source text may have what Berman calls its 'own mode of clarity' that requires less explication than the translator is prepared to use.[208] A text may have passages that are simple and others that are complex or obscure and the injudicious translator might be tempted to make them all readable or, though it is less likely, all unreadable. Translations tend to be longer than their sources. Expansion is one of the reasons for this as it spreads the content out and in the process dilutes the rhetorical power of the text which may be located in, for example, rhythm or brevity. Having words physically close to one another may be important.

Even if care is taken to accurately reflect the length of the text, it is likely that a surplus of some sort will be created. That surplus may be located in the text as footnotes or within square brackets that explain (that is, clarify) puns, jokes, local references, etc. Augmenting the target text in this way is an attempt to close the gap between it and its source, explaining what might have been lost or gained in translation. Doing so literally spreads out the translated words. The surplus may also occur outside but adjacent to the text in the form of a translator's preface or introduction. These spaces are arenas for translators who are perhaps troubled by the trace of

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207 Berman, 'Translation and Trials of the Foreign', p. 290.
208 Berman, 'Translation and Trials of the Foreign', p. 290.

their hands, to explain their decisions in their own voices, possibly making up for shortfalls and complications arising from the difficulty of their task. Briggs writes:

> in relation to the translations I have published, those extra words or extra spaces (prefaces, notes) have been important because they offer me a chance to speak in my own voice – to situate, to explain what I've done, but also, if I'm really honest: to apologise.[209]

but later she adds:

> I think perhaps apology is the wrong word. [...] More than anything it has been important for me to find a way of saying – for myself but also for other translators – that this work is work, or it has been work, involving a body, hands, feeling, thinking, reading, writing, making.[210]

The second statement differs from her earlier opinion in tone, being more assertive and reflecting her interest in the phenomenological effect on the body when engaged with books and manuscripts.[211] Common to both statements is the claim she stakes for her place in the complex process in which she is engaged. The presence of a surplus is a further indication of the provisional or contingent status of the translated work, as it acknowledges the remade text is the result of negotiation, whereas a typical source text disguises its making, being presented a complete work.

Contemporary art also generates surpluses designed to close gaps between the work and its audience in the form of press releases, artist's talks, critical reviews, catalogue essays, information panels, etc., showing that even when a work is finished it may be amended, clarified, or further transformed through expansion. To complicate this point further, this may not be effected by the maker but by commentators. It is possible to consider this entire thesis as an elaborate 'translator's preface' made to accompany a body of work, offering clues about a process of making, insight into decisions made and pre-empting where the work might fall short of its goal.

Wanting to avoid the production of inadequate versions of source material, even if that results in a text that it too dense or too long, is an indication of the translator's desire to serve the reader, even if in doing so they fail to serve the text. In this way, all translations embody the well-known contradiction at the heart of Benjamin's *The Work of Art in the Age of Mechanical Reproduction* that works of art can be reproduced more or less effectively, but are missing their

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209 Briggs, *Interviews*, p. 9.

210 Briggs, *Interviews*, p. 14.

211 Coincidental with the writing of this thesis, Briggs is working on a book about translation that she alludes to in *Interviews*. p. 14.

aura and 'their place in time and space'.[212] Even so, it is a price worth paying, Benjamin argues, as the benefits of democratising access to art works are greater than what is lost; it is better to have a poor translation than no translation.

When carried over into the visual realm, expansion can be considered in terms of scale, an issue unlikely to trouble linguistic translators. Any visual reiteration is likely to involve either the enlargement or the reduction of source material, and links this term with the two tendencies relating to 'impoverishment', below.

While my practice takes reiteration as part of its subject matter, many other practices employ scaling up simply as a matter of course. Thumbnail sketches and maquettes precede paintings and sculptures, and proposals are written long before construction work takes place or residencies begin. All these instances are subject to a commonplace version of expansion and the management of that is crucial to their success.

When a work is expanded, the source's dynamism, due to the proximity of its elements to one another may become 'stretched' or 'slackened', impairing 'the rhythmic flow of the work'.[213] In a scaled-up drawing marks simply become spread out and cannot be seen in the same way as when compressed together on a smaller field. Scale is also a question of apprehension in the viewer: a small work can be seen on one moment, but a time-based or three-dimensional work (or even a large and detailed painting) will only reveal itself over time.

Understanding the effect of expansion, explains one of the problems encountered when making *Drawing Plight I*. As explained in Chapter One these first *Plight* drawings are pictorial representations of the subject matter. The installation and its elements are recognisable in the images and do not carry any impression of the sensuality of the installation. Although even more harshly cropped, that is, more rationalised, *Drawing Plight II* solved some of these issues. The size of the drawings was more appropriate to the subject matter and because the illusion of space was replaced with a more 'close-up' impression of the materiality of the work, the drawings are more immersive.

Douglas Gordon's *24 Hour Psycho* (1993) is perhaps the quintessential expanded work in contemporary art (Figure 31). By slowing down Hitchcock's original from twenty-four to two frames per second the film is radically altered for the viewer. The narrative, though well-known, is stretched to breaking point as each frame is made available for close inspection. The

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212 Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', pp. 220.
213 Berman, 'Translation and Trials of the Foreign', p. 290.

rhythmic tension of the original film is turned into the site of something more lurid as the audience becomes indiscriminately voyeuristic, interested in everything. This echoes, indeed expands on, one of the themes in the film but simultaneously renders it banal. *24 Hour Psycho* is also silent and can therefore be considered as rationalised.

Figure 31
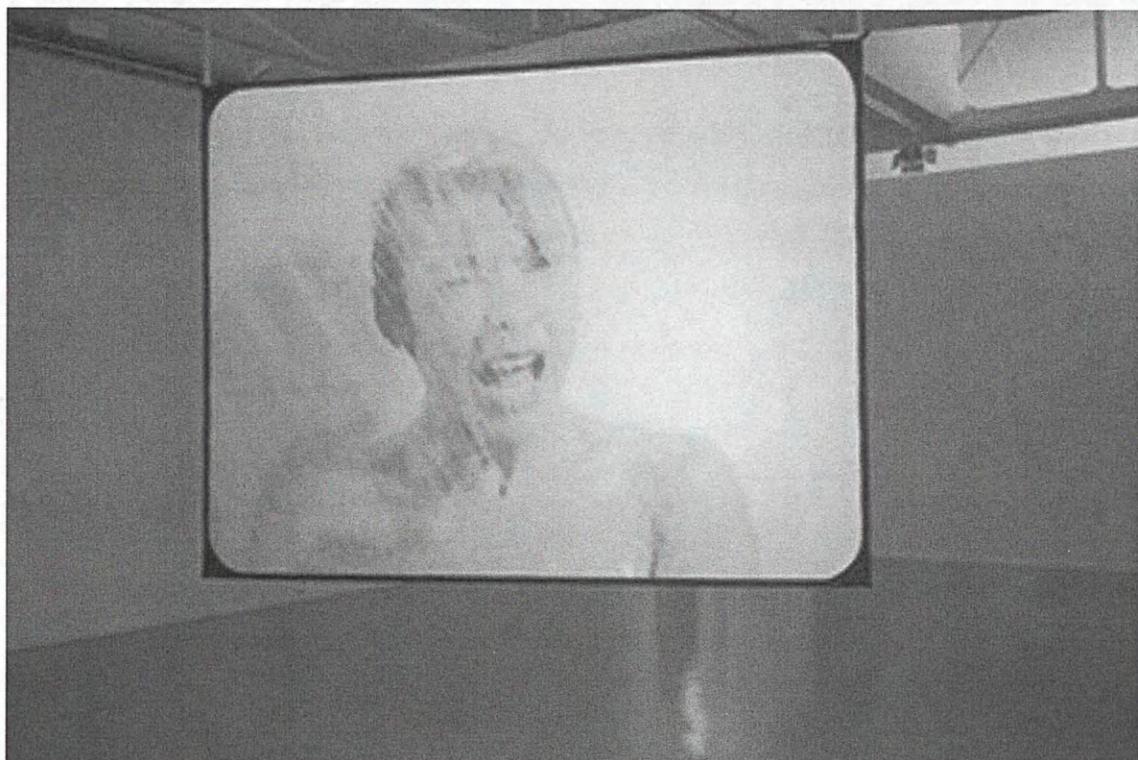
24 Hour Psycho, Douglas Gordon

- Do different textures or 'tones of voice' become flattened or unified?
- What is lost or gained when maquettes or sketches are scaled up?
- How is the transition from proposal or intention to making managed?
- How does a change in scale affect the way the work is perceived?
- Is there a need for an accompanying text and, if so, to what extent should it <u>clarify</u> the work?
- When discussing or writing about work, what is the status of this content and how does it change the work?
- If the work is supplemented by itself, through reproduction, how is that managed?

While these first three tendencies may deform a text in their own right, they are also the tools likely to be deployed to mitigate against the effects of the remaining nine tendencies. It is already clear that the tendencies, while specifically designed to analyse and aid the production

of conscientious reiteration, can be applied to identifying problems with the making of original works, by describing how they are subject to forces unrelated to the intention of the maker.

In considering reiterative works of art the analytic can assist in critique and description, identifying which tendencies have been used by the artist to make the work. Identifying Douglas Gordon's *24 Hour Psycho* as an act of expansion, for example, allows that term to become the focus of critique and from which other issues proceed.

The nine tendencies that follow are more specific in the deforming tendencies they identify; a finessing of the issues that arise from considering the first points. Some of these concepts are harder to apply to the visual realm, being concerned primarily with the more structured nature of language but with work they can be adapted, sometimes through inversion, or even thought of in metaphorical terms, to shed light on visual reiteration.

Ennoblement and Popularisation

In what Berman calls 'classic' translation, ennoblement is the act of 'rhetorization' (sic), being the removal of clumsiness or banality in favour of language that is more stylish.[214] There is, as Berman points out, another side of this coin: elegant prose can be 'reduced', or popularised, to become less sophisticated.

If the text's primary rhetorical status is altered (either ennobled or popularised) then it is harder to retain or establish its relation with other embedded rhetorical styles. The tendencies devoted to the vernacular, the idiomatic, and embedded language – all discussed below – emanate from this point.

The visual equivalent of ennoblement in *After...* is bound to the quality of the mark or gesture used to make the representation. Finding appropriate devices for representation does not just rest on form, shape, tone, colour, and so on, but in how those elements are rendered. In some of the early drawings made for *After...* my technique was less assured and the marks I used were relatively clumsy. As explained in *After After...*, in these drawings unsympathetic shading often cuts across rather than describes the forms, creating an impression of a bruise on the picture plane, rather than explaining volume or a dark void.[215] While this might not, strictly speaking,

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214 Berman, 'Translation and Trials of the Foreign', p. 290.
215 Eccleshall, *After After...*, pp. 12, 14, 26.

be either ennoblement or popularisation, it is bound up with my judgement coupled with my application of technique or fluency.

Different materials too, can become rhetorical devices. The use of gold or marble to make a sculpture would bring with it a different set of associations than clay or steel in the same way that digital video and Super8 film stock carry different associations. This selection of appropriate (or even inappropriate) materials explicitly links this tendency with qualitative impoverishment, discussed below.

Jeff Koons' large inflatable animal sculptures are evidence of how the deforming tendencies can be used together to produce complex effects (Figure 32).

Figure 32
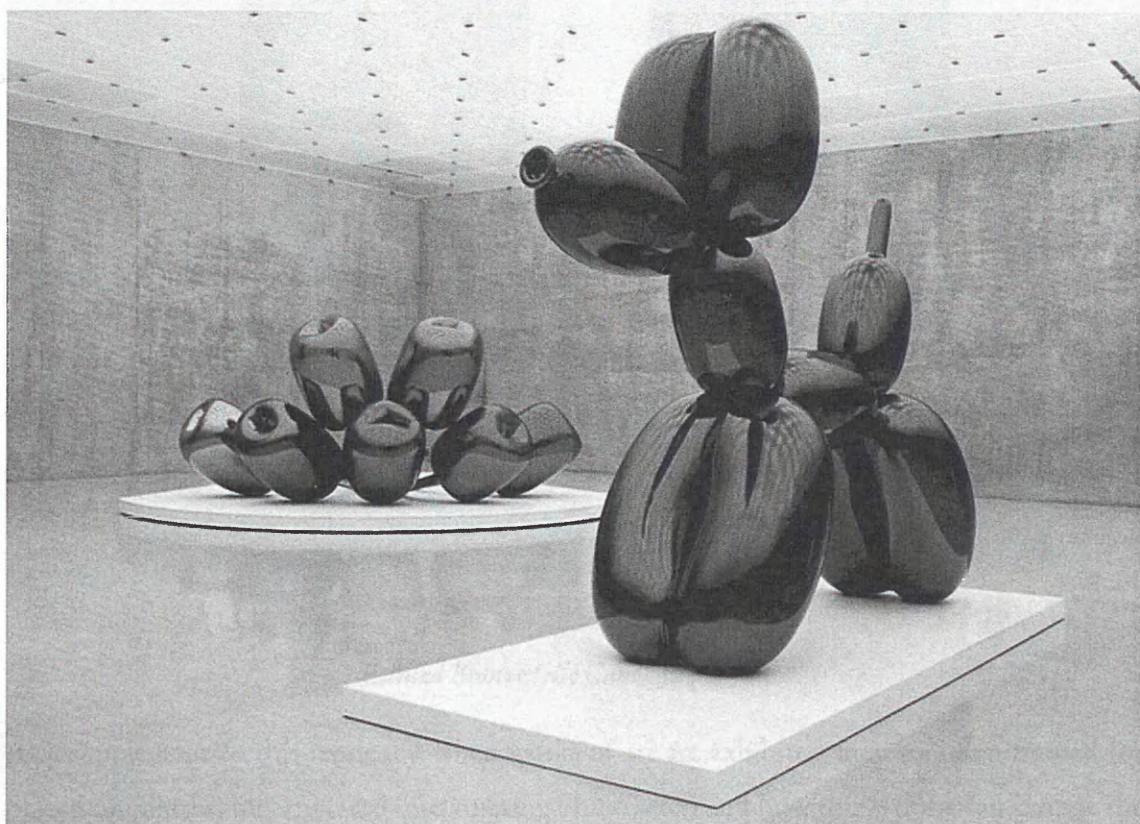
Tulips and *Dog Ballon (Blue)*, Jeff Koons

By applying Berman's terms to Koons' work the tensions within the work are quickly revealed: the gesture of ennoblement is different from that seen in Duchamp's *Fountain*, being a material transformation and not just an appropriation. The vernacular object becomes the subject of an art work (a strategy used at least as far back as Jasper Johns' bronze *Beer Cans* (Figure 33)), a transformation reinforced by the scaling up (expansion) of the objects to an absurd size when compared with their sources. They become monumental, like public statues. The mirror

polished stainless steel used for these sculptures is flawless, a quality that expansion emphasises. There is an irony in the use of the material too, as an object associated with temporariness, lightness, and transparency becomes transformed into something permanent, heavy, and opaque. Despite this, Koons carefully manages these forces to create an object that, while being very different from its subject, carries with it some of the frivolousness associated with balloon animals.

Figure 33

Painted Bronze (Ale Cans), Jasper Johns

As a supplement to this tendency, when works of art are exhibited they are often framed (or placed on plinths, incorporated into running orders, etc.) and how this is done can change the perceived status of the work. This effect can be characterised as what is local to the work (how it is displayed) and what is external to it (where it is displayed and what work it is alongside, for example). These juxtapositions can also change how a work is perceived.

- If the material is changed, what is its status in relation to the source?
- Is the material more 'elegant' (e.g. marble or a higher resolution film than the clay or phone footage used in the source), or the reverse and does this obliterate what is particular or foreign in the source?

- How does a material change alter the way the work is perceived? Does it now allude to different <u>networks of signification</u>?
- Are appropriate marks or gestures used?
- How and where is the work presented and how does this change the work in any way?

Qualitative Impoverishment

This is concerned with how the spoken word can link to or reinforce its meaning. Berman gives the example of 'butterfly' as the word contains something of what is signified in the way it sounds.[216] Through no fault of the translator, when such a word is replaced in a translation it is possible that the sound of the word in the target language will simply not carry that connotation. In W. G. Sebald's *Austerlitz*, a list of moths (*papillons de nuit*, in French and *Motten* in Sebald's German) is recounted.[217] When translated by Anthea Bell, changes to the list were made to retain its sensual quality when translated, 'Max (Sebald) left out the Death's Head Hawk moth because he thought it sounded so much worse in English'.[218] Inevitably, the amount and character of this deformation rests largely on the how the two languages are related and not necessarily with the skill of the translator, though ingenuity and audacity play a part in closing that gap. Closing this gap in a free translation of a text would, of course, be easier than in a literal one.

In visual art, marrying an inappropriate medium to a subject or using a style or scheme of marks unsympathetic to the form being rendered can result in an equivalent to the impoverishment Berman writes about. The material qualities of a work or the media in which it is executed are, as has been shown above, important parts of the work's rhetorical power. One of the subjects represented in *After... – After Joseph Beuys III (Schmerzraum)* – is particularly suited to a monochrome reiteration in pencil.[219] The installation is a lead-lined room lit by a single electric bulb. In the drawing a dense field of graphite was built up to create an equivalent for the appearance of the lead sheets. This equivalent does not exactly match the

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216 In the original, French, version of Berman's essay the example remains the same, *papillon*.

217 W. G. Sebald, *Austerlitz*, trans. by Anthea Bell, London: Penguin, 2002 (First published in English, London: Hamish Hamilton, 2001), p. 128 [*Austerlitz*, Munich: Carl Hanser Verlag, 2001].

218 University College London, 2013, *Between the Lines: Anthea Bell and Jo Catling - Translating W.G. Sebald* http://www.ucl.ac.uk/multidisciplinary-and-intercultural-inquiry/between-the-lines/between-the-lines-podcasts-publication/anthea-bell-jo-catling-translating-sebald (From 33 minutes, accessed 30 December 2015).

219 *After After...*, p. 18.

surface quality of them (being a rationalised version of it) but the drawing has become a palimpsest in which the labour that made it is visible, resulting in an allusion to slowness or density in the making process.

If this tendency is inverted to become 'qualitative enrichment', it can describe the distortion or exaggeration of elements like shape, texture, size, tone, or colour in order to effect a more dynamic (or more mundane) composition. The example, already given, of Picasso's versions of *Las Meninas* is full of such enrichment. When I wrote the text that reflects on *After After...* I became acutely aware of how the tonal range of my drawings had routinely been exaggerated to make the results more striking or appear more robust. This may have been unconscious, though I am aware of being taught to do this when at school, to mitigate against making a boring, mid-grey image.

- Is the medium or technique appropriate to the subject matter?
- Does the selection of a particular medium bring with it, or reinforce, certain <u>qualities</u> found in the source?
- If inverted, the term becomes 'qualitative enrichment'. Is the work exaggerated or <u>ennobled</u> in any way to make it more striking?
- If <u>rationalisation</u> has taken place, is the work reframed or recontextualised, meaning that elements of the work are emphasised, glossed over, <u>clarified</u>, or <u>ennobled</u> or <u>popularised</u>?

Quantitative Impoverishment

Eco writes that translation is 'a shift, not between two dictionaries, but between two cultures – or two encyclopaedias'.[220] Berman characterises quantitative impoverishment as a 'lexical loss' in relation to networks of signification. When a text is translated allusions to other words can be lost or obscured, or unwanted ones can be conjured. It is also possible (following Eco's observation) that words and phrases will refer beyond language and to the culture from which that language emerges. To get round this problem, translators may use expansion to outline or clarify what has been lost, interrupting the flow or rhythm of the text. This shows how compensating for one deforming tendency may trigger others, requiring further judgement and intervention on the part of the translator.

Images and art works also exist in a network of references and when made, they can obscure,

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220 Umberto Eco, *Mouse or Rat? Translation as negotiation*, London: Weidenfeld and Nicholson, 2003, p. 82.

deliberately or accidentally, allusions to other works through their composition, colour palette, texture, or subject (the list goes on).

It is also possible, as the barrier before *Plight* shows, that a profound loss can be created when a restaged work obscures itself. The way that *Plight* has been restaged means that it cannot now be experienced as Beuys originally intended and although care has been taken to retain all the installation's elements in their correct positions it has been fundamentally changed. This amounts to a profound loss and though it might not, strictly speaking, be lexical it does prevent the audience from properly experiencing the clear sensual intention for the work. The barrier placed before *Plight* is both a proxy for the museum's vigilance and an unwelcome addition to the work. Restricting the public to a small area around the installation's entrance transforms *Plight* into a representation of itself which can be read as an echo of, or a commentary on, the original work. As I write this text, on 12 May 2015, it occurs to me that the significance of the Pompidou *Plight* has changed. It is now about about Beuys himself. Beuys died within a year of *Plight* being removed from the Anthony d'Offay gallery and it is generally considered to be his last major work. What was, in London, welcoming and womb-like, and emblematic of recuperation can now be read as a monument to the artist. There is literally just enough room for us to pay our respects, but not enough to experience or enjoy his work as he would wish.

Again the tendency can be inverted to be better understood. A work can become over-burdened with references – 'quantitatively enriched' – with unintended connections being embedded in it. An example of this would be the sepulchral association, asserted above, of *Plight*. This was also a key problem with *After...*: the images referred to too many different art works. The rhetorical devices I deployed – principally the overarching modular framework and the style of drawing – could not silence the works I had drawn. This is made especially apparent with the inclusion of the two drawings whose source material is well-known: *After Andy Warhol* and *After Richard Serra.*[221] Their inclusion reinforced the impression that the drawings were simply 'drawings of art works', removing a good deal of my authorial voice in the process.

In the last interview granted for this project Kate Davis speaks about her work *Who Is A Woman Now?*, a large (1700mm x 1300mm) drawing of a folded postcard of one of Willem de Kooning's *Woman* paintings (Figure 34): 'I had ambiguous feelings towards de Kooning's Woman series. Part of me really respects and admires them as work, but part of me is really

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221 Eccleshall, *After After...*, p. 16 and 40.

troubled by them as representations of women [...].'[222]

Figure 34
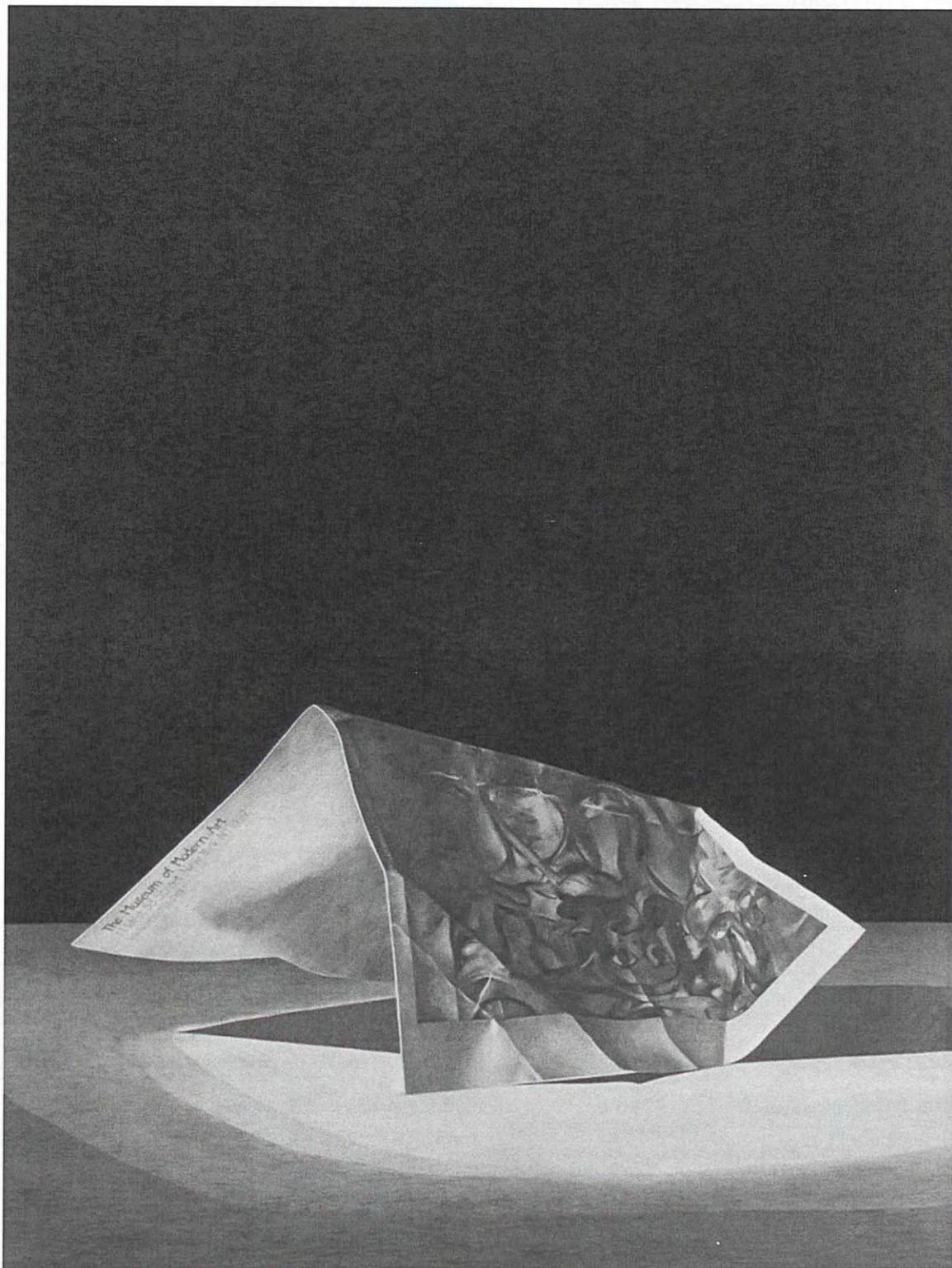
Who is a Woman Now?, Kate Davis

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222 Kate Davis, *Interviews*, p. 68.

Davis turns the ephemeral reproduction of a weighty work (back) into something physical, emphasising the transformative power of making through remaking. Her appropriation of this painting for her own purposes – a quantitative enrichment of her work, rather than an impoverishment of de Kooning's – though distorted through reproduction and in the folding of the postcard, establishes a tension between her drawing and the putative subject of the painting. Her title, *What is a Woman Now?* reinforces the impression that a transformation that has taken place. This work exceeds simple appropriation, requiring a new form of understanding to which Berman's analytic provides a key. Her work quotes de Kooning, but not to give him a voice. It is her voice that the viewer is aware of and it is here that the trajectory of the translation – away from its source, but tied to it – breaks free a little. Davis has allowed the foreign – de Kooning's painting – to enrich her own work. She also slows the image down through its careful making (expansion) imposing a new internal rhythm onto it and reinforcing the status of the work as a commentary on the way women are represented.

A more complex example of this enrichment is apparent in the 'translation games' convened by Ricarda Vidal. After interviewing Vidal at the end of 2014, I was invited to take part in one such game.[223] The structure of the game is simple, and reminiscent of the parlour game *Chinese Whispers*, described on the *Translation Games* website as a follows:

> Denise Riley's unpublished poem *Still* provided the source text for the game. In the usual
> [...] manner, the poem was given to an artist with the commission to translate the words
> into imagery. The artist passed on their image (but not the original text) to another artist
> asking them to translate into another image, which was passed on to the next artist. In
> this way the work was translated through a chain of twelve artists, each working with the
> medium of their choice and each producing an original translation of the work created by
> the previous artist in the chain. They could use any medium as long as the work could be
> depicted as a digital still image. We also asked each artist to provide us and the next
> person in the chain with a brief commentary on their translation.[224]

As participants were only given access to their immediate predecessor's work, it was not possible to reinstate anything that had been lost in translation or to rectify any distortion, except by chance. I was fourth in the chain and received a black and white photograph and made a drawing of it using the technique that had become familiar to me; a literal translation, though I had no idea of the size of the subject in the photograph. When completed, in addition to my drawing, the chain included photographs, digital montages, objects, and an

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223 Ricarda Vidal, *Interviews*, pp. 47–61.

224 The website is an archive of all the works produced for the game. http://translationgames.net/output/still-in-translation/ (Accessed 2 September 2015).

animation (Figure 35 shows all the images in the order they were produced).[225]

Figure 35
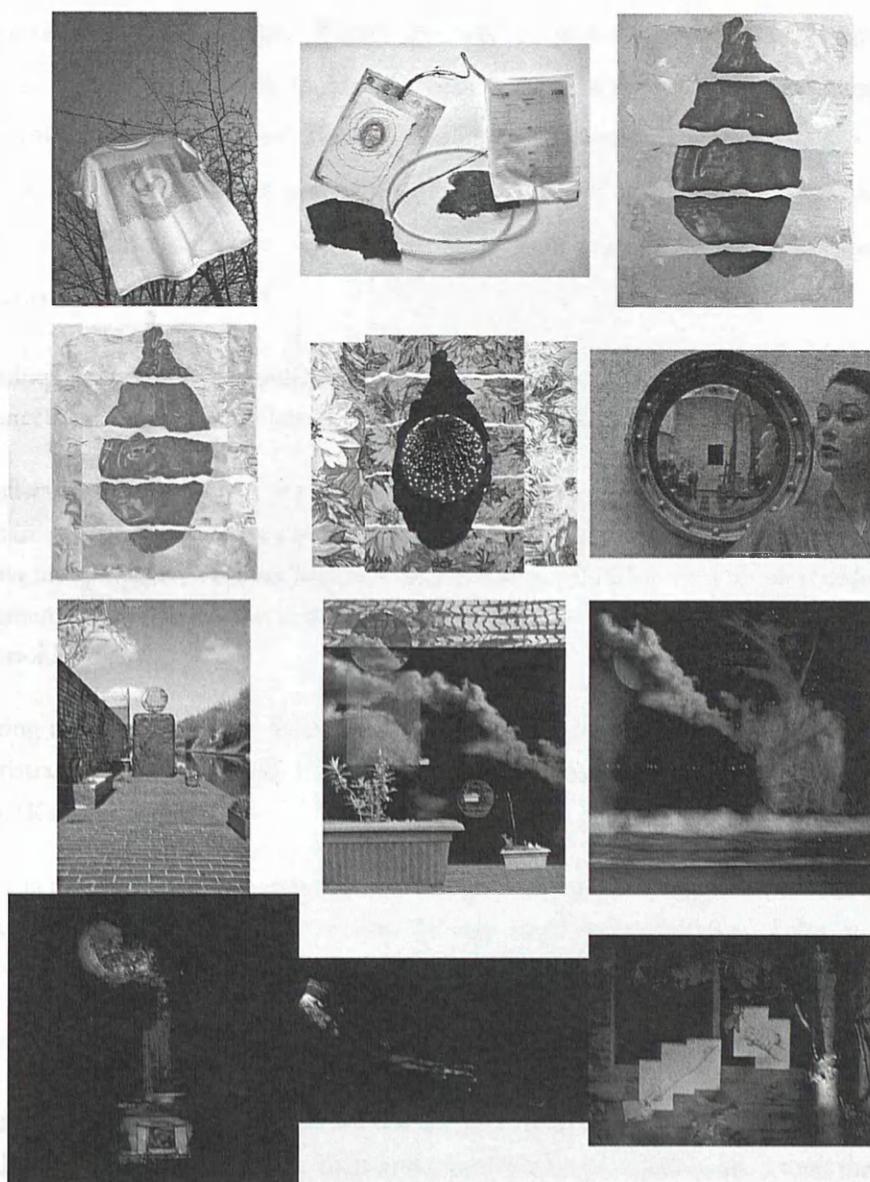
Still in Translation

Sam Treadaway – Auriol Herford – Katarina Kelsey

Bryan Eccleshall – Sarah Sparkes – Sharon Kivland

Juneau Projects – Heather Connelly – Briony Campbell

Matt Rowe – Anna Cady – Domingo Martinez

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225 The translation chain in full: Sam Treadaway, Auriol Herford, Katarina Kelsey, Bryan Eccleshall, Sarah Sparkes, Sharon Kivland, Juneau Projects, Heather Connelly, Briony Campbell, Matt Rowe, Anna Cady, Domingo Martinez. http://translationgames.net/output/still-in-translation/ (Accessed 18 January 2016).

Many of the deforming tendencies can be identified in the translation game. Parts of works are clarified or rationalised seeding new pieces and images are expanded or reduced. In many of the translations visual cues have triggered a search for similar looking objects or in my case, the literal reiteration of an image. While Berman is preoccupied with mitigating against deformation, the artists at work in *Still in Translation* are deliberately generating something new from their work's precursor. Plotting the chain of visual similarities of the works is not difficult but many participants consciously added to the complexity of the work through quantitative enrichment, evident in the short statements that accompany their work, found on the translation games website:[226]

> Reading *Still* I was immediately reminded of a book I'd recently read discussing connections (and tensions) between the natural and digital worlds. (Sam Treadaway).

> I reflected on the idea of my instinct and relation to technology. Last week I had a caesarean birth followed by a week of rigorous monitoring. Every night over the last year I have also plugged a catheter bag onto my eldest son. I translated the medical objects and fragments from the experience into an image that used printmaking, drawing and collage. (Auriol Herford).

> Taking inspiration for my method from translations such as Hölderlin's Antigone and Christian Hawkey's Ventrakl, I hope my material translation can convey Auriol's piece to you. (Katarina Kelsey).

> The picture I received to translate was a digital college that suggested ownership of a natural object. This led me to consider harvest, ritual and cultivation of the landscape. (Matt Rowe)

> I perceive Anna's image as a metaphor of wish and desire, but also of nostalgia and melancholy. The hand waiting for someone or for something to hold, or maybe just to be held. When I first saw it, it reminded me of a photograph I bought in a flea market. In it I could see an arm from the same angle and a hand holding a child's hand. I took that piece of the picture and drew it separately. That allowed me to express my own feelings through it. (Domingo Martínez).

The source text – Denise Riley's fourteen line poem *Still* – is rich with imagery but not especially descriptive, making it a relatively simple affair to look for congruence between it and any 'translation' generated by any of the chain's members. Applying Berman's analytic to this work may seem inappropriate, given that he is expressly concerned with the literary novel and not poetry, but the expanded manifestation of translation tested here makes it a site that deliberately opens the text to interpretation in new modes, rather than fixing it in a form that seeks to match the source in some way (for example a poem for a poem or a novel for a novel).

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[226] http://translationgames.net/output/still-in-translation/ (Accessed 19 January 2016).

To complete the game the final visual work was translated back into a poem.

To detour a little: an important aspect of Vidal's research is the exploration of the possibility that something essential is retained in translation regardless of the mode into which a text is translated. She writes on the *Translation Games* website that:

> With every translation game I play, I become more and more convinced that there really is an essence to every text and it's possible to capture it and preserve it no matter how far removed the target is from the source.[227]

Because any single counter example could dismantle this belief it can only be considered a conjecture. For Vidal's claim to be upheld it would need to be present at every stage of the process described above but many of the intermediate points (mine included) have, to my mind, little or nothing of the source text in them.[228] Though the games provide rich spaces for artists and writers to test the limits and possibilities of translation and demonstrate how the deforming tendencies can be deployed to generate new work from acts of reiteration, it seems clear that because of the amount of quantitative enrichment that takes place, the source text is deformed to the extent that no essence can be retained throughout the entire process.[229]

How works do or do not refer beyond themselves, and to what, is difficult as visual culture is rich and dynamic, but associations with other works (and the world itself) need to be managed. This is made even more complicated with the passing of time as references change. If a work relies on something particular that disappears or changes radically, then it can be retrospectively altered, regardless of the artist's intention for it.

- Art works also refer beyond themselves.
- Do elements of the work – colour, subject matter, method of manufacture – resemble or recall other works and how does this change the work?
- Is the work over-loaded with references to other works and to the world and how stable are these references?
- If a work relies on something potentially unstable for its meaning or context, is it vulnerable to be misunderstood or misrepresented?

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227 http://translationgames.net/output/tg-meets-enemies (Accessed 2 September 2015).

228 Vidal's claim is insulated a little from my criticism as poetic texts are subject to interpretation in any case.

229 A similar literary game is played out in Adam Thirwell's *Multiples* project. Adam Thirwell, (ed.) *Multiples: An Anthology of Stories in an Assortment of languages and Literary Styles*, London: Portobello Books, 2012.

The Destruction of Rhythms

Berman explains and passes over this tendency quickly as it is not especially complex when applied to language. It is connected to, or proceeds from 'expansion'. When a text is translated the sound of the new words coupled with punctuation generate new rhythms that are different from those of the source text. Furthermore, the rhythms of sections of text – clauses and sentences, for instance – may be linked to the rhythm of the whole text which, too, is likely to be altered.

Visually, it is possible to emphasise, reconfigure, or subdue rhythms in a translated work through the use of pattern and marks. Anselm Kiefer's sculpture *Volkszählung* is a large rectilinear structure (in excess of fifteen feet high) containing three tiers of large books made from sheets of lead (Figure 36).

Figure 36
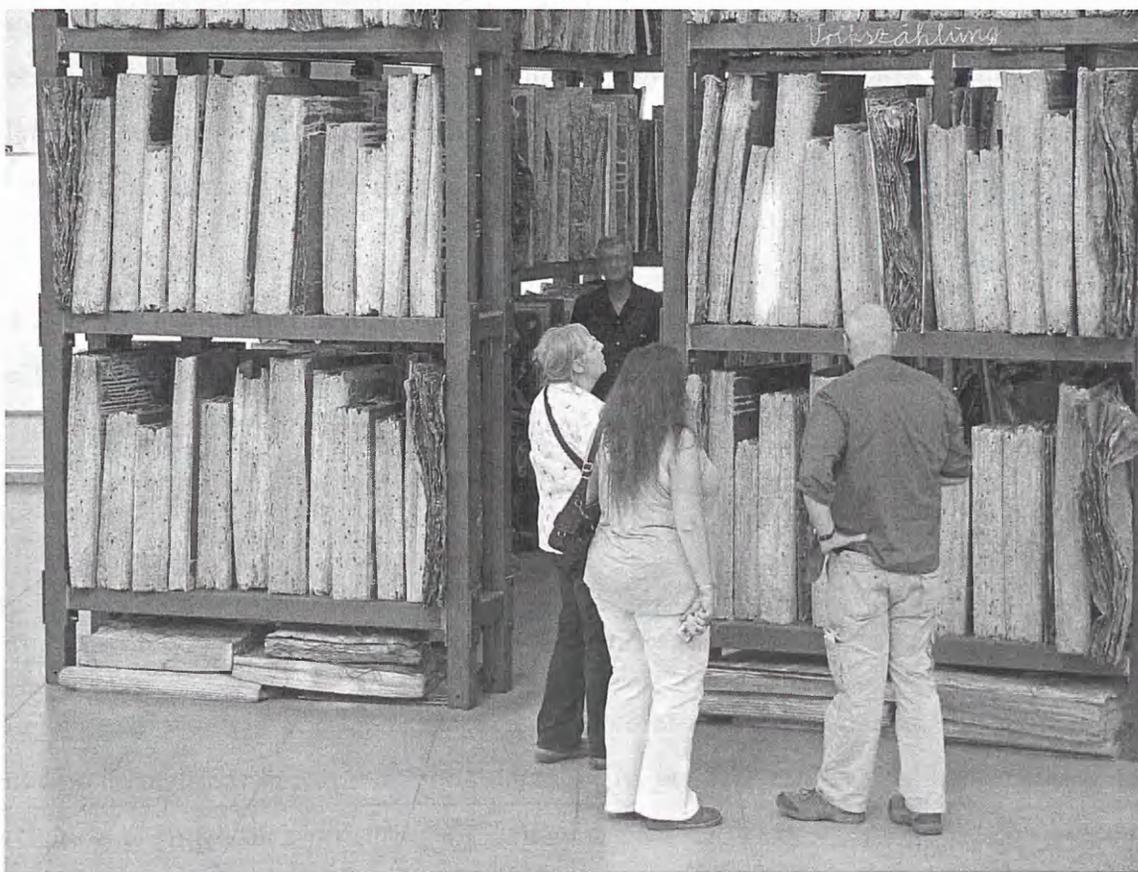
Volkszählung, Anselm Kiefer

The construction and its contents loom over the audience who are free to enter the space

created by the four walls. The relatively thin leaves of the book mimic the perpendicularity of the sculpture's frame but also slump under their own weight. When making the drawing *After Anselm Kiefer* it was important to retain both the flimsiness of the pages, without losing an impression of the robustness of the structure as a whole.[230] While that may have been achieved, what is lost – primarily due to the size of the drawing – is any indication of the weight or oppressiveness of the sculpture. The *Drawing Plight II* works are more successful in this sense as they approach the scale of their subject matter but the small drawing of *Plight* made for *After...* does not.[231]

The physical properties of materials used to make work can have a bearing on this tendency too. For example, graphite can leave a striation on the surface of a drawing, especially when a deep shadow is rendered. Physical indentations can be left behind even if a mark is removed that can affect subsequently added marks. These marks can impose a rhythmic presence independent of any representation and generate a tension between the surface of a flat work and any illusion of space. In *After Jaume Plensa* the black void of the room in which the alabaster heads stand becomes, through the lines used to fill in the shadow something more solid, congealing around and following the contours of the heads.[232] While the solidification of a void is a problem in the Plensa drawing, in *After Adrián Villar Rojas*, the use of similar lines to 'form' a void describes an illusionistic space.[233] If the void in that drawing had been rendered literally, as a solid black shape, the resulting form would appear to sit on the picture plane.

- Are there repetitions and <u>rhythms</u> in the work and where are they?
- How does the use of material impact on the internal <u>rhythms</u> of the work and can they be used sympathetically or in contrast with them?
- Are surface <u>patterns</u> used to emphasise and other <u>rhythmic</u> elements in the work?

The Destruction of Underlying Networks of Signification

In long texts words or phrases may recur and echo over a protracted period. This subtext may not be immediately apparent to the reader, but its presence can be used by the author to reinforce or enrich the work's thematic content. Morris notes that by typing and proofing the

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230 Eccleshall, *After After...*, p. 36.

231 Eccleshall, *After After...*, p. 18.

232 Eccleshall, *After After...*, p. 26.

233 Eccleshall, *After After...*, p. 28.

pages of *On The Road*, for his blog *Getting Inside Jack Kerouac's Head*, rather than just reading it, he became aware that the title of the book is a recurring presence in the text:

> He (Kerouac) mentions 'on the road' thirty-four times in the first one hundred and ten pages. [...] it's like a mantra being chanted that drives you along: on the road, on the road, on the road, on the road. It's continuous. There are other things you notice, like they're always trying to get forward, they're physically pushing themselves through the novel. They actually lean forwards, all the characters in the car [...] Things like hyphens. There's so many hyphens, they're like the actual markers on the road if you're driving down the highway.[234]

Morris's close attention to detail uncovers something that ordinarily might be missed. It is possible that this subtlety eludes the translator, and consequently falls away from the translated text. As mentioned in the introduction this thesis, I was not aware until I redrafted the text how many references to boundaries and consequently to encounters it held. Only in attending closely to the text – abnormally close when compared with normal reading – did this become clear. One of the dangers of rationalising a text – removing its 'bushy undergrowth' – is the excising of material placed there by the author (deliberately or perhaps subconsciously) that has an elusive, but profound effect on the way the text is read. Berman supplements this tendency by warning translators to be careful to avoid using words that the source text's author deliberately avoids.

After..., being a series of literal translations, circumvents this problem a little by representing all that is visible in the source in the target. In terms of content or subject matter any underlying signification ought to be carried across as a matter of course. This literal translation is only partial, though, as content is excised from the subject matter through framing and selection if not from the source material.

If the tendency is inverted to become 'the *creation* of underlying networks of signification', another application becomes clearer. Recurring, similar, marks on a drawing's surface, for example might not have a lexical meaning like repeated words, but they can unify, add rhythm, or interrupt the picture plane. This surface rhythm might also appear in the way a film is edited or in ways that colours or shapes resonate through a work.

Cézanne made a virtue of using a repetitive stroke – his 'linguistic patterning' (see below) – over large areas of representational paintings, a deforming tendency exploited by Picasso and Braque in their High Cubist works (Figure 37). This involves compromise and improvisation and it is possible that subtlety is sacrificed for the sake of the whole.

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234 Simon Morris, *Interviews*, p. 36.

Figure 37
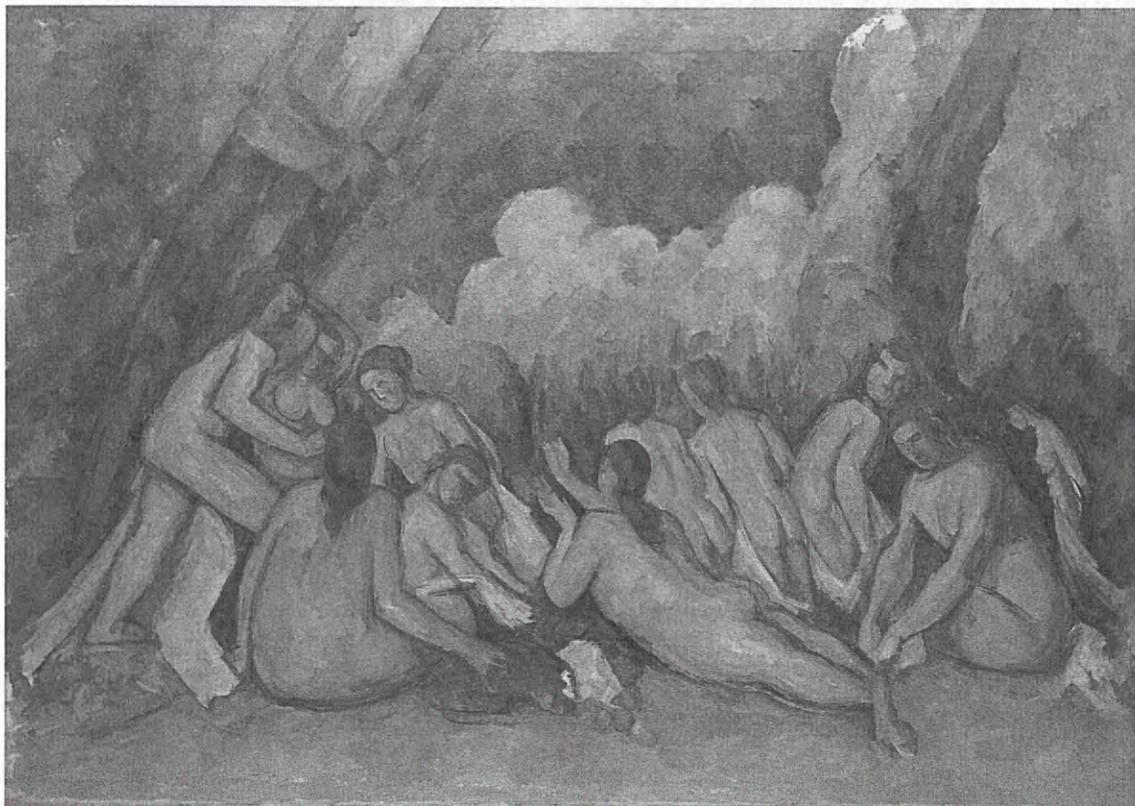
Les Grandes Baigneuses [*The Bathers*], Paul Cézanne

Inverting this tendency, it should be noted, is not particular to this point as all elements of the list incorporate their opposite: Berman explicitly matches ennoblement and popularisation as a binary, but as has been demonstrated, implicit in 'expansion' is 'reduction', just as the arguments for not rationalising a text and, conversely, not complicating it are equally sound.

The way a work is framed or presented (see also 'ennoblement and popularisation', above) can become a surface rhythm or appearance that dictates or directs how a work is understood. The decision to mount the *365drawings* directly on the gallery wall and grouped in months as if they were dates on a calendar is evidence of this.[235] I decided to remove one image from each month and gather these together as framed works outside the general configuration. This was a mistake as it undermined the underlying network of signification (the reference to a calendar) to no real purpose.

- Literal visual reiteration can obviate against this tendency as is a wholesale carrying across of material.
- If inverted though, to become <u>the *creation* of underlying networks of signification</u>, the

235 Bryan Eccleshall, *365drawings*, pp. 7–8.

implications are that repeating elements are added to the work that change it fundamentally.

- Does the material used to make a work require on a certain method of making and does that method leave surface evidence, making the work a palimpsest of sorts?

- Do surface marks, grain, dents, seams, frames, styles of edit, and so on interrupt or complement the work for the viewer?

The Destruction of Linguistic Patternings

Here Berman uses a word – patterning – that has an obvious visual dimension. He is concerned with how text 'goes beyond the level of signifiers, metaphors, etc.' in the way that sentences are constructed.[236] Where a source text might be made up of different locally varied styles or rhythms, a poorly translated version of the text might become homogeneous to affirm the impression that it was written by one author. Berman writes that if a translation 'totalizes' its source it will remove deliberately arhythmic patterns or jarring linguistic juxtapositions.[237] More subtly, it may remove the 'mutual ironisation' of languages and dialects.[238] He identifies one such potential loss in the way Sancho Panza and Don Quixote speak to one other in Cervantes' novel. Quixote speaks in the language of 'chivalric and pastoral romances' whereas Sancho Panza uses 'popular proverbial speech'.[239] Their juxtaposition is both comic and revealing of their different character: Quixote's grand way of speaking is exposed by Sancho Panza's vernacular language as pretentious. Were the text to be translated into an homogenous voice then this linguistic effect would be removed. What, in *Don Quixote* is the problem of two voices confronting one another, can increase exponentially in texts with multiple languages or dialects. The two Poussin paintings compared by Clark, being by the same hand, may not be mutually ironic, though they are different. It is important to recognise that when voices, whether similar or different, are held in a common space (for the Poussin's this was first the Getty Institute and subsequently in Clark's book) allows for them to be examined individually and in relation to one another.

In the paintings of Sigmar Polke, the different linguistic patternings are often retained. In *Levitation* (Figure 38) a found photographic image that retains the 'dot' used in offset printing is placed in relation to gestural painted marks. These two styles mutually ironise one another

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236 Berman, 'Translation and Trials of the Foreign', p. 293.

237 Berman, 'Translation and Trials of the Foreign', p. 287.

238 Berman, 'Translation and Trials of the Foreign', p. 287.

239 Berman, 'Translation and Trials of the Foreign', p. 287.

much in the same way that Cervantes uses language to explore the characters of Quixote and Sancho Panza.

Figure 38

Levitation, Sigmar Polke

While a linguistic translator might preserve a text's heterogeneity by approaching its translation in different ways, in visual terms – even if a subject contains several contrasting materials or textures – applying a single stylistic approach to a work is not unusual. Were an artist to follow the method of the judicious translator and render discrete elements in different ways or use different media to do so (black ink for deep shadow, a 2H pencil for some lace, and oil pastel for a piece of fruit, for example) then the result could appear fragmented and collage-like, as described in the example of Polke's work.

Using an homogeneous style to reproduce complex linguistic patterning can be deployed produce works that are spatially complex or reframe figure / ground relations. One example is the second iteration of *September 22nd* in *365drawings*.[240]

The original image shows a wall running diagonally through the frame with a panel attached perpendicularly to it.[241] Shadows from the panel fall onto the floor and explain the relation of the two surfaces in space. This drawing was sent to a friend who, in line with the project, sent

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240 Eccleshall, *365drawings*, p. 134.
241 Eccleshall, *365drawings*, p. 78 (bottom left image).

me a photograph of it in its new home. I then drew this new image to replace the first one. The second image is much more complicated than the first. A wooden panel runs along the top of under which a woman seems to peer, looking directly at the viewer. The first drawing occupies the bottom left hand corner of this new image. The bottom right looks like floorboards that recede, implying the space in which the woman stands. In reality the wood panel at the top of the image is a picture frame and the woman is actually in a photograph with the first drawing, I suspect, tucked into its frame.

By using the same style – or 'linguistic pattern' – to render the first drawing (again), the wooden frame, and the photograph of the woman, and the second drawing become unified. This is exacerbated because the photograph's floorboards broadly match the representation of space in the first drawing. I have flattened or homogenised the elements in the image, rather than treating the wooden frame as 'real', the woman as a photographic image, and the drawing as, well, a drawing. This again sheds light on the source material / subject matter issue outlined in the introduction to this thesis and offers an avenue for further work and research.

A similar effect is evident in Kate Davis's *Outsider* works (Figure 39).[242] Davis makes closely observed drawings of staged photographs that include printed reproductions of photorealistic paintings by Franz Gertsch juxtaposed with real objects (a car wheel, a sink, gravel, books, her own body, etc.)

Figure 39

Outsider (I Want), Kate Davis

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242 Davis, *Role Forward*, pp. 75–81.

All these elements become flattened in the photograph from which she works and the drawing style further homogenises the image. The resulting illusionistic drawing is pictorially separated from the viewer by the inclusion of reversed out (that is, white) text laying across the image, left blank during the making process. It is impossible for the viewer to discern with confidence the provenance of the elements that make up the original scene. Treating the whole reiteration in the same photorealistic way – a linguistic pattern – creates a strange illusionistic space which is convincing but also disorienting.

The subject of *After Thomas Hirschhorn* provides another variant of how such such patternings might be managed.[243] The silver foil, plastic, tape, and metal in the subject (Hirschhorn's *Crystal of Resistance* installation) required different techniques or combinations of marks to render them, but were all made using the same medium. To achieve a plausible imitation of the foil-wrapped 'crystals' that form the image's backdrop required a rationalisation of the crinkled reflective surface which, unless it had been dramatically scaled up, could only be rendered approximately. Adding a sheet of foil to the appropriate part of the drawing would have removed the need for it to be drawn but the foil's status as an object in its own right would be asserted, destabilising the illusion of the drawing. Picasso's 1912 painting *Still Life with Chair Caning* incorporates a piece of cloth with *trompe l'oeil* caning on it (Figure 40).

Figure 40
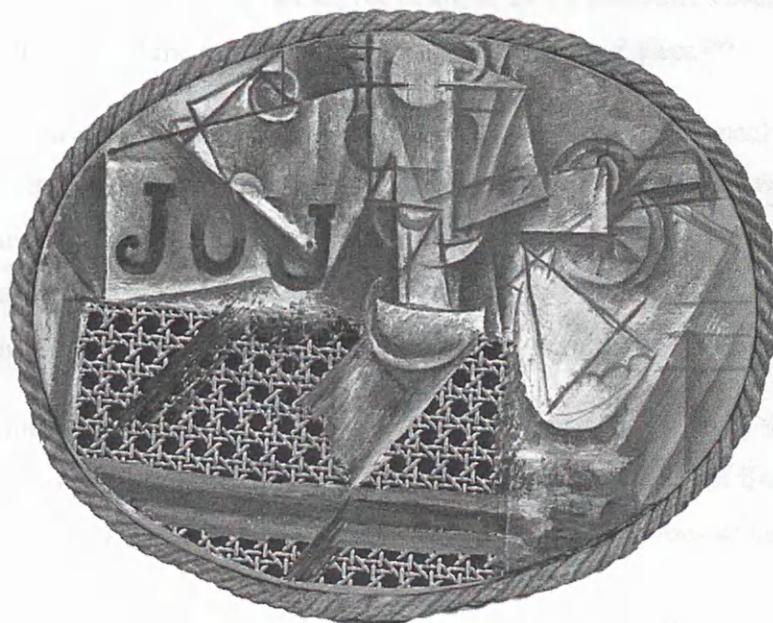
Still Life with Chair Caning, Pablo Picasso

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243 Eccleshall, *After After...*, p. 22.

Using a found object to act as a representational device introduces a new linguistic pattern that disrupts the cubist marks that surround it by providing a counter to them.

- If a work is representational, how are different elements treated?
- To what extent is the 'surface' of a work made either homogeneous or heterogenous?
- Can works with commonalities be reasonably compared to one another? If so, what is released in the process?
- If a work is made homogeneous, then what is <u>clarified</u>, <u>rationalised</u>, <u>ennobled</u>, or <u>popularised</u> in the process?
- If a work incorporates appropriated elements then how is that relation managed?

The Destruction of Vernacular Networks or their Exoticisation

The final three tendencies are concerned with different kinds of language and how the translator might represent them in the target text. In the preamble to the analytic Berman writes that 'translation can only occur between "cultivated" languages'.[244] The vernacular, he writes, 'clings tightly to its soil and completely resists any direct translation into another vernacular' creating a problem for the translator: there is no correct way to proceed without deforming the text in other ways.[245] The vernacular is an expression of the foreign already embedded in the source text. In the case of, for example, D. H. Lawrence's *Sons and Lovers*, he writes an approximation of the rendering of the Nottinghamshire dialect.[246]

Expansion or clarification (through the use of italics or footnotes, for instance) can be brought to bear on the problem but this illuminates the presence of the vernacular, which isolates it, running counter to any authentic reiteration of the text. It might be tempting to run roughshod over the text to remove complex but local networks of signification or, conversely, to make a feature of them by finding equivalents in the target culture.

Languages are unequal in many ways. For example, English has in excess of 600,000 defined words, whereas French has nearer 350,000 giving the French translator of English a reduced palette with which to work, and *vice versa*.[247] The syntactical structures of languages do not

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244 Berman, 'Translation and Trials of the Foreign', p. 286.

245 Berman, 'Translation and Trials of the Foreign', p. 294.

246 D. H. Lawrence, *Sons and Lovers*, London: Gerald Duckworth, 1913.

247 http://www.lingholic.com/how-many-words-do-i-need-to-know-the-955-rule-in-language-learning-part-2/ (Accessed 18 January 2016)

map exactly onto one another, either. These difficulties are not chosen by the translator but are structural and unavoidable and thus part of the 'found' category of resistance described by Sennett.[248] Berman recognises that there is a *'positive* counterpart' (Berman's italics) to the twelve-part analytic explored here that is located in the ability of the translator.[249] This 'positive analytic' is, he writes, 'an analysis of operations which have always limited the deformation, although in an intuitive and unsystematic way.'[250] The translator's ability to improvise solutions within the restrictions of the medium to hand is integral to this positive analytic but that subsequently, Berman argues, needs to be moderated by attending consciously to the twelve deforming tendencies.

Works of art exist in contextualising networks that may be implied stylistically, or in subject matter, etc. It is therefore possible to talk in terms of how works of art interrelate and borrow from one another, as outlined in 'quantitative impoverishment', above. Embedded in works are dialects: certain marks or materials signify certain associations. The second of the two *After Basel Abbas and Ruanne Abou-Rahme* drawings, despite being a representational drawing of offcuts of paper in a waste bin resemble, to a degree, the fragmented facets of Cubism, Futurism, or Vorticism.[251] It is doubtful that this was intended by the artists who made the installation from which the detail is taken. As such, this is an inversion of the tendency, being a creation of a vernacular network or an unwanted allusion to one.

When making *After Emilio Vedova* I was confronted with the need to improvise a way of drawing expressive gestural paint marks with a pencil. As always in *After...* the primary concern was to make a 'fair copy' of the source material in the belief that it would bring forth qualities inherent in the work being reiterated. So, in keeping with the techniques used for all the work described here, I attended to the surface of the source photograph and carefully rendered the expressive gestural paint marks and splatters.[252] An energetic reenactment of the gestures that made the original work might more accurately capture the subject's spirit but fail to accurately reflect its appearance, whereas my painstaking re-creation risks freezing what was once dynamic. This is also a variant on expansion: what was once made quickly is reiterated slowly and has a different kind of labour congealed in it. The sense of the dynamic or energetic is, in these drawings, embedded in the subject matter and not in the source material. In other

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248 Sennett, *The Craftsman*, p. 215.

249 Berman, 'Translation and Trials of the Foreign', p. 286.

250 Berman's 'positive analytic', is a manifestation of Schön's 'intuitive knowing'.

251 Eccleshall, *After After...*, p. 48.

252 Eccleshall, *After After...*, p. 52.

reiterations, it might be required to mimic the gesture.

- Does the work deliberately or accidentally make reference to other works or tropes of either specific artists or movements?
- If the work is or incorporates reiteration, what degree of accuracy is employed and how is that measured?
- How is the way a work is made related to the final product?
- Is the method of making – a local condition of the work – made evident in the final product or is it deliberately hidden?

The Destruction of Expressions or Idioms

This is related to the treatment of the vernacular (above) and may, Berman writes, manifest itself in proverbs or sayings which may have counterparts in the target language, but rely on cultural references that are inappropriate or opaque.[253]

This tendency, in visual terms, is once again closely linked to the networks of signification in a work. As with language certain modes of visual expression are particular to certain tropes in art. If the status of 'idiom' is granted to the expressive gestural marks used by Vedova in the point above it is clear that any conscientious reiteration of the work ought to develop ways to retain this idiom.

Some idioms are not necessarily concerned with the way a medium is used, but with the associations that different materials have. Auguste Rodin's use of white marble, for example, aligns the work with classical statuary. It is impossible to provide a definitive inventory of different materials and what they signify, but it is clear that when making works (whether reiterative or not) the rhetorical qualities and associations of the material have an impact on how the work might be read. This is deforming tendency is connected to ennoblement and popularisation, outlined above.

I have already shown how Jeff Koons' use of materials becomes an integral part of his work. In the same way, but with a contrasting effect, David Smith and Anthony Caro's use of commercially available steel 'I' beams is as rhetorical as Koons' use of mirror-polished stainless steel.

- What associations are the inherent to the material quality (which can include scale, marks,

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253 Berman, 'Translation and Trials of the Foreign', p. 295.

and framing devices) of the work and does this change how the work is received (see ennoblement and popularisation)?

- How does the work refer beyond what it represents?
- When works are juxtaposed, do they change one another?

The Effacement of the Superimposition of Languages

When a text has embedded within it either vernacular or idiomatic expressions, equivalents can be sought that function similarly in the target language. This causes its own difficulties as outlined in the two points above, but which can be addressed by employing other deforming tendencies, while trying, in turn, to ameliorate their effect. When what is embedded or superimposed is a 'cultivated' language the translator is presented with what might be intractable difficulties. This problem is exacerbated if the embedded language is the one into which the text is being translated. Carrying unchanged text across creates an homogeneous surface with none of the foreign implications of the source, but if changed into another language a new set of cultural and linguistic signification is set up, violating other tendencies. Simply put, there is no right answer. Berman, like Eco, considers Joyce's *Finnegans Wake* as a limit case here with its 'sixteen agglutinated languages.'[254] Eco considers Joyce's novel to be 'already translated', but qualifies that statement somewhat:

> The fact remains that *Finnegans Wake* is not even a plurilingual text: or, rather, it is, but from the standpoint of the English language. It is plurilingual text written as an English-speaker conceived of one.[255]

The visual language of an artist would not, I propose, be considered 'cultivated' by Berman, being too personal in nature. Beuys, for example, developed a language from what might be termed a 'vocabulary of materials' (fat, felt, lead, gold, etc.), but other artists might use those materials in ways that are unrelated to Beuys's use of them, or deliberately ironic in relation to it. These personal languages are not just held in the materials artists use, but in the marks they make, subject matter, the iconography they employ, etc. Over time these languages can become complex and sophisticated but 'cultivated' languages have dictionaries and syntax and though writers reshape and alter the meaning of words some sense of shared meaning exists that, even if negotiable, is held separately from its users. In the same way that providing an inventory of materials with what they signify would be impossible, developing a reference work equivalent

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254 Berman, 'Translation and Trials of the Foreign', p. 298.

255 Eco, *Experiences in Translation*, p. 108.

to a dictionary for all the marks, symbolism, and iconography that artists employ would soon fall foul of the caveats needed to qualify each entry. None of this is to say that an artist's language is necessarily impenetrable or cannot be studied or grasped by an audience. Nor is it the case that such a language is incapable of sophisticated and profound communication, simply that it is likely to be particular to the maker, and therefore of a different order from the language that concerns Berman.

This tendency, therefore, is less of an issue for this research but, as has been shown in the two points preceding it, the vernacular and idiomatic do present difficulties when embedded in source material.

Also, as shown in *After Emilio Vedova* example, above, mimicking the method – part of the personal language – by which the painting was made would in all likelihood have produced a collage-like appearance and while this might have delivered an interesting image, its calligraphic style, by being so very different from its peers would have destabilised the look of *After...* as a whole, just as attaching a sheet of foil to *After Thomas Hirschhorn* would.

Consideration of the inversion of the tendency is important for any works that quote other works. The maker needs to choose what and, for example, how much detail or space should be granted to the quoted material. This sets up relations with, rather than effacing, other languages or works as well as with networks of signification and could ennoble the work, or at least seek to. Without careful management any quoted or embedded works may overwhelm the work in which they are placed. I have already described how using well-known images of Andy Warhol's *Silver Clouds* and Richard Serra's *Catching Lead* changed the status of the drawings in *After....* Embedding these in a larger corpus contributed to the problems in the work. In addition to this any and all of the deforming tendencies may be at work in this imported elements, even before they are superimposed onto or embedded within a larger works.

Goshka Macuga's practice is populated with works that consist of collections of objects – some of which are usually works of art – brought physically together into a curated space or structure and not homogenised through representation (Figure 41). Her practice is described in the press release for the 2008 Turner Prize, for which she was nominated, as:

> Examining the conventions of archiving, exhibition making and museum display, Macuga
> enlists the collaboration of artists past and present in dramatic environments that allow

for new associations and stories to be read.[256]

Macuga's authorship rests in the framework for the works as well as in their selection and juxtaposition, and in how effectively the individual elements refer to the world and to each other: a management of superimposed languages and, once more, networks of signification. The structure into which works are placed can, like the modular one used for *After...*, be considered a 'rhythm' imposed onto its constituent parts. Macuga's practice, straddling the boundary between making and curation, further opens up Berman's list as analytic of curation as well as art practice.

Figure 41
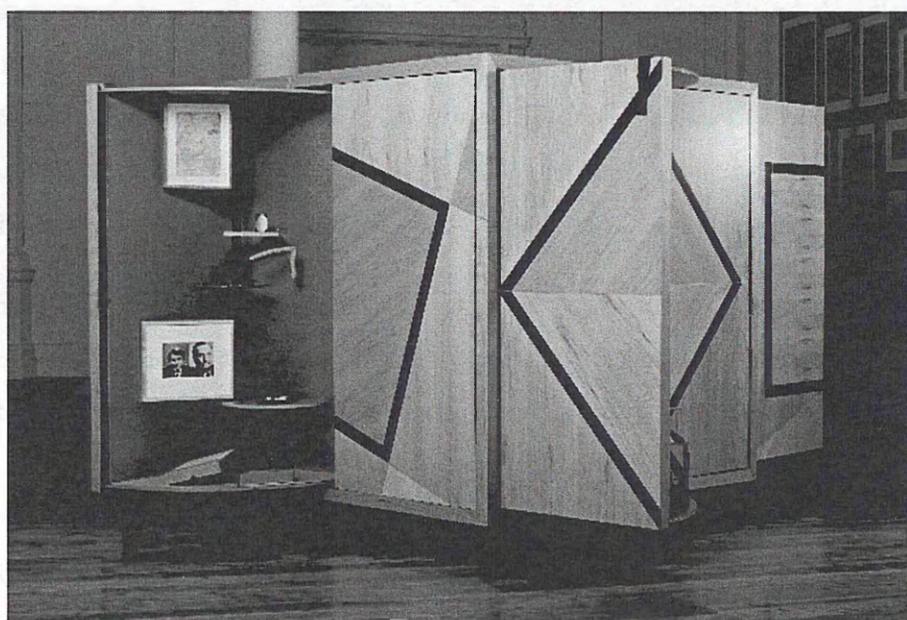
Kabinett der Abstrakten, Goshka Macuga

- Embedding art works, or their representations, within other works is an analogue of this, though visual language is less 'cultivated' than the those concerning Berman.
- The inverse of expansion – reduction – may have an impact on this when representations works are embedded one within another.
- How comprehensive is the embedded material in relation to its source?
- How are rationalisation and clarification managed when incorporating other works, or references to them, in work?
- What <u>networks of signification</u> are implied by the inclusion of other works?
- How do quoted works interact with one another?

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256 http://www.tate.org.uk/about/press-office/press-releases/turner-prize-exhibition-2008 (Accessed 18 January 2016).

- Does the quoted work overwhelm the work in which it is placed?

III: Finding a Voice

Reflecting on *After...* and *365drawings*

When introducing Berman's list at the beginning of this chapter, I wrote that the analytic can be applied to two registers. To reiterate and expand: The first is concerned with understanding what takes place in the making process. In normative linguistic translation – what Berman addresses – this is related to managing how a fair representation of a source text is generated when transformed. In visual art, (whether reiterative or not) the analytic helps diagnose how material use and methods of making impact on how works function, insight which can lead to a more informed technique or practice. The second register is unshackled from the concerns of translation and tests the artist's intention for the work. The analytic can help the practitioner (or the viewer) understand how the 'voice' of the artist is manifested through making.

While these two registers can be seen as distinct from one another, they are in fact closely intertwined. The rhetorical devices in a work (the method of making, material use, signification of other works, etc.), contribute to its effect. If the work is found to be wanting or problematic, then solutions are likely to be found in the adjusting of these elements. If the 'foreign' is considered to be the maker's intention – what she or he wishes to guarantee as present in their work – then the true purpose of the analytic is revealed: it is a way of regulating the maker's voice in relation to the content of the work being made.

The analysis of the drawings in *After...* in terms of the first register – as technique and as an analogue of traditional translation – is largely found in the accompanying volume *After After...* The second register of analysis, hinted at throughout this chapter, helps to measure how the work is flawed as a work of art. The intent for *After...* is ambitious. Making small regular-sized drawings, in the same style, of immersive or time-based authored works of art is a deliberately absurd strategy. The gulf between the subject matter and its reiteration is especially wide. I intended (as has been outlined) to test how this deliberate domestication might function as a framework for the drawn reiteration of art works. To do so, Berman's first four tendencies are deliberately pursued. Even before I began drawing, the subject matter is rationalised: all the images isolate a small element from a larger whole. The rendering of the source material may not be 'ennobled' or 'popularised' but it is homogenised – and invokes the 'destruction of linguistic patterings' – making each drawing more like its peers than its subject matter. As a

result the domestication is two-fold: stylistic and formal, with the drawings being made in the same way and existing as part of a modular structure.

Over time, *After...* became a vessel into which any subject matter that fulfilled the criteria I had established could be placed, regardless of what they offered the project as a whole. My concern with making accurate representations of the source material, while disregarding the purpose to which I had planned to put them is an echo of the warning that Borges makes in his fable *On Exactitude in Science.* The pursuit of increasingly accurate reiteration without consideration for its purpose is doomed.

Applying Berman's terms to *After...* revealed the following: even a faithful reiteration of the source material could never produce a satisfactory analogue of the subject matter. The subject matter had indeed been domesticated, being a 'rewriting' or free interpretation of the works concerned, but the translation of the source material – the photograph – was literal. In addition to this internal contradiction, when assembled, *After...* was stymied by the networks of signification indicated by the content that outperformed or overshadowed the domesticating structure.

Though flawed as an art work, *After...* does have lessons for the research:

What is reiterated is as important as how and why. Comparing *After...* to Davis's *Who is a Woman Now?* is instructive. Both present drawn versions of other artist's work but Davis's work is a dialogue with the representation of a (folded) de Kooning postcard providing a foil for her own proposition in a way that the subject matter represented in *After...* does not. She takes on de Kooning's representation of women but, like Sturtevant in relation to Warhol or Duchamp, consecrates it somewhat. She says:

> I wanted to explore my relationship to them further and part of that was because I had ambiguous feelings towards de Kooning's 'Woman' series. Part of me really respects and admires them as work, but part of me is really troubled by them as representations of women and feeling that they were made at a time when the female voice wasn't really part of the conversation.[257]

This ambivalence generates a tension both away from and back towards the source material, an exploitation of a trajectory similar to that of translations.

Translators, by and large, translate into their own language and the accurate reiteration of black and white photographs to produce a 'grey square' has become established as my

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257 Kate Davis, *Interviews*, p. 68.

language. Although this is inevitably a strategy of domestication, I have since worked to reframe this in terms of authorship, as will be shown.

To paraphrase Briggs, the technical improvement that occurred while making *After...* (and consolidated when making *365drawings*, discussed below), was the result of an 'extended apprenticeship in drawing'.[258] I have become much more fluent in my target language. This is a subjective observation but can be explained as follows: the gap between what I want to produce and my ability to produce it has begun to close.

Diligently making the images introduced a slowness into what had originally been an immediate, visceral experience of encounter with installations and films, offering a protracted period of time in which to think about the works being drawn. I would not have spent the two to six hours the drawings took to make looking at either the works or photographs of them. The immediacy of experiencing these spaces first-hand is, through patient reiteration, transformed into a quiet and detailed inspection, a visual variant of close reading, but perhaps better described as 'scrutiny manifested' as the process for me at least, requires that a drawing be made.

The domesticated appearance of *After...* makes the depicted works available to compare with one another in ways that would not otherwise be possible. For example, I realise that the *Schmerzraum, Catching Lead,* and *Völkszählung* drawings could be shown together, as a small triptych, as all are drawings of works made from or involving a common material: lead (Figure 42).[259] By placing these small drawings in close proximity allows the depicted works to interact in a way that might be likened to Don Quixote and Sancho Panza's mutually ironic modes of speaking or as a variant of Macuga's curatorial-informed practice.

At around the time I abandoned *After...* I began making *365drawings*. Despite not being overtly concerned with translation it helped me understand the link between the craft of drawing and the craft of translation and became a complex site of resistance and negotiation. The over arching framework of *365drawings* is simpler and clearer than that of *After...* and the subject matter is more tightly controlled. While *365drawings* domesticated its imagery in much the same way as *After...* the content of the individual drawings signified much less, meaning that my authorial voice was more clear.[260]

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258 Briggs, *On Table-making and Translation.*

259 Eccleshall, *After After...*, pp. 18 and 38.

260 It would, I think, be contrary to consider the architects as the 'author's of the subject matter, though in very real way they are.

The intention for the work may be simple – to make a drawing a day of an overlooked part of a gallery – but the difficulty of the collection's depletion through sales, required improvisation to solve, which fundamentally changed the work. As explained in the accompanying volume and summarised at the end of Chapter Two, sold drawings were replaced with secondary drawings of the first drawings in their new domestic context, to restore the count to 365. None of the content in the first tranche of *365drawings* is foreign. Only when the secondary drawings begin to impinge on the corpus does the foreign become part of the work.[261]

Figure 42

Lead Triptych: *Schmerzraum, Catching Lead* and *Volkszählung*

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261 It is perhaps ironic that these supplementary images are largely domestic in nature.

Summary

Makers have always reflected on their work, of course, but Berman's analytic can, I propose, accelerate and bring clarity to that process by breaking it into identifiable tendencies. As the analytic offers no prescriptive solutions, work made in the light of any insight gained must inevitably be speculative which allows the unexpected – LeWitt's 'side effects' – to arise, precipitating new works or lines of enquiry.

Testing *After...* in Berman's terms shows that any description of translation should take account of the maker's voice. The second condition in the description proposed in Chapter Two, concerning the bespoke character of translations, appears to address this, but does not. It is only concerned with how the translation is made and not how its bespoke character is managed. Kate Briggs' own art works *An Exercise in Pathetic Criticism* and *The Nabokov Papers* demonstrate how the artist's voice differs from that of the traditional translator.[262]

An Exercise in Pathetic Criticism draws on Barthes' proposition that literature can be critiqued using just the passages of novels 'whose affective power ensures we remember them over all the others'.[263] Briggs asks readers of Alexander Dumas' *The Count of Monte Cristo* to recount what they remembered of the novel. The results are collated and published as a flawed but evocative retelling of the story. Briggs' use of the readers' memories of the text as raw material also critiques her own professional practice. The reiteration is not exhaustive or even accurate – the recalled details are rationalised, clarified, reduced (the inverse of being expanded) and, being recounted in the voices of the readers, popularised and incorporates the vernacular. Taken together, however, the work stands as a reminiscence and a commentary on the novel. By designing the work, assembling the snippets of text, and overseeing the book's production, Briggs' voice speaks more stridently than when she works on bringing Barthes' writing to an Anglophone readership.

The Nabokov Paper is also a managed collection, but concerned with several literary works. Briggs invites artists and writers to respond to a set of novel exam questions, based on ones Nabokov wrote for *Bleak House* and *Madame Bovary*, in any way they felt appropriate. The responses are gathered together in a single volume and constitute an embodied critique of, and

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262 Kate Briggs, *An Exercise in Pathetic Criticism*, York: Information as Material, 2011, *The Nabokov Paper*, (with Lucrezia Russo), Acklam: Information as Material, 2013.

263 *Four Questions for Kate Briggs on Roland Barthes' Preparation of the Novel.* http://conversationalreading.com/four-questions-for-kate-briggs-on-roland-barthes-preparation-of-the-novel (Accessed 8 April 2015).

a speculation on, literary reiteration. Space here does not allow for a detailed description of all the works. One example will have to suffice. Guillaume Constantin responds to the following instruction: 'Every character (in *Bleak House*) has his attribute, a kind of coloured shadow that appears whenever the person appears. Integrate a list of these coloured shadows into the list of characters in your copy of the book'[264] The resulting work is a resequenced colour chart interleaved with an edition of *Bleak House*, rendering both useless (Figure 43).

Figure 43
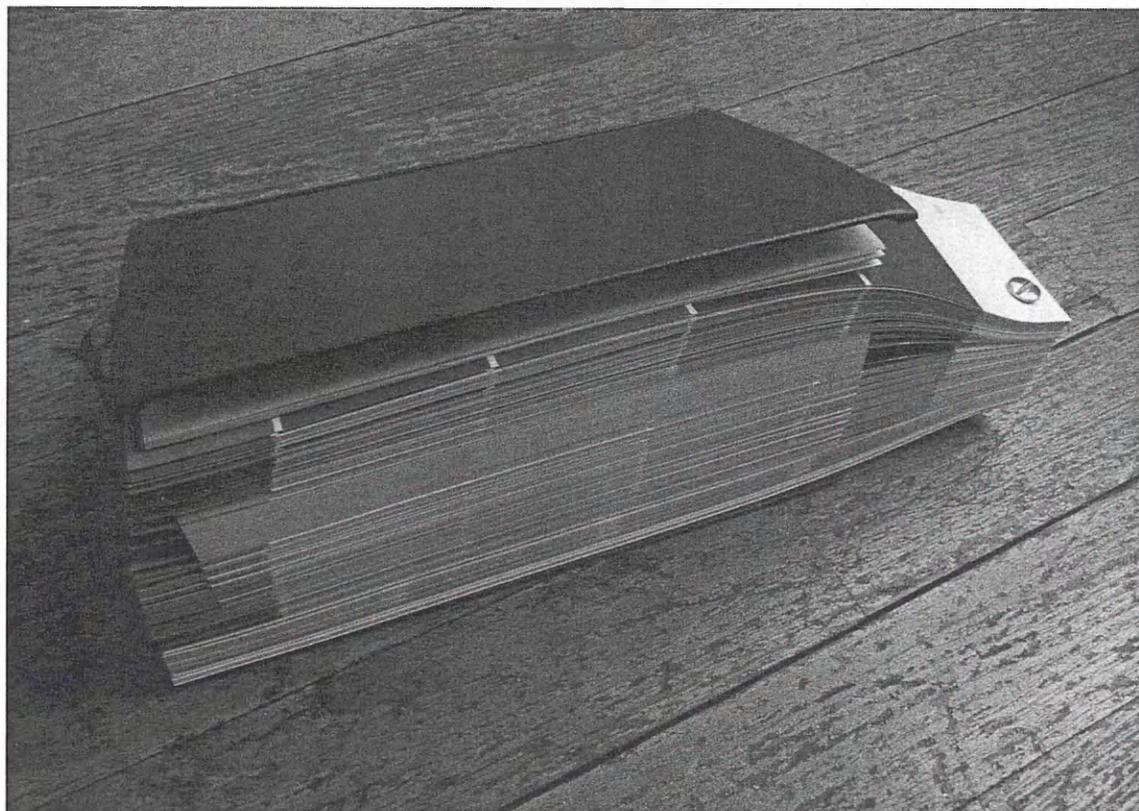
Re-sequenced Colour Chart inserted into Bleak House, Guillaume Constantin

Judicious translation is not just the carrying across of a text from one language to another, but a complex encounter between two (or more) languages mediated by a practitioner. Berman works to regulate the translator's voice so that it can conscientiously effect the transfer of the source into the target, but in doing so draws attention to the translator's voice, but that voice is not silent. The inevitability of deformation means that the last act of the linguistic translator is usually to step aside, but the lens through which the source text is perceived, though ground to be as clear as possible, is always theirs. The effective and ethical translator carefully balances the source text's content and materiality (in the form of language) with that of the target language's restrictions and possibilities to make a new thing and, with Berman's help, she can

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264 Briggs, *The Nabokov Paper*, p. 40.

address issues of which she may have been unaware.

As making art is also a complex encounter between material and content, the artist can use the same analytic to manage her own voice in relation to her work. As with linguistic translation, consciously applying the analytic can reveal how different strategies of making deform the work of art in ways that might otherwise be obscure.

Even though the works herein cannot be considered, strictly speaking, *as* translation due to the positioning of the artist's voice 'before' the source they can be usefully considered *in terms of* translation. The conclusion explores how works of art that do not conform to a traditional definition of translation, on account of the way that source texts are treated, can be made and understood in Berman's terms.

Conclusion

Practice and Pedagogy, in Terms of Translation

I: Preamble

    Certainty and Speculation

II: On Practice

    Drawings, Post *After...* – *After Joseph Beuys' Wirtschaftswerte* – *After Caravaggio's The Incredulity of St Thomas* – Reflecting on Beuys and Caravaggio – Further Work

III: Language and Image

    Interviews – Writing about Practice

IV: Berman as Pedagogical Tool

    Workshop – Further Research

V: Closing Remarks

I: Preamble

Certainty and Speculation

What began as an enquiry into a general idea of copying or reiteration has become, precipitated by discovering Antoine Berman's 'Twelve Deforming Tendencies of Translation' concerned with a particular kind of reiteration: translation. Rancière's demonstration that this can be used as an empirical way of uncovering knowledge through scholarly comparison reinforces the importance of Berman's list. It is a powerful tool of both analysis *and* emancipation. This bold claim is played out whenever a conscientious translator works on a new text, for each translation is, as Briggs points out, 'unique'.[265]

The act of translation is one of attentive scholarship that requires much of the translator who, while revealing the content of a source text to a new readership, gains knowledge through making that is not initially transferrable. It is gained through negotiating with difficulty and links Pye's commentary on the workmanship of risk and the handmade to the idea that translation – a craft, of sorts – is a way of thinking about work as well as a way of working.

Typically, research moves towards either the confirmation or rejection of a thesis. While there are things I am certain of as a consequence of this enquiry, at its heart is a realisation that my own practice is now a series of encounters characterised by speculation and improvisation, though often within a strict framework, followed by reflection. I am now primarily concerned with attending to what my practice offers me, reflected on in terms of theory and not as a vessel for that theory. Recognising that much of the knowledge has been gained by engaging with resistance (after Sennett *and* Rancière) and reflecting on it means that I am also acutely aware that even writing this text is an embodiment of what has been gained.

The conclusions that follow include some new material and in keeping with the approach taken by Bolton, Berman, and Eco, that generally applicable knowledge emerges from a consideration of the pragmatic. I will summarise what the project has given me, before moving towards more widely applicable claims. I begin with an assessment of my practice and possible lines of enquiry that emanate from it before discussing how Berman's analytic contributes to how art can be discussed, and then present the results of a small post-graduate workshop that took the analytic as a resource for understanding art practice.

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265 Briggs, *On Table-making and Translation.*

II: On Practice

Drawings, Post *After...*

The shortcomings of *After...* were conceptual, not technical, and failing to build on the progress made while making it (and *365drawings*) would be counter-productive. The method of making and visual language established in those works is flexible and inscribes my presence into the work in an unambiguous way, regardless of what is drawn. The final works presented here deliberately address the status of my voice when reiterating the work of others, with the intention of solving the problems inherent in *After...*

During the *365drawings* exhibition I realised that by assembling several small panels, larger images could be made. Breaking an image down into manageable 'paragraphs' is an echo of Crick's observation that regardless of the critical theory surrounding an act of translation, the practitioner is 'brought back to the fact that there is something primary here and that you have to deal with it, sentence by sentence, word by word, paragraph by paragraph, whole work by whole work.'[266] It is also in line with Sennett's exhortation to find 'the most forgiving element in a difficult situation'.[267]

The subject matter for these final drawings was chosen because of its relevance to the research, of which more below. Each of the drawings is composed of sixteen 250 mm x 250 mm panels arranged in a 1000 mm x 1000 mm square, making them more ambitious in scale and complexity than *After...* and *365drawings* and harking back to the scale of *Drawing Plight*.

After Joseph Beuys' Wirtschaftswerte

The first drawing is *After Joseph Beuys' Wirtschaftswerte (Economic Values)* (Figure 44).[268] *Wirtschaftswerte* is a large sculpture by Beuys of shelves containing 'packets of foodstuffs and other basic products purchased in the former German Democratic Republic' and a plaster block rubbed with fat. This should all be displayed, Beuys specified, in front of paintings in ornate gold frames that are 'an expression of bourgeois taste', taken from the host institution's

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266 http://www.ucl.ac.uk/multidisciplinary-and-intercultural-inquiry/between-the-lines/between-the-lines-podcasts-publication/joyce-crick-freud-kafka (Accessed 18 January 2016, from 3' 30").

267 Sennett, *The Craftsman*, p. 221.

268 During summer 2015, *After Joseph Beuys' Wirtschaftswerte* was entered into the Jerwood Drawing Prize, for which it was selected. It subsequently won one of the two student prizes.

collection and made during the life of Karl Marx (1818–83).[269] Since 1980 the food has soaked through packaging or become desiccated, presenting logistical issues for any exhibiting institution. Beuys knew this decay would take place and we see variations of it in other works by him that incorporate, for instance, oxidation, soaking, and drying out as processes that continue to act after the work's 'completion'.

Figure 44
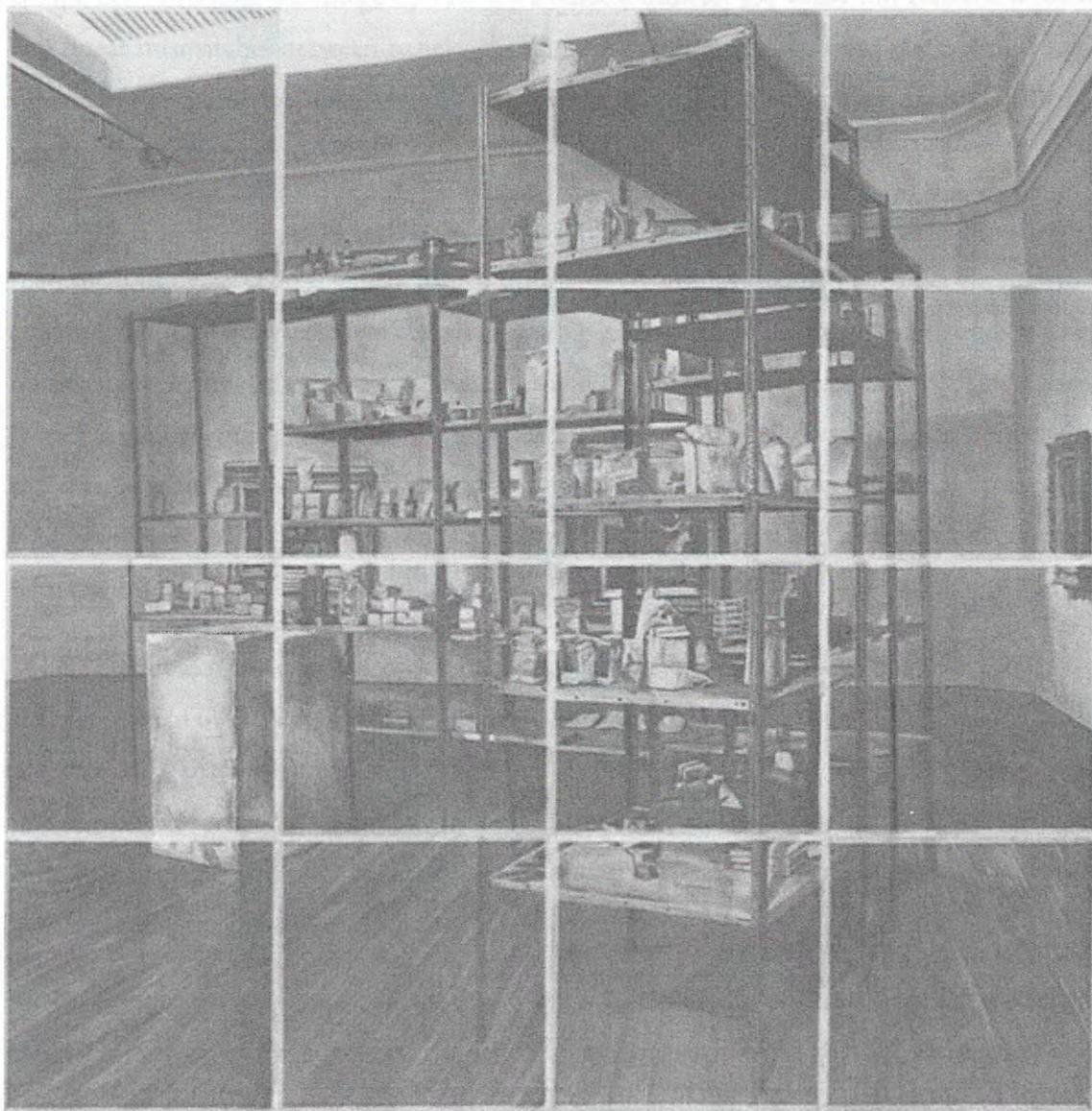
After Joseph Beuys's Wirtschaftswerte (Economic Values) I

I was granted permission to photograph the work when it was exhibited as part of *Art Sheffield 2013*. One of these photographs provides the source material for the drawing. Although not photographed, and consequently not in the drawing, is a low barrier that prevents the public

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269 http://www.tate.org.uk/whats-on/tate-modern/exhibition/joseph-beuys-actions-vitrines-environments/joseph-beuys-actions-10 (Accessed 19 October 2015).

from passing behind the shelves. Although this might seem like an echo of the barrier now placed in front of *Plight* it performs an important role in the work by forcing a particular viewpoint on the audience. The image from which I worked is similar to other documentary images of the piece.

As with *After...* and *365drawings*, my focus was on accurately representing the source material. Each of the sixteen panels was finished before another was started and none amended since completion. Breaking the image up may have made a difficult job easier but resulted in tonal and linear mismatches between panels, changing the resulting image from resembling a large version of those that populated *After...* (which was a risk) into something less easily classified as purely representational.[270]

The corners and edges of the image, being less visually congested, were easier to understand than the four dense central panels. When drawn, the paintings that hang behind the structure collapse the space between them and the shelving. This visual collision with the goods stacked on the shelves made it hard to comprehend the different picture elements, like seeing a piece from a jigsaw when separated from its context. The easiest strategy was to forget about what the entire image looked like and to concentrate on the detail in the grid, simply presenting what was there. In this way the act of reiteration became blinkered and relatively unconcerned with the whole.

When assembled, the edges of each of the sixteen panels form a visible grid that echoes the shelving system in the sculpture and interrupts the viewer's apprehension of the drawing in the way that the barrier in Paris does for *Plight*. The drawings of *After...* never quite escaped being just drawings of art works, but the grid that sits on the picture plane here mitigates against a simplistic reading of it as being 'of' *Wirtschaftswerte*, becoming a tangible interruption between audience and subject.

While making the drawing I became aware of the complexities of Beuys's work. Like Morris typing *On the Road* for hours on end, its detail and structure – its rhythm and networks of signification – began to be revealed. In my interview with Morris, he mentions a passage by Benjamin that merits inclusion here:

> The force exerted by the country lane varies according to whether one walks along it or
> flies over it in an aeroplane. Similarly, the force exerted by a text varies according to
> whether one is reading it or copying it out. The person in the aeroplane sees only how the

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270 Accompanying this thesis is a facsimile print of the drawing. It is in sixteen separate parts and requires assembly.

lane moves through the landscape, unwinding in conformity with the laws of the surrounding terrain. Only someone walking along the lane will experience its dominion and see how, from the selfsame countryside as for the flyer is simply the unfolding plain, at every turn it summons up distances, views, clearings, and outlooks as the commanding officer calls soldiers back from the front. Likewise, only the copied-out text commands the mind of the person reproducing it, whereas the person simply reading it never gets to know the new prospects of his inner being that the text, that lane through the ever-denser internal jungle, opens up.[271]

Careful, translator-like attention lavished on drawing the Beuys (and it is here that, finally, the source material becomes conflated with the subject matter) fulfilled the promise that this approach to making could be a variant of close reading as hinted at when making *After...*

Beuys's placing of East German food and dry goods on a utilitarian shelf and insisting that they are seen before bourgeois paintings made during the life of Karl Marx is a political gesture. This juxtaposition is deliberate and sets up a dialogue between what is necessary for life and what might enrich it. While making the drawing it became clear that a particular viewpoint is activated in the work. The rope barrier forces the viewer to occupy the position of an East German who can see through a large structure to the decadent but inaccessible West (it is hard not to see the shelves as a porous iteration of the Berlin Wall). The signifiers of bourgeois gentility – the paintings – instigate a dialogue with the flour, desiccated coconut, honey, and so on; items that could never be accused of being superfluous or kitsch. The dialogue becomes particularly apparent in the drawings as both the paintings and the dry goods are cheek by jowl on the same surface. Eugen Blume writes that these items are the 'makeshift product of the packaging of scarcity' but that it is also possible to read them as evidence of an organised sufficiency rather than Western over abundance.[272] The shelves, unlike the Berlin Wall, being porous, provide a space where the two sides can meet or at least see each other. While drawing, I was reminded of the photographs of people waving across the border to one another when the first iteration of the Wall was erected in 1961. Throughout his life, Beuys seems to have been bent on starting dialogue and, if getting no response, persistent in enunciating his position, which was nuanced: informed by Marxism but not Stalinist, realistic about socialism's shortcomings and yet utopian enough to want to try.

Wirtschaftswerte stands, in my reading of it, as a monument to the division between East and

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271 Walter Benjamin, 'One Way Street', trans. by J. A. Underwood, *One Way Street and Other Writings*, London: Penguin, 2008. p. 52. [Einbahnstraße, Berlin: Rowohlt, 1928 pp. 12–13].

272 Eugen Blume, Joseph Beuys and the GDR: The Individual as Political Mesch, Claudia and Michely, Viola (eds.) *Joseph Beuys: The Reader*, London: I B Tauris, 2007, p. 311.

West, a membrane through which the bourgeois is glimpsed through pragmatic goods from the mirror of the culture in which Beuys worked and lived. The artist shows us a glimpse of the West through the mundanity of the East. That glimpse is tempered somewhat as the (Western European) audience for the art work is aware that the lazy decadence depicted in the paintings is not the whole truth, not a fair summation of the experience of living in the West. Like much of this research *Wirtschaftswerte* is concerned with encounters and how they are managed. To use Berman's terms, Beuys makes the foreign manifest by deploying networks of signification in a clarified format.

I have since finished a second version of this drawing from the same source material, shown here as part of Figure 45. Making the drawing again has allowed for a different kind of insight to be gained while making it, helping me understand the technical advances I have made since starting to draw *Plight* in 2011. Much of what I have gleaned about making from this second iteration of the image has been used to compose the passages of this thesis concerned explicitly with making.

After Caravaggio's The Incredulity of St. Thomas

After completing *After Joseph Beuys' Wirtschaftswerte* I made a version of a detail of Caravaggio's *The Incredulity of St. Thomas* (Figure 5), in the same format. I had always thought of this painting as related to the project, being concerned with empirical research, of finding out through trial and error. The image is less detailed than the Beuys and much darker. When making the dense areas of graphite that represent the swags of clothing, I was especially aware that this kind of drawing is not expressive or purely gestural. It combines hundreds of repetitive movements, layering the graphite so that a suitable density can be generated. In this way the act of drawing is in the service of a work and not an expressive act in its own right.

To match the format of the Beuys drawing I cropped the image. I focussed on Thomas's investigation of Christ's wound with his finger, which freed me from making a life-size replica of the painting and reinforced the work as a partial reiteration. As with the Beuys drawing the panels were made separately and, when assembled, a white grid is created from their borders, and once more, there are mis-matches between the panels.

The picture shows Thomas poking the wound inflicted by the soldier's spear at the crucifixion. This act is the evidence that assuages Thomas's doubt:

> 24But Thomas, one of the twelve, called Didymus, was not with them when Jesus came.

[25]The other disciples therefore said unto him, we have seen the Lord. But he said unto them, except I shall see in his hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe. [26]And after eight days again his disciples were within, and Thomas with them: [then] came Jesus, the doors being shut, and stood in the midst, and said, Peace [be] unto you. [27]Then saith he to Thomas, Reach hither thy finger, and behold my hands; and reach hither thy hand, and thrust [it] into my side: and be not faithless, but believing.[273]

Thomas penetrates the skin, as our gaze penetrates the shelving of the Beuys sculpture, to seek to understand.[274] The drawing is focussed on the part of the painting depicting the wound. Only the face of Thomas face is represented, with the other heads all cropped out of the frame. This heightens the subject in the same way that Borges often sharpened, in translation, the thrust of a story. The figures in the original painting are approximately life-size (with Thomas' finger about 90 mm long) whereas this drawing makes the same finger a little over 160 mm long, an expansion that is a direct result of the image's rationalisation.[275]

Reflecting on Beuys and Caravaggio

Making these drawings took, I estimate, over fifty hours each. In the same way that while making them I could reflect on the subject matter, I could also meditate on the significance of the works as mine. Making such 'slow' work is another benefit of this practice when compared to works like *Plight.jpg*. As I now spend much longer making individual works it is as if the works themselves become porous, allowing me to think much more deeply about them.

After Caravaggio's The Incredulity of St. Thomas and the second version of *After Joseph Beuys' Wirtschaftswerte* (which is darker and less distinct than the first) were exhibited in December 2015 at the University of Cumbria Institute of the Arts' Vallum Ditch Gallery as a diptych called *Show Your Wound* (Figure 45). This title has been borrowed from Beuys who made a work of the same name in 1974. I had first seen the possibility of matching works when making the *Schmerzraum, Catching Lead,* and *Völkszählung* (Figure 42). While it need not always be necessary to make reiterations of works to effect such confrontations, and it is tempting to fantasise about showing *The Incredulity of St Thomas* with *Wirtschaftswerte* before

273 John 20:24–27, *King James Version.*

274 An aside: The Aramaic (and Greek) for Thomas is 'Didymus', which means 'twin'. He is a copy of sorts and so perhaps it is not surprising that he does not trust appearances, but chooses verify his friends' account through visceral experience.

275 Since making the *Show Your Wound* drawings I made the drawing shown as Figure 22 b, *After Walker Evans' and Sherrie Levine's Annie Mae Burroughs.*

it, in this case such an arrangement seems unlikely.

Domesticating these seemingly disparate works assists in managing their coupling as they do so in, or through, my hand. The juxtaposition sets up a site of encounter, with each drawing bringing something foreign to the other while shedding light on it and allowing common themes to emerge in an act of authorship rather than just curation. Because reiterations never quite escape their sources, they also bring something of their precursors with them. It is through reiteration and not appropriation that this new space of encounter is made. This dialogue through encounter is distinct from the ontological oscillation provoked through the replication or near-replication seen in Dolphin's *Bench*.

Figure 45
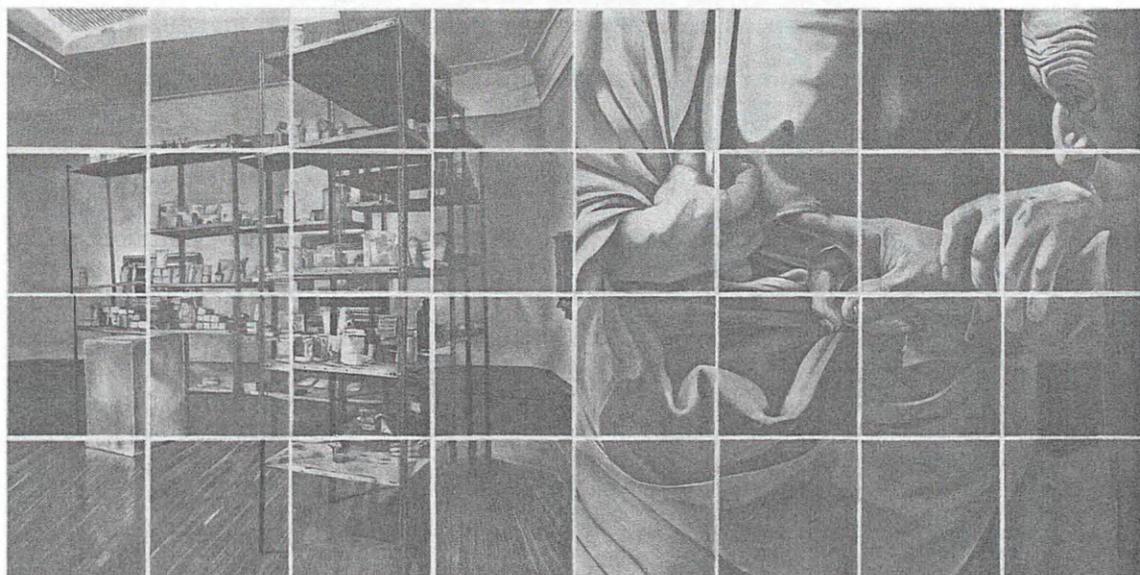
Show Your Wound
(*After Joseph Beuys' Wirtschaftswerte II* and *After Caravaggio's The Incredulity of St Thomas*)

Show Your Wound invites an audience to compare two works, an analogue of Jacotot's students poring over their bilingual editions of *Telemachus* or Clark standing before the two paintings by Poussin.

Furthermore, both images are sites of encounter. The Beuys is an embodiment of the confrontation between ideologies, and the Caravaggio between Christ and Thomas. These encounters are of different orders but when placed together the physical penetration that Thomas uses to verify Christ's existence becomes analogous to how an East German, occupying the position of the viewer of the diptych looks to the West, with both seeking verification.

It is possible that others could plot these links in purely theoretical terms but I needed to make the drawings to do so, and by domesticating both works in the same way they are transformed in ways that a theoretical juxtaposition (in an essay, for example) could not achieve. Placing these two drawings together is an experiment that instrumentalises several of Berman's deforming tendencies to make a new work, deliberately alluding to networks of signification and exploiting the benefits of domestication, and because the subject matter – encounter – aligns with my intention for it, this resolves the contradictions concerning subject matter that hobbled *After...* It is also in the identifying of that subject matter that my diptych sheds light on the original works.

The personal language I have established over the course of this research is richer and more fluent than when I began the enquiry. Though still concerned with the status of authorship, it is radically different in approach. *Plight.jpg* was rejected as an artefact of research because too many factors were in my control and the resistance that Sennett writes about was largely missing. I now recognise that negotiating with difficulty leads to the production of work that seems at once more 'mine' and yet harder to make. The later works have become profound sites of encounter between me and extant art works and as a consequence of the work taking longer to make, reflection occurs while the pieces grow and not just on completion.

Through applying Berman's analytic I now better understand the dynamic forces in my own work and can identify similar forces in other artists' work. Paradoxically perhaps, the restrictive language I have developed – that of the 'grey square' – is flexible, as any image can be brought into it, with the domesticated result resembling my other work becoming a personal *lingua franca* and potential space of exchange.

Further Work

While making the sixteen panels that make up *After Walker Evans' and Sherrie Levine's Annie Mae Burroughs* (Figure 22b) I posted the growing image online and became interested in how the partial image functioned (Figure 46 shows on other iterations). While unexplored as yet, the modular structure of these drawings allows for this possibility as well for the exchanging of panels between images.

Another feature of the modular structure is that images can be worked on by different people, and subsequently reassembled. This collaborative approach to making would reify the art work as a tangible site of encounter in which artists and non-artists could meet and contribute to

make large works that might otherwise be beyond them.

Figure 46
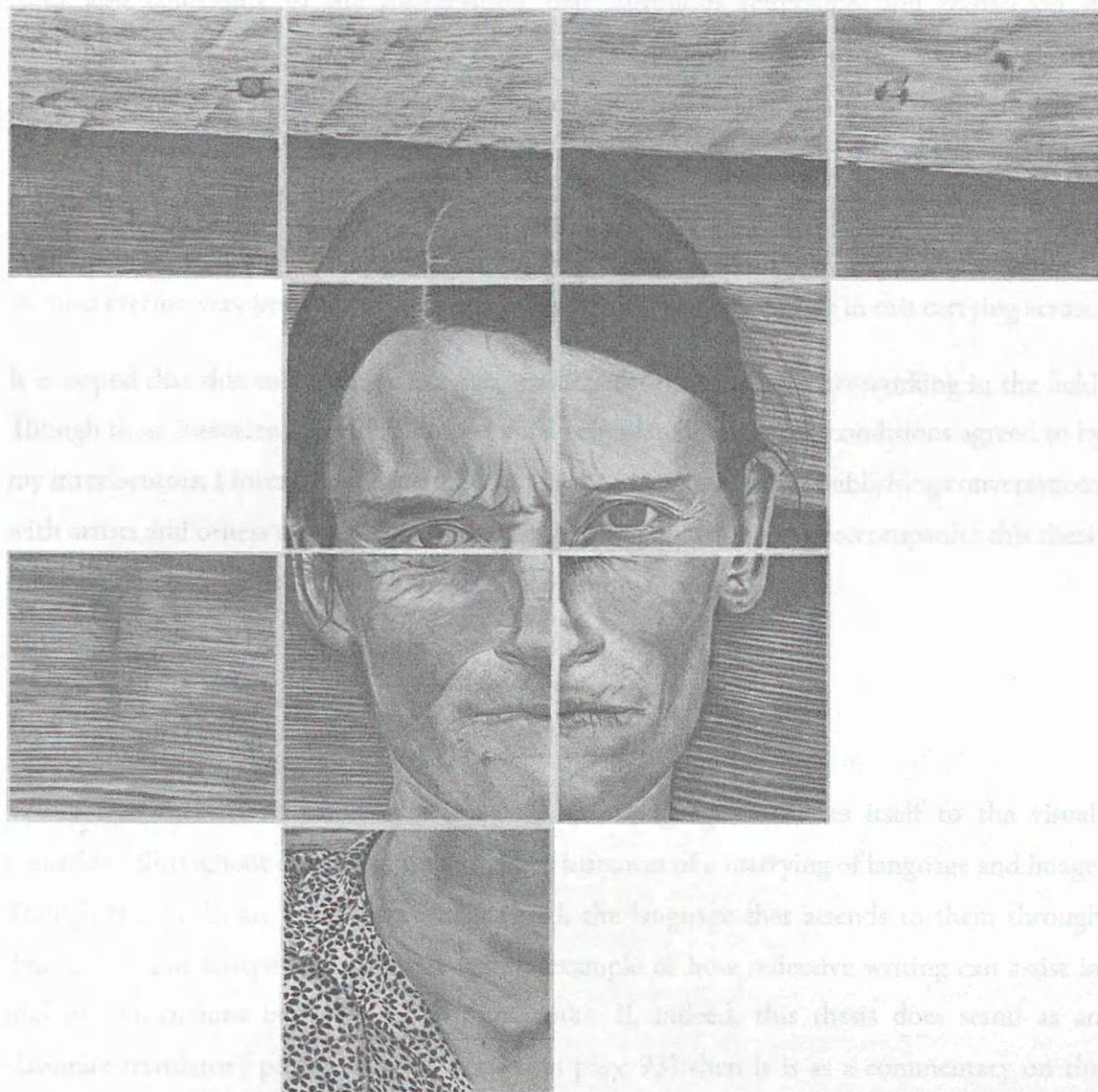
After Walker Evans' and Sherrie Levine's Annie Mae Burroughs (Partially Constructed)

III: Language and Image

Interviews

The seven interviews that have been carried out for this project initially provided an opportunity to explore the enquiry's hinterland in a way that was familiar to me: through conversation. They helped me triangulate my position in relation to the research and although they are not proof of any argument, they stand as examples of encounters full of intralingual

translation, clarification, rationalisation and hold the half-thoughts and speculations that are the hallmarks of conversation.

They also contribute to the conversation that surrounds reiteration and translation in contemporary art and evidence of the interdisciplinary implications of this research. Artists spoke of translation and writing, and translators and writers spoke of art. All the interlocutors recognised that their practice overlapped with that of others and that in this overlapping much could be generated. The management of the foreign in these texts was achieved through transcription (a kind of literal translation), rather than any interpretation on my part. In Berman's terms, very little rationalisation or clarification has taken place in this carrying across.

It is hoped that this collection stands as a resource for other researchers working in the field. Though these interviews cannot be more widely circulated, under the conditions agreed to by my interlocutors, I intend to pursue the form trialled in *Interviews* of publishing conversations with artists and others around a common theme. The publication that accompanies this thesis can therefore be seen as a dress rehearsal for something more ambitious.

Writing about Practice

While the interviews demonstrate one way that language addresses itself to the visual, embedded throughout this thesis are numerous instances of a marrying of language and image. Though the works are generally entirely visual, the language that attends to them through description and analysis stands as a concrete example of how reflective writing can assist in making connections between and within works. If, indeed, this thesis does stand as an elaborate translator's preface (as mentioned on page 93) then it is as a commentary on the work, in the manner of Bolton's 'reflection on action' exercises.

Writing 'to' the drawings that constitute *After After...* revived it as a research tool and I became much more sharply aware of how my approach to making had become more technically sophisticated and also the way in which Berman's tendencies deformed the work. This method of reflecting on completed work has pedagogical implications as it provides an arena for formal self-reflection.

Berman's analytic has specifically helped in verbalising what is implicit or encoded in the work. The vocabulary he offers is mature and complex but the concepts are broadly applicable to visual art practice or indeed any practice of making. When discussing works-in-progress this list can focus discussion on the material objects in relation to any intention the artist may have

for the work. This shifts the centre of gravity of the discussion out of the artist and onto the work. If applied properly and adapted to suit local conditions the analytic becomes an expression of Jacotot and Rancière's ideology of 'universal learning' and is, therefore, doubly powerful as it produces tangible results in terms of understanding, uncovering much that may be opaque or obscure, and emancipating the maker and viewer in the process.

IV: Berman as Pedagogical Tool

Workshop

Because much of the work presented in tutorials and crit-groups at art school is work-in-progress it is not always appropriate to discuss it in the terms of being complete or finished. I used Berman's analytic in a short series of teaching sessions for post-graduate students in December 2015, towards the end of this research. After explaining the analytic and how it might be adapted, I encouraged the participants (anonymised in this brief report) to present works-in-progress or recently completed works that they found either disappointing or puzzling and to consider them in Berman's terms.

The following paragraphs outline some of the works and feedback from the workshops.

'G' had cast various 'cocktail fancies' like parasols and small plastic swords in bronze. Though this transformation might be expected to gentrify both objects, or domesticate them in the same way, the results are radically different. The brightly coloured plastic sword designed for holding cherries shed its disposability and became transformed into something much less toy-like: a miniature sword that can be sharpened and polished. The transformed object plotted a trajectory back to the precursor of the model. A paper parasol, however, was rendered useless as it could no be longer be opened and seems reduced by the process when compared with the sword. To reiterate: the analytic can be used in two registers (see page 84–5, and 121). The analysis of this transformation is a reflection in the 'first register', concerned with how the object are changed. 'G' also reflected on his work in wider terms, as follows:

> (the) ennoblement of material may grant something the attention it deserves whilst providing the translator with undue respect. [The original objects] have been produced with a degree of skill that I don't possess, but in casting them (which is a reasonably simple process) people have become more desirous of them – however, although it is purely down to the ennobling effects of the bronze, it is me who has received the credit for it – it strikes me that this may have something to say about artists being commended for things they have appropriated beyond the act of them choosing it [which] ennobles

the object and thus causes people to look at it afresh [...] however in seeing a quality within the object which they would normally pass over, the artist receives credit for this, when really it was there all along.[276]

'G' also cast a stone hand axe (made 'six months ago') in aluminium. The cast object seems more anonymous than its precursor as the grain of the rock (its rhythm, or linguistic pattern) is eradicated and replaced with something more sleek. This change of material unlocks the 'science-fiction' associations of the shape, radically reframing the object as sophisticated rather than 'stone age'. 'G' again:

> 'I've been thinking about translation in relation to how I saw my practice at the start of the year – at the time I was stating that I wanted to reveal relationships, qualities within objects (colour, material, function, meaning, etc.), by minimising certain of these and accentuating others – however an audience would always read something else into my actions – I've sort of come to terms with this now but I think the ideas of translation you went through are really pertinent to this – it was impossible not to use my own 'voice' in directing an audience's attention to something, but the more I did this, the more what I was drawing attention to would become warped or obscured – there was always the need to try and keep a balance between the two. I'm not sure whether this knowledge would allow me to maybe improve how I go about my interactions with objects but it's at least nice to know why they always failed to a certain extent.'[277]

'A' talked about a sculptural installation that was founded in the recreation of a sensory experience, of seeing sand blown along a beach, but whenever he staged the work he had to alter it in some way. Firstly the sand he bought did not move in the way he wanted. It also looked too pale so he decided to use black volcanic sand, which did not match the source of the work. When the work was shown it was accompanied with some photographs of the 'source location' of the work. In discussion, it became clear that these photographs were like a translator's preface or footnotes as they sought to explain the work in some way. Also, 'A' realised that the various transformations the work had undergone were deliberate rationalisations and clarifications and, in common with a comment that 'G' made that the simple act of making an experience into a work of art ennobled it.

A third student – 'M' – was initially sceptical of the applicability of the analytic to his work as it is not concerned with reiteration. However, 'M' reflected on this and wrote the following:

> I'd (recently) given a couple of different ways of presenting a particular set of data, in this case regarding the survival rates of people with HIV/AIDS in the 1980s and gave the examples of a typical medical graph showing survival curves and a work by (Félix)

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276 Unpublished email conversation.
277 Unpublished email conversation.

González-Torres. In retrospect I think it is interesting to think of this in terms of an exercise in translation and the different ways that the medical diagram or artwork 'deform' the underlying observations on which both are predicated.

Some of my own work last year was based upon data from a large US database of cancer survival. This included a light and sound installation and some computer generated graphics. I think that there might be potential mileage in re-visiting the work, along with some of the scientific papers that are based upon this same set of data, to try and identify the different ways in which either type of 'translation' may have deforming tendencies that represent different aspects of meaning within the original dataset.[278]

These students make work in different ways and are concerned with different subjects, but each was able to see the usefulness of Berman's list, and of thinking in terms of translation in general offered a new way of understanding the process of making. Crucially the vocabulary that Berman offers was adopted by the participants and could, had the workshops been pursued, have been extended, providing a way of comparing radically different works. This adoption of a shared vocabulary folds a useful iteration of domestication back into the process as it provides an arena of encounter between foreign objects and works akin to using my drawing style to bring Beuys and Caravaggio together. The final observation by 'M' also raises that possibility that the analytic could even be used to critique how scientific data is presented.

Further Research

This site of comparison returns the thesis to Rancière and Jacotot: urging students to think of work in terms of translation forced them to consider it in a new way. Berman's analytic become a proxy for the ignorant schoolmaster. It knows nothing in itself, but works through application, as Jacotot insists on his students turning a Flemish *Telemachus* into French. The process is anchored and verifiable against others undertaking the same task. The analytic is both simple and rigorous and holds practitioners to account without insisting on a definitive set of solutions, provoking improvisation with the terms rethought for local conditions.[279] Rancière writes that 'understanding must be understood in its true sense: not the derisive power to unveil things, but the power of translation that makes one speaker confront another.'[280] It is in the confrontation – which Berman calls a coupling or a collision – of translation that emancipation is possible.

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278 Unpublished email conversation.

279 Using Berman's analytic can also be done alone, as an act of auto-didacticism.

280 Rancière, *The Ignorant Schoolmaster*, pp. 63-4.

The 'rewritten' Berman (in Chapter Three and summarised as Appendix One) provides a foundational document for applying Berman in a pedagogical context. The method of teaching in art schools already resembles to an extent, especially at post-graduate level, the 'universal teaching' model proposed by Jacotot / Rancière. Students 'figure out' through doing and thinking rather than being 'taught', but the encouraging results of this workshop imply that it is worth pursuing the application of Berman's list as a model for teaching in this context. A further, more specific, pedagogical application of Berman's list has not as yet been pursued. Implicit in art school education is the encouragement of aspiring artists to develop a 'personal language'. This is often manifested as work being made in the style of another, like visual ventriloquism or mimicry. Using the analytic to compare a student's work with that of their precursor could help to generate an understanding of where the student's voice will emerge from, allowing the student to figure out similarities and differences while encouraging an in-depth consideration of the work of others.

V: Closing Remarks

When I began this doctoral project I imagined its applicability would necessarily be local; that only reiterative art could be read through the lens of translation theory and that the research would be dedicated to investigating what that lens would reveal about works like Duchamp's *Bôite-en-Valise* or the restaging of *Plight* but it has become much more nuanced.

To be sure, translation theory can been applied to the products of practice, but what has emerged from this project is more significant. In addition to finding new ways to talk or write about extant work, writing and talking about art *in terms of* translation allows for the conversation to move into the realm of making, demystifying some of the forces at work there. By deploying a vocabulary that identifies problems, but without proffering fixed or approved solutions, Berman's analytic has also been used to diagnose failing or compromised works, making it a useful tool for practicing artists and of special significance in teaching.

There are unresolved issues and possibilities in this research, too. I have not pursued, for example, the position and usefulness of the surplus that is generally created in translation, except identifying that the visual artist also generates supplementary material. A detailed enquiry into the status of such material compared with, for example, translator's prefaces would no doubt reveal much about how artists either compensate for what they think is missing from their work, or exploit the possibilities of accompanying material to enhance it.

Rancière writes that 'a book is a *totality*: a centre to which one can teach everything new one learns; a circle in which one can *understand* each of these new things (author's italics).'[281] My practice has become such a totality for me. By responding to its challenge I have been taken out of my immediate locale and am now convinced of the wider applicability of at least Berman's list as a powerful analytical tool. Extrapolating the claims made herein into other fields of research is not a core concern here, but it is clear that translation theory and its language are rich sources of largely untapped material that can be used when making, looking at, or thinking about visual art. Rewriting Berman's twelve deforming tendencies of translation for application to the visual realm is just one way forward. It is hoped that the list might be rewritten again for the benefit of other disciplines and that the findings here might even be carried back to traditional translation studies.

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While the completing of this thesis requires me to consider it 'finished', I return the reader to the epigram that began the text: 'I promise nothing complete; because any human thing supposed to be complete must for that very reason infallibly be faulty.'[282] The thesis may be finished, but it remains, I hope, contingent – porous even – and in conversation with other texts and subsequent readings.

Word Count: 41,845

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281 Rancière, *The Ignorant Schoolmaster*, p. 20.

282 Herman Melville, *Moby Dick or The Whale*. London: Oxford University Press, 1945, p. 163. (First published New York, 1851).

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Appendices

I: After Berman, Rewriting the Analytic

II: Timeline

Appendix One: After Berman, Rewriting the Analytic

The following pages are designed to be copied and adapted to help in the application of Berman's analytic to visual art. This analytic is ideal for assisting in understanding processes at work in art that reiterates, but it can be more generally applied. It is particularly suited for use as a pedagogical tool.

The first column on each page is a summary of Berman's term. The second column is a series of observations and questions designed to provoke a rethinking of the term. It is important to restate that adapting or rewriting these terms is a critical part of applying the list as it bestows ownership of the analysis on the user.

The tendencies described by the terms are not mutually exclusive. Terms emerge from one another and are co-dependent on one another. Addressing one can affect how another operates. To make this apparent, whenever a term (or a variant of a term) from the analytic is used, it is underlined. 'Foreign' and Lawrence Venuti's summarising term 'domestication' are also treated this way.

The analytic is a way of regulating a maker's voice. Some terms will inevitably be easier to apply than others, depending on the work or practice being analysed. Berman intended its use to guarantee the inclusion of the foreign in target texts, challenging the translators own predispositions and psychology and as a tool of critique it can be used for that, even if only measured against the maker's intention for a work. When used by artists to analyse their own work, it can reveal much about processes of making and transformation. It is hoped that the analytic can also provide a point of encounter between makers as a way of identifying and discussing these processes.

While Berman is concerned with mitigating against or ameliorating the effect of these tendencies, the user may want to exploit his observations in ways he did not intend.

1: Rationalisation

The streamlining of a source text.

The source's complexity ought to be preserved wherever possible. Berman calls this the 'bushy undergrowth' of a text.

Language use and content might be deeply linked.

Literal ('word-for-word') translation helps as it mitigates against rationalisation but produces texts that are hard, too foreign, too access.

The taming, or 'domestication' of a source text makes it appear over-familiar. A degree of it this is inevitable but at the risk of destroying what makes the text worth translating in the first place.

Retaining the foreign in the translation enriches the target work but also the target language.

Is the subject reframed, drawing the attention of the viewer to the 'main' subject and giving only an impression of less important parts of the source, resulting in a lack of complexity?

Do these less 'important' parts of the work actually contribute to a more nuanced understandings of the work?

Is peripheral material included, but only hinted at or glossed over?

Does this 'glossing' make inexact but convincing analogues of complexity, in which detail may not match the source but retaining its overall effect?

Are contradictory or unresolved elements of the work excised in favour of a more consistent argument or assertion?

How are the content and material qualities of the work related? Are they mutually dependent?

Notes:

2: Clarification

The *raison d'être* of linguistic translation, but to be guarded against.

Avoid making definite was it is imprecise in the source. Imprecision may be what was intended and more effective as it places some onus on the reader.

Clarification and rationalisation are not opposites but linked terms: adding explanatory material to the text may clarify *and* rationalise a text.

Taken to extremes clarification becomes 'free translation', or interpretation resulting in the over-domestication of the source text, obliterating entirely the voice of the author and replacing it with the voice of the translator.

The entirely free translation carries the source text utterly into the target language and leaves behind all that is foreign.

Are unclear elements of the source made too clear in the target?

How are subtlety and nuance managed?

Does the work over-explain, telling and not showing, its content to the viewer?

If the resulting work is too clear, can the work retain the interest on an audience?

Should the work be understood immediately, or is meant play out over a longer period or through multiple views?

If the work is an interpretation of something else, how are the exotic qualities of the source managed in the resulting work?

Notes:

3: Expansion

Rationalisation and clarification require expansion.

Translations tend to be longer than their sources as they usually contain some explanatory material embedded in them.

Explanation can literally spread a text out, making words further apart than the author intended, disrupting the flow or rhythm of the text.

Expansion can generate an explanatory surplus that can be interior (e.g. footnotes), or exterior (e.g. translator's preface) to the resulting text.

Do different textures or 'tones of voice' become flattened or unified?

What is lost or gained when maquettes or sketches are scaled up?

How is the transition from proposal or intention to making managed?

How does a change in scale affect the way the work is perceived?

Is there a need for an accompanying text and, if so, to what extent should it clarify the work?

When discussing or writing about work, what is the status of this content and how does it change the work?

Notes:

4: Ennoblement or Popularisation

Translations can make the source seem more eloquent or stylish, or more vulgar, than it is.

Retaining the status of the language means that the <u>foreign</u> can be accessed by the reader. It can also help in maintaining language-relations in the text related to the <u>vernacular</u> or the <u>idiomatic</u>.

If the material is changed, what is its status in relation to the source?

Is the material more 'elegant' (e.g. marble or a higher resolution film than the clay or phone footage used in the source), or the reverse and does this obliterate what is particular or <u>foreign</u> in the source?

How does a material change alter the way the work is perceived? Does it now allude to different <u>networks of signification</u>?

Are appropriate marks or gestures used?

How and where is the work presented and how does this change the work in any way?

Notes:

5: Qualitative Impoverishment

Words may embody something of the quality of the thing to which they refer. (e.d 'butterfly' has a 'fluttering' quality.

This is hard to retain in all cases, but worth attempting as it speaks of the source text author's ambition for the text to exceed signification when describing or naming things.

Is the medium or technique appropriate to the subject matter?

Does the selection of a particular medium bring with it, or reinforce, certain qualities found in the source?

If inverted, the term becomes 'qualitative enrichment'. Is the work exaggerated or ennobled in any way to make it more striking?

If rationalisation has taken place, is the work reframed or recontextualised, meaning that elements of the work are emphasised, glossed over, clarified, or ennobled or popularised?

Notes:

6: Quantitative Impoverishment

A 'lexical loss'. Allusions, double-meanings, cultural <u>signification</u> can be lost or gained and need to be managed.

Words refer beyond language, and references can change over time, making translations dated.

<u>Expansion</u> can be deployed to ameliorate the effects of this <u>impoverishment</u> or, by implication, enrichment, which can affect the <u>rhythm</u> of the target text.

Art works also refer beyond themselves.

Do elements of the work – colour, subject matter, method of manufacture – resemble or recall other works and how does this change the work?

Is the work over-loaded with references to other works and to the world and how stable are these references?

If a work relies on something potentially unstable for its meaning or context, is it vulnerable to be misunderstood or misrepresented?

Notes:

7: The Destruction of Rhythms

If a text is <u>expanded</u> or <u>rationalised</u> then <u>rhythmic</u> devices can be compromised or <u>destroyed</u>.

<u>Rhythms</u> internal to the text (in clauses or sentences) can mimic the 'larger' <u>rhythms</u> in the work.

Are there repetitions and <u>rhythms</u> in the work and where are they?

How does the use of material impact on the internal <u>rhythms</u> of the work and can they be used sympathetically or in contrast with them?

Are surface <u>patterns</u> used to emphasise and other <u>rhythmic</u> elements in the work?

Notes:

8: The Destruction of Underlying Networks of Signification

In complex or long texts, words can recur to emphasise or indicate something other than their dictionary definition.

This can be hard to detect, but excising underlying networks of signification can inadvertently rationalise the text, as it may be hidden in Berman's 'bushy undergrowth'.

Literal visual reiteration can obviate against this tendency as is a wholesale carrying across of material.

If inverted though, to become the *creation* of underlying networks of signification, the implications are that repeating elements are added to the work that change it fundamentally.

Does the material used to make a work require on a certain method of making and does that method leave surface evidence, making the work a palimpsest of sorts?

Do surface marks, grain, dents, seams, frames, styles of edit, and so on interrupt or complement the work for the viewer?

Notes:

9: The Destruction of Linguistic Patternings

Different rhythms and styles can be placed together to generate particular effects in a text.

Poor translation may occlude or remove these structures, which may be deliberately jarring or be deployed to expose, echo, or parody other language elements in the work.

How languages and dialects interact (or do not) is one of the key locations of the foreign in text as it can reveal how they relate and not just what they are. Removing or changing that can undermine the author's intent to explore such relations.

If a work is representational, how are different elements treated?

To what extent is the 'surface' of a work made either homogeneous or heterogenous

Can works with commonalities be reasonably compared to one another? If so, what is released in the process?

If a work is made homogeneous, then what is clarified, rationalised, ennobled, or popularised in the process?

If a work incorporates appropriated elements then how is that relation managed?

Notes:

10: The Destruction of Vernacular Networks or their Exoticisation

The <u>vernacular</u> in language is a local phenomenon that 'clings tightly to its soil' and may not be translatable in any way.

Translators seek to find equivalents in the target language that functions in the same way or expresses the same language-relation as those in the source text but this is likely to lead to other deformations. <u>Expansion</u> or <u>clarification</u>, for example, might be used to ameliorate this.

The <u>vernacular</u>, when embedded in a text may become isolated or presented as '<u>exotic</u>', even though it may be commonplace to readers of the source text.

Does the work deliberately or accidentally make reference to other works or tropes of either specific artists or movements?

If the work is or incorporates reiteration, what degree of accuracy is employed and how is that measured?

How is the way a work is made related to the final product?

Is the method of making – a local condition of the work – made evident in the final product or is it deliberately hidden?

Notes:

11: The Destruction of Expressions or Idioms

Expressions and idioms, like the vernacular, are local to the language in which they occur.

Idiomatic language (e.g. proverbs) is used to say something about something identifiable but it also refers, through its use of language, to the wider culture and may use humour or shock, for example, to make a wider point.

Finding equivalents is difficult and, like the point about the vernacular above challenges translators to find novel solutions which may require a wholly interpretive approach.

What associations are the inherent to the material quality (which can include scale, marks, and framing devices) of the work and does this change how the work is received (see ennoblement and popularisation)?

How does the work refer beyond what it represents?

When works are juxtaposed, do they change one another?

Notes:

12: The Effacement of the Superimposition of Languages

When languages of equal status are embedded in each other, the translator has to find a solution to representing the 'secondary' tongue and its relation to the 'primary' one.

There is no right way to do this and a lot rests on the specific languages involved and how they interact.

The problem grows exponentially if there are many languages in one text, especially if the vernacular or idiomatic is used, too.

Embedding art works, or their representations, within other works is an analogue of this, though visual language is less 'cultivated' than the those concerning Berman.

The inverse of expansion – reduction – may have an impact on this when representations works are embedded one within another.

How comprehensive is the embedded material in relation to its source?

How are rationalisation and clarification managed when incorporating other works, or references to them, in work?

What networks of signification are implied by the inclusion of other works?

How do quoted works interact with one another?

Does the quoted work overwhelm the work in which it is placed?

Notes:

Appendix Two: Timeline

1985

October: Saw *Plight* at the Anthony d'Offay Gallery, London.

2010

May: Installed Sol LeWitt's *Drawing #960* at Site Gallery, Sheffield. Archived on the Site Gallery website here: http://www.sitegallery.org/archives/595 A time-lapse film of the installation is archived here: http://www.sitegallery.org/archives/1090 (Accessed 3 August 2015).

August: Made and exhibited *Gone*, Bank Street Arts, Sheffield.

2011

April: Made and exhibited *Post Hoc* for *Sheffield Poetry Festival*, Bank Street Arts.

July: Saw *Plight* at the Pompidou Centre, Paris.

September: Enrolled on Ph.D. programme.

November: Began *Drawing Plight (I and II)*.

2012

February: RF1 submission.

20th April: Attended Stephen Prina talk as part of *Culture Now*, ICA, London.

March: Saw *Plight* (again) at the Pompidou Centre.

June: *Untitled 1–9*, CADS, Sheffield. A solo exhibition, funded by the University of Sheffield, consisting of nine digital prints that originated as photographs. These were manipulated in line with Kenneth Goldsmith's ideas in *Uncreative Writing*. By adding text into the underlying

computer code the images were distorted. A large image was cut up into fragments and distributed as invites. At the opening, people were asked to surrender their invites in order to re-make the original image. About half were returned, so the image was incomplete.

June: *Drone*, Babylon Kino, Berlin (collaboration with Karl Heinz Jeron). Shown as part of the *Tegel: Flights of Fancy* event. See also 17 December 2013.

1st September: *Nick Thurston – In My Own Words.* A collaborative publishing exercise by the Guerrilla Writing collective.

Autumn: Began making *After...* .

2013

7th January: Interviewed Juan Cruz.

1st January – 31st December: Made a drawing for each day of the year, which culminated in the *365drawings* show, January 2014.

January: Eight *Drawing Plight* drawings exhibited at Bank Street Arts, Sheffield.

4th March onwards: Following a talk given by her at Wimbledon College of Art, a correspondence was initiated with Kate Briggs.

15th May: RF2. Accompanied by a display of twelve drawings of installations from *After...* .

5th June: Attended *Reading as Contemporary Art* symposium, ICA.

30th August: Attended *Research Through Drawing* symposium, ICA.

25th September: Interviewed Yann Sérandour.

26th September: Interviewed Bruno di Rosa.

17th October – 3rd November: *Decoding Grantchester Meadows* (with Rachel Smith): Three hour film included in *art:language:location* festival in Cambridge. Also included three half-hour performances on one day of the festival.

16th November: Presented a paper – 'Rethinking Reiteration through Drawing the Work of

Others' – at *Generative Constraints* conference, Centre for Collaborative Research, London.

17th December: Art work *Drone* (collaboration with artist Karl Heinz Jeron), included in *Tegel: Speculations and Propositions* publication with accompanying DVD.

2014

8th January – 8th February: Solo exhibition – *365 Drawings* – at Bank Street Arts.

7th March: Published *12/365* in an edition of six. Launched at *The International Contemporary Artists' Book Fair*, Leeds.

March: Four drawings commissioned for inclusion in *Tales from the Orchard: The History of Bank Street: Past and Present.*

14th March: Attended *Modular Forms* conference, University of Roehampton, London. I did not present a paper, but my proposal led to being included in the publication (see January 2015) was associated with the event.

April: Began work on *After Joseph Beuys' Wirtschaftswerte.* Completed in August.

14th April: Interviewed Simon Morris.

30th May: Attended *Found in Translation* conference, ICA.

29th – 30th October: Presented a round table discussion – 'Carrying Across the Image: Drawing as Translation' – at *On The Image* conference, The Free University, Berlin. Also showed *After Joseph Beuys' Wirtschaftswerte* at the associated exhibition.

21st November: Interviewed Ricarda Vidal.

2015

January: Publication of six drawings from *After...* with brief accompanying essay – 'Drawing After: Modular Reiteration as Research Method' – in *Journal of Writing for Creative Practice.*

6th – 8th March: Published, as part of 'The Editions', *Notebook Drawings* in an edition of 25.

Launched at *The International Contemporary Artists' Book Fair*, Leeds.

March: Took part in Ricarda Vidal's AHRC funded 'Translation Game': *Still – Denise Riley to Image*. Archived on the AHRC Website here: http://www.ahrc.ac.uk/News-and-Events/ Image-Gallery/Pages/Translation-Games.aspx (Accessed 3 August 2015).

20th March: Attended *The Copyists* Salon at the ICA.

11th April: Interviewed Kate Davis.

18th – 19th April: Attended *Why Would I Lie?* conference convened by RCA students at the ICA and Royal College of Art, London.

28th May: Presented 'The Happy Accident: What Leads Practice-Led Research?' at *Method Conference*, Sheffield Hallam University.

1st August: A fourteen minute film of me – *Drawing: Translation and Craft* – made by SIX project space is uploaded to vimeo, in which I talk about the *365drawings* project and its impact on my thinking regarding craft and translation. https://vimeo.com/135140926 (Accessed 30 December 2015).

September: *After Joseph Beuys' Wirtschaftswerte* selected for Jerwood Drawing Prize 2015 and awarded one of the two student prizes.

November: Solo exhibition – *365 Drawings and Show Your Wound* – at the Vallum Ditch Gallery, University of Cumbria Institute of the Arts, Carlisle.

2016

1st February: Submission of thesis.

11th March: Viva.