



## **COPYRIGHT AND USE OF THIS THESIS**

This thesis must be used in accordance with the provisions of the Copyright Act 1968.

Reproduction of material protected by copyright may be an infringement of copyright and copyright owners may be entitled to take legal action against persons who infringe their copyright.

Section 51 (2) of the Copyright Act permits an authorized officer of a university library or archives to provide a copy (by communication or otherwise) of an unpublished thesis kept in the library or archives, to a person who satisfies the authorized officer that he or she requires the reproduction for the purposes of research or study.

The Copyright Act grants the creator of a work a number of moral rights, specifically the right of attribution, the right against false attribution and the right of integrity.

You may infringe the author's moral rights if you:

- fail to acknowledge the author of this thesis if you quote sections from the work
- attribute this thesis to another author
- subject this thesis to derogatory treatment which may prejudice the author's reputation

For further information contact the University's Director of Copyright Services

**[sydney.edu.au/copyright](http://sydney.edu.au/copyright)**

**Hysterical Attributes in the Production and Subjects  
of Art Work**

**Vilma Bader**

**A thesis submitted in fulfilment of the requirements for the degree of  
Doctor of Philosophy**

**Sydney College of the Arts**

**The University of Sydney**

**2014**

## **Acknowledgements**

I am especially thankful to my supervisor, Associate-Professor Ann Elias for her guidance and belief in me.

This thesis is dedicated to my brother Christian.  
Gone but always my inspiration.

# Table of Contents

Acknowledgements	ii
List of Illustrations	vi
<b>Introduction</b>	<b>p. 1</b>
<b>Chapter One</b>	
<b>Hysteria in the Pre-Modern Time</b>	<b>p. 12</b>
1.1 The uterine theory	p. 12
1.2 Hysterics and witches	p. 14
1.3 Numbness and trauma	p. 17
<b>Chapter Two</b>	
<b>The Transformation of Hysteria</b>	<b>p. 26</b>
2.1 Re-transformation of hysteria into a medical category	p. 26
2.2 Hysteria and literary cults of melancholy	p. 27
2.3 Hysteria and cultural cults of melancholy	p. 32
2.4 Hysteria and melancholy in the visual arts	p. 34
2.5 Hysteria and hypochondria	p. 40
2.6 Hysteria and neurasthenia	p. 44
<b>Chapter Three</b>	
<b>Forms of Classification</b>	<b>p. 48</b>
3.1 Classification at the Salpêtrière	p. 48
3.2 Classification in contemporary psychiatry	p. 54
<b>Chapter Four</b>	
<b>The City as a Hysterised Space</b>	<b>p. 67</b>
4.1 <i>Texting the City</i> 2013	p. 67
4.2 Influences	p. 70
4.3 The surrealist and the city	p. 75

## **Chapter Five**

### **The Hysterical Body in Convulsion** p. 83

5.1 The surrealists and the convulsive body p. 84

5.2 Puppet theatre p. 87

5.3 Culture at the Salpêtrière p. 92

5.4 Puppetisation of patients at the Salpêtrière p. 96

## **Chapter Six**

### **The Hysterical Body in Stasis** p. 98

6.1 Early representations of women p. 98

6.2 The womannequin and Barbie p. 102

6.3 Other dolls p. 104

6.4 Artist dolls p. 106

6.5 Doll as parody p. 110

6.6 The confined doll and the rest cure p. 114

## **Chapter Seven**

### **The Discourse of the Other** p. 118

7.1 *Culture Bound Syndromes* 2013 p. 119

7.2 The locations of *Culture Bound Syndromes* p. 120

7.3 Dermographism, *Culture Bound Syndromes*  
and technology p. 126

7.4 Dermographism, *Culture Bound Syndromes*, and the nature  
of the *Wunderblock* p. 127

7.5 Dermographism, anthropophagy and the discourse of the  
other p. 129

## **Chapter Eight**

### **NeoConcretism and the Language of the Body** p. 134

8.1 The making of a movement p. 134

8.2 Neo-Concretism and geometry p. 136

8.3 Neo-Concretism and phenomenology p. 137

8.4 Lygia Clark (1920-1988) p. 138

8.5 Hélio Oiticica (1937-1980) p. 147

8.6 Lygia Pape (1927-2004)	p. 153
8.7 My Work	p. 158
<b>Conclusion</b>	<b>p. 164</b>
<b>Bibliography</b>	<b>p. 168</b>

## List of Illustrations

Fig.1. Lindy and Michael Chamberlain leave a courthouse in Alice Springs, February 2, 1982	p. 15
Fig. 2. Jenny Coopes, Cartoon, 1982	p. 16
Fig. 3. Vilma Bader, <i>Everyday</i> , 2011	p. 19
Fig. 4. Vilma Bader <i>Everyday</i> , 2011, Installation View	p. 19
Fig. 5. Vilma Bader, <i>Trauma</i> , 2011	p. 21
Fig. 6. Vilma Bader, <i>Trauma</i> 2011, detail	p. 21
Fig. 7. Vilma Bader, <i>Lovers</i> , 2011	p. 31
Fig. 8. Vilma Bader, <i>Lovers</i> , 2011, Installation View	p. 31
Fig. 9. Albrecht Dürer, <i>Melencolia I</i> , 1514	p. 34
Fig. 10. Auguste Rodin, <i>Thinker</i> , 1881-1883	p. 35
Fig. 11. Ajax, at the time of Augustus	p. 36
Fig. 12. Ron Mueck, <i>Big Man</i> , 2000	p. 37
Fig. 13. Vincent van Gogh, <i>Portrait of Dr. Gachet</i> , 1890	p. 37
Fig. 14. Edvard Munch, <i>Melancholy</i> , 1894/95	p. 38
Fig. 15. Edvard Munch, <i>The Scream</i> , 1893	p. 39
Fig. 16. Augustine, <i>Attitudes Passionelles</i>	p. 51
Fig. 17. Annette Messenger, <i>The Voluntary Tortures</i> , 1972	p. 52
Fig. 18. Annette Messenger, <i>My Collection of Proverbs</i> , 1974	p. 53
Fig. 19. Vilma Bader, <i>Drugs</i> , 2009	p. 55
Fig. 20. Vilma Bader, <i>Drugs</i> , 2009, Installation View	p. 56
Fig. 21. Vilma Bader, <i>Where the Grass is Greener</i> , 2011	p. 58
Fig. 22. Vilma Bader, <i>Where the Grass is Greener</i> , 2011, Detail	p. 59
Fig. 23. Vilma Bader, <i>Drogophobia</i> , 2011	p. 61
Fig. 24. Vilma Bader, <i>Drogophobia</i> , 2011, installation view	p. 61
Fig. 25. Vilma Bader, <i>Phobias &amp; Manias</i> , 2011	p. 64
Fig. 26. Vilma Bader, <i>Isms</i> , 2011	p. 65
Fig. 27. Vilma Bader, <i>Dystopia: Texting the City</i> , 2013	p. 68
Fig. 28. Vilma Bader, <i>Dystopia: Texting the City</i> , 2013, Detail	p. 68
Fig. 29. Vilma Bader, <i>Dystopia: Texting the City</i> , 2013, Detail	p. 69
Fig. 30. Vilma Bader, <i>Dystopia: Texting the City</i> , 2013, Detail	p. 69
Fig. 31. Hanne Darboven, <i>Kulturgeschichte 1880-1983</i>	p. 71
Fig. 32. Hanne Darboven, <i>Kulturgeschichte 1880-1983</i>	p. 72

Fig. 33. Hanne Darboven, <i>Kulturgeschichte</i> 1980-1983	p. 72
Fig. 34. <i>Qu'est-elle?</i> , A self-portrait drawing of Nadja	p. 77
Fig. 35. <i>Le Rêve du Chat</i> , drawing by Nadja	p. 78
Fig. 36. <i>Le Salut du Diable</i> , drawing by Nadja	p. 79
Fig. 37. André Breton, <i>Ecriture Automatique</i> , collage, 1938	p. 81
Fig. 38. Louise Bourgeois, <i>Arc of Hysteria</i> 1993	p. 84
Fig. 39. André Masson, <i>Landscape with Praying Mantis</i> , 1939	p. 85
Fig. 40. André Breton's Wall, Centre the Georges Pompidou	p. 86
Fig. 41. Poster for the performances of <i>Sněhurka (Snow White)</i>	p. 87
Fig. 42. Scene from <i>Sněhurka (Snow White)</i>	p. 88
Fig. 43. Scene from <i>Sněhurka (Snow White)</i>	p. 89
Fig. 44. Scene from <i>Sněhurka (Snow White)</i>	p. 89
Fig. 45. Scene from <i>Sněhurka (Snow White)</i>	p. 90
Fig. 46. Scene from <i>Sněhurka (Snow White)</i>	p. 90
Fig. 47. Puppet construction, photograph	p. 91
Fig. 48. André Brouillet, <i>A Clinical Lesson at the Salpêtrière</i> 1887	p. 93
Fig. 49. Jacques-Joseph Moreau, <i>Hysterics of the Charité on the</i> <i>Service of Dr. Luys</i> , 1890	p. 95
Fig. 50. <i>Venus of Willendorf</i> , ca 24,000–22,000 BCE	p. 99
Fig. 51. <i>The Aphrodite of Knidos</i>	p. 100
Fig. 52. Marcel Duchamp, <i>Nude Descending a Staircase</i> 1912	p. 103
Fig. 53. Sir John Everett Millais, <i>Bubbles</i> , 1886	p. 105
Fig. 54. Hans Bellmer, <i>The Doll, Variations on the Assemblage</i> <i>of an Articulated Minor</i> , 1934	p. 108
Fig. 55. Hans Bellmer, <i>The Doll, Variations on the Assemblage</i> <i>of an Articulated Minor</i> , 1934	p. 108
Fig. 56. Hans Bellmer, <i>The Doll, Variations on the Assemblage</i> <i>of an Articulated Minor</i> , 1934	p. 109
Fig. 57. Hans Bellmer, <i>The Doll, Variations on the Assemblage</i> <i>of an Articulated Minor</i> , 1934	p. 109
Fig. 58. Hans Bellmer, <i>The Doll, Variations on the Assemblage</i> <i>of an Articulated Minor</i> , 1934	p. 110
Fig. 59. Vilma Bader, <i>The Applicant</i> , 2012	p. 111
Fig. 60. Vilma Bader, <i>The Applicant</i> , 2012. Detail	p. 111



Fig. 61. Vilma Bader, <i>Culture Bound Syndromes</i> , 2013	p. 120
Fig. 62. Vilma Bader, <i>Culture Bound Syndromes</i> , 2013	p. 121
Fig. 63. Vilma Bader, <i>Culture Bound Syndromes</i> , 2013	p. 121
Fig. 64. Vilma Bader, <i>Culture Bound Syndromes</i> , 2013	p. 122
Fig. 65. Vilma Bader, <i>Culture Bound Syndromes</i> , 2013	p. 122
Fig. 66. Christo and Jeanne-Claude, <i>Wrapped Coast</i> , 1969	p. 123
Fig. 67. Vilma Bader, <i>Culture Bound Syndromes</i> , 2013	p. 124
Fig. 68. Vilma Bader, <i>Culture Bound Syndromes</i> , 2013	p. 125
Fig. 69. Vilma Bader, <i>Culture Bound Syndromes</i> , 2013	p. 125
Fig. 70. Vilma Bader, <i>Culture Bound Syndromes</i> , 2013	p. 126
Fig. 71. Leonardo da Vinci, <i>Vitruvian Man</i> , c.1485	p. 135
Fig. 72. Lydia Clark, <i>Bicho</i> , 1960	p. 139
Fig. 73. Lydia Clark, <i>Bicho</i> , 1960	p. 139
Fig. 74. Viewers in front of <i>Isms and Phobias &amp; Manias</i>	p. 140
Fig. 75. Viewers in front of <i>Isms and Phobias &amp; Manias</i>	p. 140
Fig. 76. Viewers in front of <i>Isms and Phobias &amp; Manias</i>	p. 141
Fig. 77. Lygia Clark, <i>Caminhando</i> , 1964	p. 142
Fig. 78. Max Bill, <i>Tripartite Unity</i> , 1948-49	p. 143
Fig. 79. Hélio Oiticica, <i>Parangolé</i>	p. 148
Fig. 80. Caetano Veloso attired in one of Oiticica's Parangolé	p. 148
Fig. 81. Franz Erhard Walther, Element n°36 of 1.Werksatz, 1967	p. 151
Fig. 82. Rio De Janeiro, April 4, 1968	p. 152
Fig. 83. Lygia Pape, <i>Book of Time</i> , 1961 - 63	p. 154
Fig. 84. Lygia Pape, <i>Book of Time</i> , 1961 - 63	p. 157
Fig. 85. Vilma Bader, <i>The White Space of Mallarmé</i> , 2013	p. 158
Fig. 86. Vilma Bader, <i>The White Space of Mallarmé</i> , Detail	p. 158
Fig. 87. Lygia Pape, <i>Tecelar</i> , 1958	p. 159
Fig. 88. Richard Hamilton, <i>White Album</i> sleeve 1968	p. 161
Fig. 89. Constructing <i>The White Space of Mallarmé</i> , 2013	p. 162

## Introduction

The central aim of this thesis is to investigate and demonstrate how hysteria's medical and social history influenced the public consciousness, how it was received and most importantly, its manifestation and evolution as attributes in the production and subjects of art work. The complexity of hysteria is such that to gain a clear understanding of the condition and its relevance to art, this paper moves through different discourses and spheres of knowledge that includes the humanities, religion, and medicine. Coalescing disciplines that appear superficially disparate, was essential to this research, a practice that dates back to ancient times. Hippocrates, commonly portrayed as the paragon of the ancient physician, is known for allying philosophy and medicine.<sup>1</sup> Later, Sigmund Freud turned to literature as a source or exemplar for psychoanalytic conceptions.

This paper is a synthetic treatment of materials and their interpretations over cross disciplinary territory and partakes in the understanding that hysteria is both a medical phenomenon as well as separate from it. It will become clear to the reader of this paper that the term hysteria cannot be used in a literal sense without it being inauthentic. The term hysteria is used throughout the text in a metonymical sense. The word metonymy, particularly in conjunction with the already controversial term hysteria, inevitably induces reservation. I would argue that the nature of metonymy is all the more relevant in an investigation on hysteria. Metonymy as a cognitive process is pervasive in both thought and language and when used in reasoning, it suggests how we as humans conceive of entities and events within conceptual frames.<sup>2</sup>

George Rousseau writes that hysteria is less of an enigma to writers, poets, and artists, who have a gaze that differs from the traditional medical one.<sup>3</sup> Perhaps it is because most literary figures and artists have a hysterical temperament themselves. Friedrich Nietzsche has observed that, "The modern artist, physiologically close kin to the hysteric, bears the

---

<sup>1</sup> Francis Adams, *The Genuine Works of Hippocrates*, (New York: William Wood and Company, 1891), 4.

Carita Paradis, "Where Does Metonymy Stop? Senses, Facets, and Active Zones," Department of English, Lund University, Sweden. 245. [www.sol.lu.se/fileadmin/media/.../Paradis-Wheredoesmetonymystop.pdf](http://www.sol.lu.se/fileadmin/media/.../Paradis-Wheredoesmetonymystop.pdf), accessed July 15, 2013.

<sup>3</sup> George Rousseau, "A Strange Pathology," Sander L. Gilman et al., *Hysteria Beyond Freud*. (Berkeley: University of California Press 1993), 94.

signs of hysteria in his very character too".<sup>4</sup> The connection between creativity and the predisposition to mental illness has a long history.<sup>5</sup> Contemporary research has provided considerable support to traditional speculations.<sup>6</sup> Studies suggest that there is an inherited personality or cognitive trait that has both creativity and mental illness in its range of effect.<sup>7</sup> High levels of psychopathology, especially depression and bipolar disorder, are found in eminent individuals in the fields of literature and art.<sup>8</sup> Both unusual experiences and cognitive disorganisation aspects are linked to creativity and academic achievements.<sup>9</sup> Unusual experiences such as hallucinations, delusions and magical or superstitious beliefs are found in both poets and artists in levels as high as schizophrenic patients.<sup>10</sup> Cognitive disorganisation, such as flights of ideas and language disorders are found in artists but not in poets.<sup>11</sup> The *Sylvia Plath Effect* is a term coined in 2001 by psychologist James C. Kaufman, a prolific researcher best known for his theoretical contributions to the study of creativity.<sup>12</sup> The effect is named after the American poet Sylvia Plath, who committed suicide when she was thirty years old, and refers to the phenomenon that creative writers, in particular female poets, are susceptible to mental illness.<sup>13</sup> Other psychological studies show that it is not only women writers who are prone to depression.<sup>14</sup> French poet Gérard de Nerval described his illness:

I do not know why I use the expression 'illness' because, as far as I am concerned, I never felt better in my life. Sometimes I took my powers and abilities as twice as great. I seemed to know and

---

<sup>4</sup> Friedrich Nietzsche in Reinhard Steiner, *Egon Schiele, 1890-1918: The Midnight Soul of the Artist*, (Köln:Taschen, 1994), 9,10.

<sup>5</sup> Jamison, 1993; Nettle, 2001.

<sup>6</sup> Andreasen, 1987; Andreasen & Canter, 1974; Jamison, 1989, 1993; Ludwig, 1995; Post, 1994, Heston, 1966; Karlson, 1970; McNeil, 1971; Richards, Kinney, & Lunde, 1988. Andreasen & Powers, 1975; Hasenfus & Magaro, 1976; Keefe & Magaro, 1980.

<sup>7</sup> D. Nettle, "Schizotypy and Mental Health amongst Poets, Visual Artists, and Mathematicians," *Journal of Research in Personality*, 40, (2006): 876: 876-890.

<sup>8</sup> *Ibid.*, 877.

<sup>9</sup> *Ibid.*, 878.

<sup>10</sup> *Ibid.*

<sup>11</sup> *Ibid.*

<sup>12</sup> J. C. Kaufman, "The Sylvia Plath Effect: Mental Illness in Eminent Creative Writers," *Journal of Creative Behavior*, (2001), 37-50.

<sup>13</sup> *Ibid.*, 35.

<sup>14</sup> A. M. Ludwig, *The price of Greatness*, (New York: Guilford Press, 1995), 18.

understand everything and my imagination gave me an immense delight.<sup>15</sup>

Rather than an inhibitor, the malaise becomes an attribute to express creativity. English scholar John Burton, discussed in chapter two, used his depression and melancholy to write about the subject. The prolific French writer Marcel Proust's neurological problems are also well documented.<sup>16</sup> Portuguese poet Fernando Pessoa, discussed in chapter two, writes that, "The basis of lyrical genius is hysteria".<sup>17</sup> Elsewhere he writes, "My intellect has attained a pliancy and a reach that enables me to assume any emotion I desire and enter at will into any state of mind."<sup>18</sup> Pessoa's easy command of interior states came at a price, as he lived in constant fear of madness.<sup>19</sup> Nerval himself committed suicide by hanging himself from a window grating.<sup>20</sup> From early childhood, psychologist Carl Gustav Jung became convinced of the reality of a separate self and conscious of two personalities.<sup>21</sup> For detractors of Jung, this is early evidence of his later psychosis but for his followers, it was a manifestation of the autonomous contents of the psyche.<sup>22</sup> Following his break with Freud, Jung underwent a complete mental breakdown.<sup>23</sup> Psychiatrist, Henri F. Ellenberger calls Jung's experience a "creative illness" and compares it to Freud's own period of illness, which he diagnoses as both neurasthenia and hysteria.<sup>24</sup>

---

<sup>15</sup> Karl Jaspers, *General Psychopathology*, 7th ed. trans. Hoenig and M. W. Hamilton, (Chicago: University of Chicago Press, 1963), 28.

<sup>16</sup> J. Bogousslavsky, "Marcel Proust's diseases and doctors: the neurological story of a life". *Front Neurol Neurosci*, 22 (2007) 89 -104.

<sup>17</sup> George Monteiro, *Fernando Pessoa and nineteenth-century Anglo-American literature*, (Lexington: University Press of Kentucky, 2000), 59.

<sup>18</sup> Fernando Pessoa, *Selected Poems* (London: Penguin Books, 2000), 12.

<sup>19</sup> *Ibid.*

<sup>20</sup> Biography of Gerard de Nerval, <http://www.poemhunter.com/gerard-de-nerval/biography/>, accessed April 7, 2012.

<sup>21</sup> Carl Jung, *Memories, Dreams, Reflections*, ed. Aniela Jaffé, (New York: Vintage Books, 1965), 33, 34.

<sup>22</sup> Gary Lachman, *The Dedalus book of the Occult: A Dark Muse*, (Cambs, UK: Dedalus Books, 2004), 378.

<sup>23</sup> Mark S. Micale, *Beyond the Unconscious: Essays of Henri F. Ellenberger in the History of Psychiatry*, (Princeton: Princeton University Press, 1993), 303.

<sup>24</sup> *Ibid.*

Pathology is closely associated with the visual arts. Francisco Goya's *Courtyard with Lunatics* is a horrifying and imaginary vision of loneliness, fear and social alienation.<sup>25</sup> His *Black Paintings* are reflective of the artist's fear of insanity, and his embittered outlook on humanity.<sup>26</sup> Goya himself experienced a physical and mental breakdown.<sup>27</sup> In 1888 Vincent Van Gogh wrote, "I have a terrible lucidity at moments. I am not conscious of myself anymore, and the picture comes to me as in a dream".<sup>28</sup> In this state of mind in the same year, he painted *The Night Cafe*. Of the painting, Van Gogh wrote, "To express the terrible passions of humanity... the idea that the café is a place where one can ruin oneself, go mad or commit a crime".<sup>29</sup> Edvard Munch's *Frieze of Life* occupied the artist over many years. It is a cycle of intensely subjective images that represents themes of attraction, relationships, disenchantment, jealousy and despair.<sup>30</sup> Though never completed, it forms the most powerful statement left by any artist of fin de siècle disillusion and culminated in Munch's famous painting *The Scream*.<sup>31</sup> Munch was known to suffer from panic attacks and the painting depicts an episode of extreme anxiety that he experienced.<sup>32</sup> *The Scream* has been widely interpreted as representing the universal anxiety of modern man.<sup>33</sup> It can also be compared to an individual suffering from depersonalisation disorder experience, a feeling of distortion of the environment and one's self, or an episode of bipolar disorder.<sup>34</sup> Both conditions have conceptual overlaps with hysteria. The clinical picture of hysteria became a guiding metaphor of the avant-garde. André Breton and the Surrealists are discussed in this paper. In *Plaisirs/Déplaisirs*, a documentary film on French artist Annette Messager's practice, the artist talks candidly

---

<sup>25</sup> Richard Schickel, *The World of Goya*, (United States: Time Inc, 1971), 123.

<sup>26</sup> *Ibid.*, 123.

<sup>27</sup> *Ibid.*

<sup>28</sup> Vincent Van Gogh, *The Complete Letters of Vincent van Gogh*, trans. Johanna van Gogh-Bonger, ed. Robert Harrison, (New York: Bulfinch, 1991) 534.

<sup>29</sup> *Ibid.*

<sup>30</sup> Hugh Honour & John Fleming, *A world History of Art*, (London: Laurence King Publishing Ltd, London, 2002), 733.

<sup>31</sup> *Ibid.*

<sup>32</sup> A. Eggum, *Edvard Munch: Paintings, Sketches, and Studies*, (New York: C.N. Potter, 1984), 18.

<sup>33</sup> *Ibid.*

<sup>34</sup> Rebecca Seligman, Laurence J, Kirmayer, *Dissociative Experience and Cultural Neuroscience: Narrative, Metaphor and Mechanism*, Springer Science+ Business Media, L.L.C 2008.

about hysteria as an attribute in the production of art.<sup>35</sup> Messenger is discussed in chapter three of this paper. Brazilian Lygia Clark's artistic corpus, addressed in chapter eight, is an expression that she herself considers to be on the fringe between pathology and art.<sup>36</sup> In 2009 pathology became an increasing focus in my own practice.

My research identifies the lack of analytic foundations when claims are made about hysteria and other pathological conditions and aims to understand what has become known as a 'hysterical diagnosis', and to question the apparently oxymoronic properties of hysteria. It considers the rise of hysteria as a diagnosis within a medical and cultural context and opens a debate on the promise and limitations of the diagnosis. It puts forward the proposition that hysteria is a misnomer. It is not a freestanding symptom or a disease entity but a shifting term or label that has been understood in different ways at specific times and places. If contemporary psychiatry were to rigorously redefine hysteria, there would still be conceptual overlaps with various diagnostic 'near neighbours.' The connection between melancholia, hypochondria, neurasthenia, schizophrenia, post-traumatic disorders, anxiety attacks, obsessive-compulsive personality disorders, phobias, manias, and psychogenic eating disorders such as anorexia and bulimia nervosa is significant. All of these conditions listed are recognised as manifestations of hysteria. In the context of a society, these symptoms are part of the so-called 'modern consciousness'. The term hysteria in this paper can easily be substituted for other forms of mental disorder such as culture-bound syndromes, the sociological term anomie, or in a broader sense, to an existential and general human experience in crisis.

While the protean nature of hysteria itself is to some degree accountable for its elusiveness, Rousseau argues that hysteria remains controversial because it reveals the traditional binary fundamentals of the medical model of mind and body, pathology and normalcy, health and sickness, doctor and patient, as no other condition ever has.<sup>37</sup> The binary fundamentals of the medical model also extends to that of male and female.<sup>38</sup> The ideologies of gender have always been and continue to be a factor in the diagnosis and treatment of psychological disorders. Throughout history, symptoms tend to enter into a

---

<sup>35</sup> Heinz Peter Schwerfel, "Plaisirs/Déplaisirs, le bestiaire amoureux d'Annette Messenger," Artcore, 2001.

<sup>36</sup> "The World of Lygia Clark", video documentary directed by Eduardo Clark, PLUG Produções, 1973.

<sup>37</sup> Rousseau, "A Strange Pathology", 92.

<sup>38</sup> Ibid.

symbiotic relationship with their environment. Forms of psychiatric illness appear to have increased both dramatically and epidemically. Hysteria is conspicuously absent in medieval Europe. In a historical period when magic, superstition and love sickness were rampant, an idea such as hysteria had no currency. It was substituted with witchcraft. From the Renaissance to the Enlightenment physicians developed the hysteric diagnosis but it remained subordinate to discourses about melancholy and the nerves. The term hysteria was used for women and the term melancholy favoured for men. In the seventeenth-century, the term hypochondria gained currency as a male disorder. Prominent physicians Sydenham and Willis found hysteria and hypochondria to be identical disorders but the terms remained gender-specific and stubbornly designated two categories – men and women. Throughout the eighteenth century, both terms circulated in confined and refined circles and it was not until the nineteenth century that hysteria moved centre-stage and became a specific term in medical discourses. Meanwhile, its investigation and treatment brought wealth and prominence to a constellation of medical figures including Jorden, Willis, Sydenham, Cullen, Carter, Brudenell, Risse, Janet, Charcot and others discussed in this paper. In the late nineteenth century, the American physician Mitchell devised the rest cure treatment for so-called nervous women and neurasthenic male patients. In America, neurasthenia, a hysteriform condition gained currency insofar as it was often substituted for the term *Americanism*.<sup>39</sup> The disorder was linked to the competitive business and social environments of the nation.<sup>40</sup> Neurasthenia caught on in France where it reached an epidemic proportion among the male intellectuals.<sup>41</sup> In the aftermath of the First World War, the term shell-shock, yet another male analogue for hysteria, gained currency for male patients. Many of the first generation of Surrealists, discussed in this paper were themselves shell-shock sufferers

The trajectory of hysteria reflects the sociocultural factors behind the representation of illness. This paper also includes the examination of forms of ‘mass hysteria’ such as witchcraft trials, cultural and literary cults of melancholy in Victorian England, *Sturm und Drang* (Storm and Stress) in Germany, a phenomenon known as *hüzün* in Istanbul after

---

<sup>39</sup> Henk van Setten, *Neurasthenia: the Toll of Civilization?*, <http://historyofmentalhealth.com/tag/marcel-proust/>, accessed June 8, 2011.

<sup>40</sup> *Ibid.*

<sup>41</sup> Christopher Forth, “Neurasthenia and Manhood in Fin-de-Siècle France” in *Cultures of Neurasthenia from Beard to the First World War*, Marijke Gijswijt-Hofstra and Roy Porter, eds. (Amsterdam: Rodopi, 2001), 329-361.

the fall of the Ottoman Empire, and a similar phenomenon known as *saudade* in Lisbon.

According to Walter Benjamin, the hysteric emerges as a medium for expressing a collective experience of the modern age, characterised by what he calls “the experience of shock” and a “crisis of perception”.<sup>42</sup> In my own work I expand on the notion of the organic body as particularly vulnerable to shocks, the modern day hysteric’s numbness and pain as synonymous with a collective experience and its effects on art production. I explore post traumatic disorder effect as an absence of feeling that paradoxically translates into an over expression of feeling. This concept is expressed through a reductive, minimalist aesthetic, and the use of linguistics and semiotics that show how meaning is difficult to contain and how it has been used as a system of categorisation to exclude the other. A characteristic of my work is the repetitive proliferation of elements that overlap, merge, play off each other and ultimately recede. As such the work becomes a representation of something that cannot be located.

Chapter one of this paper, *Hysteria in the Pre-Modern Time*, is an endeavour to discover the factors that established hysteria as a gender specific condition in its early days. The ancient uterine theory of *hysterike pnix* or *globus hystericus* is discussed and its trajectory followed up in the theological discourses of the Middle Ages when it became embroiled in the provinces of witchcraft. Social historian Jules Michelet’s poetic fable on the genesis of witchcraft is discussed and its retelling is identified in the oeuvre of French writer and film director Marguerite Duras. Comparative analysis of specific works of Duras is made to demonstrate and expand on this influence. My work is examined in the same context. The devil’s claw, the so-called insensitive patch of skin considered the infallible sign of witchcraft is identified in the numbness of traumatised victims, the numbness of Duras’ characters and in my own work. The link is made between the locating of the devil’s claw by pricking and the pinprick used in contemporary medicine to locate pain and or to treat it. This chapter establishes that this numbness is also experienced by the ‘modern day hysteric’.

Chapter two, *The Transformations of Hysteria*, looks at the complexity of hysteria, its frequency, the multiplicity of shapes which it takes on, and its imitation of the symptoms of

---

<sup>42</sup> Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn, New York: Verso, 1997. 652, 653.



almost any known disease and social condition. The two factors that stand out is that of gender and social condition. Melancholy is established as a powerful source of creativity in both art and literature. Later, it was replaced by hypochondria as a respectable illness that men may claim without threat to their masculinity. During the nineteenth century it too became established as a form of mental disorder that carried its own stigma. According to Elaine Showalter, “A new masculine term was required to set alongside hysteria”.<sup>43</sup> Neurasthenia would quickly become known as an upper-class male disorder, only to be discredited later by becoming yet another female disorder not unlike hysteria.<sup>44</sup> During the periods surveyed in this chapter, a breakthrough took place when hysteria was first defined by Thomas Sydenham in the seventeenth century as a disease of society. In the nineteenth century, Jean-Martin Charcot agreed with Sydenham’s findings and added that, “Hysteria has always existed, in all places and in all times”.<sup>45</sup> Both physicians recognised that the condition was a universal pathology and could be found in men and women. Yet, the shifting terminologies and metaphors used for hysteria persisted to avoid the contentious label of ‘male hysteria’. This chapter further establishes the ideologies of gender and social condition as factors in the diagnosis and treatment of psychological disorders. It also highlights the long list of medical practitioners and their contentious role in the discourse of hysteria.

Chapter three, *Forms of Classification*, looks at the classification of pathology at the notorious Salpêtrière clinic and in contemporary psychiatry. Charcot’s attempts to document symptomatology with photography, drawing, painting and etching, and thereby, classifying disorders by means of their visual appearance shows his predilection towards the visual. The ‘caricature of femininity’ espoused at the clinic is examined as a form of parody in the work of artist Annette Messager. Connections are made between the nineteenth century epidemic of hysteria at the Salpêtrière and the current epidemic of psychological disorders in our time. Through an examination of data released by a number of world health organisations, the chapter establishes that there is no one consensual definition of mental illness as definitions differ across countries as well as professions. The role of the US Food and Drug Administration, the American Psychiatric Association and pharmaceutical drug companies are identified for the unrealistic expansion of psychiatric

---

<sup>43</sup> Showalter, “Hysteria, Feminism and Gender”, 294.

<sup>44</sup> Ibid., 296.

<sup>45</sup> Etienne Trillat, *Histoire de L'hystérie*, Paris: Seghers, 1986, 272.

disorders. The phenomena of latrogenesis and latrogenic poverty are also included in the discussion. Several of my works pertaining to pathology are discussed in the contexts outlined.

Chapter four, *The city as a Hysterised Space*, looks at the hysterisation of space through *Texting the City* 2013, a large scale installation of mine that replicates a city. The work becomes metaphor for the title of my thesis – themes such as obsessiveness, compulsion *idée fixe*, content, form and mode of production become hysterical attributes in the production and subjects of art work. The artist becomes a hysteriser of space. The notion of classification is further expanded upon and revealed as a recognisable and identifiable device to create ‘open-ended’ meanings. Conceptual artist Hanne Darboven’s monumental work *Kulturgeschichte (1880-1993)* 1980-1983 is discussed alongside my work. The second part of this chapter looks at the metaphorical association between the city and women in literary texts by male surrealists.<sup>46</sup> The Surrealists’ relationship with the city is examined through André Breton’s book *Nadja*.

Chapter five, *The Hysterical Body in Convulsion*, looks at the convulsive features of the ‘hysterical fit’ both as a form of representation and metaphor in art. The central interest of the Surrealists’ fantasy of the human body as an automaton – the idea of the body as an apparatus and their engagement with the natural world are discussed in the context of the hysterical body. Comparable analysis is made between the clinical convulsion of the hysterical body and that of a puppet. The use of hypnosis to induce hysterical fits at the Salpêtrière is proposed as a form of puppetisation. Puppetry, a recent development in my work is expanded upon. The three fold complicity between the puppet, the puppeteer and the spectator in puppet theatre is used as metaphor for the Tuesday theatrical demonstration lessons at the Salpêtrière conducted by Charcot. The centre line of the puppet is defined and used as metaphor for the unique culture at the Salpêtrière and culture at large. The puppet/puppeteer relationship in puppet theatre is discussed alongside the patient/physician relationship at the clinic.

Chapter six, *The Hysterical Body in Stasis*, looks at the paralysis of the hysterical fit and its representation in art, men's preference for idealised images of women, rather than women

---

<sup>46</sup> See Andre Breton *Nadja* (New York: Grove Press, 1960); Louis Aragon, *Le paysan de Paris*, (Paris: Gallimard, 1926); Joseph Delteil, *Les Chats de Paris* ( Paris: Les Editions de Paris, 1994); Philippe Soupault, *Les Dernières Nuits de Paris* (Paris: Seghers, 1975).

as they are, and men's power to impose these images on women. The clinical paralysis of the hysterical body is compared to that of a doll. Representations of women are discussed in both historical and contemporary contexts – from the prehistoric Venus of Willendorf to the ancient Greek mythology of Aphrodite of Knidos, the sexually coveted statue of Pygmalion, Hoffman's dolls, artists' dolls, the Surrealists' womannequin, the Barbie doll to Hans Bellmer's production of explicitly sexualised life-sized pubescent female dolls. Violence against dolls is discussed in the context of Pygmalion's statue, Bellmer's dolls and Kokoschka's life-size doll replica of his former lover. The doll/puppet as parody is revealed in Plath's poetry and in my own work. Finally, the rest cure is determined as a form of tyrannical control male doctors exercised over their female patients. The female body in stasis becomes a site of violence both physically and mentally.

Chapter seven, *The Discourse of the Other*, is a case study of my recent work *Culture Bound Syndromes* 2013. If in *Texting the City*, installation is used to transform the gallery or museum space into a site of exploration, in *Culture Bound Syndromes*, I use my body as a site of experimentation. The work situates the body as an icon and the use of writing over the body invokes experiments conducted on the bodies of hysterical women at Charcot's Salpêtrière. The phenomenon of the *corps vécu*, 'the lived body', enabled me to physically and mentally 'live' the experience and thus validate a key proposition I put forward in this chapter relating to the discourse of the other – namely, the link between dermatographism at Charcot's clinic, the nature of a *Wunderblock*, an apparatus which Freud regarded as a metaphor for the process of the mind in recording memories, and a ritualistic practice of the indigenous Tupinambás, a generic term referring to the various indigenous groups that inhabited the vast territory that is now Brazil. Dermatographism and the Tupinambás ritual are postulated as extreme forms of appropriation. This chapter also considers the implications of the discourse of the other and its the memory effect on the body.

Chapter eight, *NeoConcretism and the Language of the Body*, the final chapter of this paper, looks at the return to the mythical, primordial structure of art. The very complex issues of art, perception and body/mind relations, along with the body's interior and exterior spaces are addressed. This direct connection between the body's physical and psychological dimensions is explored in NeoConcretist artists Lygia Clark, Hélio Oiticica and Lygia Pape concerning anthropophagy, and phenomenology of both perception and

knowledge. The chapter concludes with a discussion of my own work where several influences are identified in particular that of NeoConcretist Pape. Finally, the idea of silence in art is discussed wherein the unsaid becomes as essential as the said – the deployment of silence as a strategy, as opposed to silence as absence in my work, *The White Space of Mallarmé* 2013. The white space, silence and ‘numbness’ becomes a profound intervention that underscores the often painful history of hysteria. Art becomes a form of healing.

## Chapter One

### Hysteria in the Pre-Modern Time

Pierre Janet, a pioneer in hysteria, tells us that the early meaning of the word hysteria has much changed since every epoch has continually given it a new meaning.<sup>47</sup> This chapter follows the trajectory of hysteria from the ancient Egyptians and Greeks to the Middle Ages. Hysteria as a medical category is examined through its origins in the ancient uterine theory *hysterike*. Hysteria's appearances throughout social history in the literature of the time are juxtaposed and discussed with hysteria in contemporary film, literature and the visual arts.

#### 1.1 The uterine theory

Hysteria has always been a stigmatised term through its association with women and this connection would predetermine the historiography of the condition. Language in the case of hysteria becomes not simply an inclusion of meanings but also one that precludes others. The term hysteria is derived from the Greek word *hysteria*, meaning uterus.<sup>48</sup> According to Mark Micale, ancient doctors attributed hysteria to a malfunction of the body caused by a displaced uterus.<sup>49</sup> An Egyptian medical papyrus dating from around 1900 B.C., one of the oldest surviving documents of medical history lists a number of abnormal behavioural disturbances in women caused by the movement of the uterus.<sup>50</sup> *The Hippocratic Corpus*, dating between 450 and 350 B.C. also refers to a variety of symptoms that were supposedly caused by the movement of a woman's uterus to various locations in her body.<sup>51</sup> The Hippocratic texts suggest that movement of the womb is caused by menstrual suppression, exhaustion, insufficient food, sexual abstinence, and dryness or lightness of the womb.<sup>52</sup> The uterine theory was based on the assumption that each

---

<sup>47</sup> Pierre Janet. *The Mental State of Hystericals*, trans. Caroline Rollin Carson, Preface by Daniel N. Robinson, (Washington D.C.: University of Publications of America, 1977), 18.

<sup>48</sup> Helen King, "Once Upon a Text: Hysteria from Hippocrates", in *Hysteria Beyond Freud*, Gilman et al, (Berkeley: University of California Press, 1993), 5.

<sup>49</sup> Mark S. Micale, "Hysteria and Its Historiography: A Review of Past and Present Writings, II," *History of Science*, 27. 1989. 10.

<sup>50</sup> Mark S. Mikale, *Hysterical Men: The Hidden History of Male Nervous Illness*, (Cambridge, Massachusetts, London: Harvard University Press, 2008), 8.

<sup>51</sup> King, "Once Upon a Text: Hysteria from Hippocrates", 7.

<sup>52</sup> *Ibid.*, 14.

human body contained a set quantity of energy that was directed variously from one organ or function to another.<sup>53</sup> The myth of the wandering womb, led to *globus hystericus*, is traditionally seen as being caused by the womb rising to choke a woman. Plato, like Hippocrates, viewed the uterus as a living animal.<sup>54</sup> In *Timaeus*, Plato dramatically evokes the female reproductive physiology:

...whenever the matrix or womb, as it is called, which is an indwelling creature desirous of child-bearing, – remains without fruit long beyond the due season, it is vexed and takes it ill; and by straying all ways through the body and blocking up the passages of the breath and preventing respiration it casts the body into the uttermost distress, and causes, moreover, all kinds of maladies; until the desire and love of the two sexes unite them.<sup>55</sup>

In Euripides' play, *Hippolytus* (428 BC), the womb rages like an animal in heat over Phaedra's body who lusts over her son-in-law Hippolytus.<sup>56</sup> In Ancient Greece, treatment for the wandering womb attempted to lure the womb back to its normal location with sweet-smelling salves or fumes.<sup>57</sup> Some doctors followed this sequence in reverse, and would drive the womb down with foul medicines taken by the mouth.<sup>58</sup> Marriage and pregnancy were often prescribed as cures.<sup>59</sup> While there is no record of the Egyptians naming the disturbances, David Morris points out that the connection between hysteria and female carnality is also explicit in the Egyptian text.<sup>60</sup>

---

<sup>53</sup> Barbara Ehrenreich, Deirdre English, *Complaints and Disorders: The Sexual Politics Of Sickness*, (New York: Feminist Press, 1991), 62.

<sup>54</sup> A. E. Taylor, *A Commentary on Plato's Timaeus*, (Oxford: Clarendon Press, 1928), 638-640.

<sup>55</sup> Plato. *Plato in Twelve Volumes*, Vol. 9 translated by W.R.M. Lamb, Cambridge, (MA: Harvard University Press; London: William Heinemann Ltd. 1925), 91.

<sup>56</sup> W. S. Barrett, *Euripides, Hippolytos, edited with Introduction and Commentary* (Oxford: Clarendon Press, 1964).

<sup>57</sup> David B. Morris, *The Culture of Pain*, (Berkeley, Los Angeles, California: University of California Press 1993), 108.

<sup>58</sup> Ibid.

<sup>59</sup> King, 14.

<sup>60</sup> Ibid.

## 1.2 Hysterics and witches

The first significant shift in the history of hysteria was introduced by Christianity in the Latin West.<sup>61</sup> Theologian St. Augustine (354 AD - 430 AD) was very influential in the development of Western Christianity and Western Philosophy. His writings posit that human suffering such as physical and mental illnesses, were a consequence of the original sin.<sup>62</sup> As a result of its unstable symptoms, hysteria in particular was targeted and perceived as a manifestation of evil, or as possession by the devil.<sup>63</sup>

By the thirteenth century, Christianity had affirmed a cosmology that viewed creation as equipped with spiritual powers, both angelic and demonic.<sup>64</sup> English epics by Edmund Spenser (1552-1599), John Milton (1608-1674) and later William Blake (1757-1827) portray Christ's disciples and their followers as locked in an endless apocalyptic struggle against forces of the night, acknowledging that Satan could possess the human soul, turning victims into demons.<sup>65</sup> The treatise *Malleus Maleficarum* (Hammer of the Witches) was written in 1486 by German Catholic clergyman Heinrich Hammer, and explains how women and men become predisposed towards witchcraft.<sup>66</sup> The title of the *Malleus Maleficarum* however, is feminine, alluding that women were the primary protagonists.<sup>67</sup> After the publication of the *Malleus Maleficarum*, around three quarters of all those prosecuted for witchcraft were women.<sup>68</sup> It was understood that women were more susceptible to demonic temptations as they were believed to be weaker in faith and more carnal than men.<sup>69</sup> The spectre of the wandering uterus was replaced with the equally formidable demonological model of the hysteric female transformed either as a victim of

---

<sup>61</sup> Micale, *Hysterical Men*, 10.

<sup>62</sup> Peter Brown, *Augustine of Hippo*. (Berkeley: University of California Press, 1967), 35

<sup>63</sup> T. K. Oesterreich, *Possession: Demoniacal and Other* (New York: Richard R. Smith, 1930).

<sup>64</sup> George Rousseau, "A Strange Pathology", 98.

<sup>65</sup> Ibid.

<sup>66</sup> The book is often attributed Jacob Sprenger, but some scholars now believe that he became associated with the *Malleus Maleficarum* largely as a result of Kramer's wish to lend his book as much official authority as possible.

<sup>67</sup> P. G. Maxwell-Stewart, *Witchcraft in Europe and the New World*, (New York: Palgrave, 2001), 30.

<sup>68</sup> Jeffrey Burton Russell. *Witchcraft in the Middle Ages*. (Ithaca, New York: Cornell University Press, 1972), 145.

<sup>69</sup> Michael David Bailey, *Magic and Superstition in Europe: A Concise History from Antiquity to the Present*, (Maryland: Rowman & Littlefield, 2007), 69-70.

bewitchment to be pitied, or in league with the devil and thus vilified.<sup>70</sup> From the Middle Ages, women were pricked with sharp needles to simulate anaesthesia, the absence of feeling called the devil's claw.<sup>71</sup>



Fig.1. Lindy and Michael Chamberlain leave a courthouse in Alice Springs in *Sydney Morning Herald*, February 2, 1982

“I feel that I am the victim of a medieval witch-hunt”.<sup>72</sup>

While the witch-hunts of Medieval Europe, the Renaissance, the Salem witch trials and others, seem very distant and irrelevant to our time, the Chamberlain case tells us otherwise. The tragic death of nine-week-old Azaria Chamberlain in August 1980 and the subsequent vicious witch hunt and wrongful jailing of her mother Lindy Chamberlain was a form of mass hysteria. Chamberlain was witch hunted in a manner reminiscent of the Salem witch trials by the police, the media, the Northern Territory public and to some extent the Australian public at large, all resulting in a murder conviction. During the trial, Chamberlain was hounded relentlessly by the media about her clothes and for showing too little emotion. Perhaps her lack of emotion was a sign of the devil's claw to her critics. Chamberlain spent three years in goal before being acquitted in 1988.

---

<sup>70</sup> Ibid.

<sup>71</sup> Ibid.

<sup>72</sup> Diane Johnson, “From Fairy to Witch: Imagery and Myth in the Azaria”, *Aust. J. Cultural Studies*, 2:2 (1984), 90.



In her cartoon, Jenny Coopes depicts a bubbling cauldron tended by two silhouettes in puritan dress and fuelled by newsprint with headline fragments. The cartoon suggests what essentially underlies the Azaria Chamberlain case: the making of Lindy the witch.<sup>73</sup>

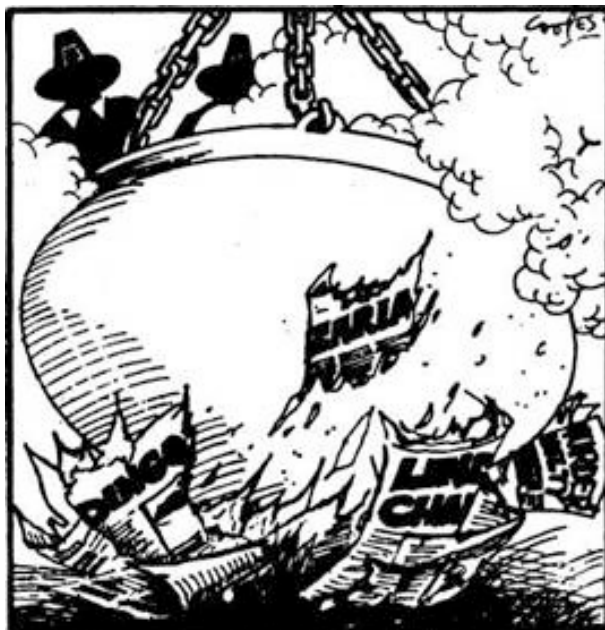


Fig. 2. Jenny Coopes, Cartoon in Sydney Morning Herald, November 13, 1982

Social historian Jules Michelet (1798-1874) suggests that witchcraft originated when men left for war and women, alone on their farms, began to converse with nature and the animals.

She is alone without neighbours...The serf's wife we are describing now has no friend but her dreams, no one to gossip with but her beasts or the forest trees.

*They talk to her, we know not what about. They awake in her things that her mother told her, her grandmother – old, old things that for century after century have been handed on from woman to woman. Harmless memories come back of the ancient spirits of the country, a gentle, genial family religion, which in the common life just quitted and its noisy promiscuity, had doubtless lost most of its force, but which now returns like a god and haunts the lonely cabin.*<sup>74</sup>

According to Michelet, when the men eventually returned and found their women conversing with the creatures of nature, they found their babbling intolerable and to silence

<sup>73</sup> Johnson, "From Fairy to Witch: Imagery and Myth in the Azaria", 90.

<sup>74</sup> Jules Michelet, *Satanism and Witchcraft: A Study in Medieval Superstition*, trans. A.R. Allinson, (London: Arco Publications, 1958), 23.

them the men branded them as witches and burned them.<sup>75</sup> George Rousseau observes that the account proffered by Michelet to explain the genesis of witchcraft is as valid as any other and further suggests that these ‘witches’ were most likely hysterics in disguise.<sup>76</sup>

### 1.3 Numbness and trauma

Michelet’s fable runs like a leitmotif throughout most of contemporary writer Marguerite Duras’ short stories where it becomes a powerful metaphor capturing the essence of masculine suppression of both female desire and female discourse. The absence of action, plot, or character development in Duras’ fiction is not accidental but programmatic. *The Square* is a short story about the meeting in a park of a travelling salesman and a maid whose duties include looking after a small child. During the afternoon a special feeling grows between them as they share their loneliness.

The maid talks about her mistress:

Often in the evening she comes in my kitchen with a vacant look that does not deceive me, as if she wanted my company ... women start wondering towards evening why they are leading the lives they do. Yes, always around that time ... I know what it means believe me. I know it is a time of day when women long for things they haven’t got.

The travelling salesman:

It’s always the same: when everything is there for things to be right people still manage to make them go wrong. They find happiness sad.

The maid:

It makes no difference to me. I can only say again that I want that particular sadness.<sup>77</sup>

There is a remarkable absence of feeling in both female characters. The maid holds back the flow of life and the mistress lives in a state of chronic discontent, the very life the maid aspires to. Both women in *The Square* are overwhelmed by reality and at the same time detached from it. By discarding reality they discard themselves in the process.

Duras’ characters rarely have names, the maid, the salesman and the mistress become

---

<sup>75</sup> Ibid.

<sup>76</sup> George Rousseau, “A Strange Pathology”, 98.

<sup>77</sup> Marguerite Duras, *The Square*, (London: John Calder, 1977), 64, 65.

generalised and allegorical stand-ins for concepts or psychological states. Similarly, in Duras' film *Hiroshima mon amour*, we do not learn the names of the main characters. They are known to us only as the French woman and the Japanese man.<sup>78</sup>

You saw nothing in Hiroshima. Nothing.  
I saw everything. Everything.<sup>79</sup>

The sentences are short, dialogue is reduced to an exchange of obsessively repetitive soliloquies. Duras reminds us that the language of pain can only be expressed discursively. Both *The Square* and *Hiroshima mon amour* consist almost exclusively of dialogue. The pauses activate and deactivate the hypnotic quality of the dialogue. It is within the silence of the pause that we locate pain. The unspoken becomes as important as the spoken. Silence becomes the highest form of communication.

In the synopsis for the film *Hiroshima mon amour*, Duras writes that the characters' "personal story, no matter how brief it may be, must always dominate HIROSHIMA".<sup>80</sup> Duras' inclusion of autobiographical material into her work shows her interest in the use of testimony. This form of censoring and autobiographical accounting is replicated in my installation *Everyday* 2011. The genesis of *Everyday* was a one line reflection on each day from 108 days in my diary. Each diary entry represents a capsule of condensed experiences and lived moments in time. The viewer is caught up in the hysterical activation of words that pervades the gallery space, becoming bound up in a process of repetition that refuses to collapse or to retreat into any single form. The proliferation of words in this work is sustained by the dominating whiteness of the boards. They act as pauses, silences and patches of numbness. (Numbness as a characteristic of a hysterical fit is further discussed in chapter six). Paradoxically it is also about an overflow that cannot subside. The enumeration of these homilies, affirmations and phrases gives the viewer enough to entertain their mind and their eyes as they go through their own process of remembering. In a sense they become universal truths and realities and develop as 'mantras' to navigate the *Everyday*.

---

<sup>78</sup> Marguerite Duras, *Hiroshima mon amour*, synopsis (Paris: Gallimard, 1960), 22.

<sup>79</sup> *Ibid.*, 22.

<sup>80</sup> Duras, *Hiroshima mon amour*, 12.



Fig.3. Vilma Bader, *Everyday* 2011, acrylic on boards mounted on wooden frames, 108, each 21 cm x 29.5 cm, Total 189 cm x 324.5 cm, installation view, Arterreal Gallery, Sydney



Fig. 4. *Everyday* 2011, Installation View

In Duras' *Le Ravissement de Lol V. Stein*, psychic numbness somehow precedes events. Lol's desertion at the town ball, serves mainly to accelerate a trauma already present in the fibre of her person. There is a longing to suffer that is part of her being. This longing to

suffer extends to sexual voyeurism. Duras' protagonist prods her man into seducing her best friend so she can watch.<sup>81</sup> Perhaps Duras' women endeavour to locate a 'sensitive' patch of skin by pricking themselves with sharp needles. Julia Kristeva sees "An exhaustion of erotic drives in Duras' protagonist Lol Stein".<sup>82</sup> According to Kristeva, "The drives are bland, so to speak, emptied of their ability to provide a bond of sexual pleasure or of symbolic complicity".<sup>83</sup> While Lol Stein can be ravished, she cannot be pleased for her disconnection is total. This total disconnection (discussed in chapter five) is also noted by Freud on the bodies of hysterical women who performed like automatons with no consciousness of their anatomy.<sup>84</sup>

While it is rarely about the man's story in Duras' work, in reality his presence is crucial. The salesman in *The Square* is an excuse to tell us about the maid and the mistress. Although the encounter between the French woman and Japanese man in *Hiroshima, mon amour* takes place in Hiroshima, it is about the telling of events that took place during the Second World War in France. While we know little about the man, his presence acts as a catalyst for her testimony. During the French woman's narration, the Japanese man occasionally lapses into the part of the woman's lover, the German soldier.<sup>85</sup> He prompts her on to speak: "When you are in the cellar, am I dead?"<sup>86</sup> The French woman can only tell her story through Hiroshima because it is both related to her experience and removed from it, something she cannot do with her experience in Nevers.

---

<sup>81</sup> Marguerite Duras, *Le ravisement de Lol V. Stein*, (Paris: Gallimard, 1964).

<sup>82</sup> Kristeva, Julia. *Black Sun: Depression and Melancholia*, (New York: Colombia University Press, 1989), 12.

<sup>83</sup> Ibid.

<sup>84</sup> Sigmund Freud, *Collected Works* Volume 1, 1892-1899, (London: Vintage Classics, 1952), 28.

<sup>85</sup> Sirkka Knuuttila, "Fictionalising Trauma," <http://www.doria.fi/bitstream/handle/10024/50284/fictiona.pdf>, accessed June 12, 2012,

<sup>86</sup> Duras, *Hiroshima mon amour*, 87.



Fig. 5. Vilma Bader, *Trauma 2011*, Mixed media, 100 panels, each 22.5 cm x 8 cm, Total measurements of work installed 194 cm x 182 cm



Fig. 6. Vilma Bader, *Trauma 2011*, detail

Impossible to speak about HIROSHIMA. All one can do is speak about the impossibility of speaking about HIROSHIMA.<sup>87</sup>

This famous statement of Duras opened up debates on the narratives of large scale catastrophes and the nature of trauma.<sup>88</sup> The subject of trauma is addressed in my own work. *Trauma* 2011 consists of one hundred small canvases representing spines of books, each lists the title and author of a treatise on the clinical subject of trauma. There is not just a singular voice but a community of voices encompassing a great variety of traumas. The cumulative discourse on trauma sits on constructed shelves, emulating the library of a psychotherapist. The sobriety of the text on an expansive white surface lends the work a solemn and bleak quality. It can be seen as a form of 'bearing witness' of other people's traumas. Kali Tal observes that, "The literature of trauma is the product of three coincident factors: the experience of trauma, the urge to bear witness, and a sense of community".<sup>89</sup> While it is true that all Duras' female protagonists discussed have at one time experienced trauma, none of them possesses this quality of hope and desire to change things for the better.

Hi-ro-shi-ma. That's your name.  
That's my name. Yes. Your name is Nevers. Ne-vers-in France.<sup>90</sup>

The couple's parting words at the end of *Hiroshima mon amour*, permanently relegate them to the geographical locations of their lived experience. Their identities are restricted to the location of their trauma. Kristeva sees in Duras' texts "A complicity with illness".<sup>91</sup> The belief that the patient holds onto being ill to avoid pain was popular among medical practitioners in the nineteenth century, as well as Freud.<sup>92</sup> He wrote that, "The process of bringing this unconscious material to light is associated with pain, and because of this pain

---

<sup>87</sup> Duras, "Impossible de parler de Hiroshima. Tout ce qu'on peut faire c'est de parler de l'impossibilité de parler de HIROSHIMA." in the synopsis of *Hiroshima mon amour*.

<sup>88</sup> Sirkka Knuuttila, "Fictionalising Trauma."

<sup>89</sup> Kali Tal, "Speaking the Language of Pain: Vietnam War Literature" in *Context of a Literature of Trauma, Fourteen Landing Zones: Approaches to War Literature*, ed. Philip K. Jason (Iowa City: University of Iowa Press, 1991) 218.

<sup>90</sup> Duras, *Hiroshima mon amour*, 42.

<sup>91</sup> Kristeva, Julia. *Black Sun: Depression and Melancholia*, 228

<sup>92</sup> Sigmund Freud, "Freud's psycho-analytic procedure," ed. & trans. J. Strachey, *The standard edition of the complete psychological works of Sigmund Freud*, (London: Hogarth Press, 1959). 249 - 270.

the patient again and again rejects it".<sup>93</sup> This is linked to the concept of clinical resistance, central to his method of psychoanalysis. For Freud, psychoanalytic treatment may consist of a "re-education in overcoming internal resistances".<sup>94</sup> This complicity with illness and clinical resistance can be found in patients suffering from MUPS. A task force of the US National Institutes of Health indicates that MUPS (medically unexplained physical symptoms) or MUS (medically unexplained symptoms) present the most common problems in medicine.<sup>95</sup> MUPS are patient symptoms for which the treating health care providers and research scientists have found no medical cause.<sup>96</sup> The term does not necessarily imply that a physical cause does not exist, but rather notes that the cause or causes for given symptoms are uncertain, unknown or disputed.

British psychoanalyst and psychologist Karin Stephen (1890–1953) suffered from deafness and bipolar disorder and like her sister in law Virginia Woolf, she committed suicide.<sup>97</sup> In her book *The Wish to Fall Ill*, Stephen writes that, "When there is something wrong with the body, when it has been injured or infected, medicine is at home. But in this other kind of illness, the doctor cannot find anything physical to account for the disturbance".<sup>98</sup> Stephen observes that, "It almost seems as if doctors, unable to deal with such patients, had tried to comfort themselves by supposing that it was the patient's fault that he did not get well".<sup>99</sup> Stephen explains that the doctor who says his neurotic patient is being ill on purpose is very near the truth.<sup>100</sup>

Sociologist and anthropologist Meredith McGuire writes that suffering results because the body in pain is often unable to express itself.<sup>101</sup> Paul Brand explains this phenomenon by

---

<sup>93</sup> Ibid., 258.

<sup>94</sup> Ibid.

<sup>95</sup> Laurence J Kirmayer, MD, Explaining Medically Unexplained Symptoms, *The Canadian Journal of Psychiatry*, October 2004.

<sup>96</sup> Ibid.

<sup>97</sup> Marion Milner, 'Obituary: Karin Stephen (1889-1953)', *The International journal of psycho-analysis*, Vol. 35, 1954, 432-3.

<sup>98</sup> Karin Stephen, *The Wish to Fall Ill: A study of Psychoanalysis and Medicine*, (New York: Cambridge University Press, 1960) 238.

<sup>99</sup> Ibid.

<sup>100</sup> Ibid.

<sup>101</sup> Meredith McGuire, "Religion and the Body: Rematerializing the Human Body in the Social Sciences of Religion," *Study of Religion*, vol. 29, no. 3, 1990, 287-289.



considering the way chronic pain constrains the sufferer from doing the only thing that he or she wants to do, which is communicate the pain.<sup>102</sup> Trauma researcher Bessel van der Kolk explains this phenomenon further. He notes that chronically abused persons sometimes report a baffling array of MUPS while simultaneously reporting none of the expected psychological distress related to their abuse and that, due to severe *dissociation*, chronic physical symptoms are these people's only means of expressing what would otherwise be overwhelming emotional pain.<sup>103</sup>

Psychogenic disorders have forever baffled medical practitioners. According to historian Edward Shorter, the evidence given at canonisation hearings for possible saints, is reflective of the whole range of premodern forms of hysteria.<sup>104</sup> At the hearings for François de Sales (1567-1622), much of the testimony described miracles that were performed in the countryside around Annecy in the 1650's in the deceased bishop's name.<sup>105</sup> Thirty-four of the miracle cures were in adults' paralysed and crippled limbs.<sup>106</sup> Closer to our times are the 7000 cases of unexplained cures at Lourdes of which 69 cases have been recognised as miraculous by the Church.<sup>107</sup> Psychogenic paralyses became common in the seventeenth century and reached an epidemic in the nineteenth century. The sufferers sought relief at watering places, the then popular health resorts near mineral springs, a lake, or the sea.<sup>108</sup>

From the late Middle Ages to the Salem witch-hunting trials in New England and even later, the same methods to detect witches were used to detect other medical conditions.<sup>109</sup> In the late nineteenth century, Janet declared that medical practice had gone no further.

---

<sup>102</sup> Paul Brand, *In His Image*. Zondervan, (MI: Grand Rapids, 1987), 226-291.

<sup>103</sup> B. A. van der Kolk, "The complexity of adaptation to trauma: Self-regulation, stimulus discrimination, and characterological development," in *Traumatic Stress: The Effects of Overwhelming Experience on Mind, Body, and Society*, B. A. van der Kolk, eds. A. McFarlane A, L. Weisaeth, (New York: Guilford Press, 1996). 182-213.

<sup>104</sup> Edward Shorter, *From Paralysis to Fatigue: A History of Psychosomatic Illness in the Modern Era*, (New York: The Free Press, 1992), 7.

<sup>105</sup> Ibid.

<sup>106</sup> Ibid.

<sup>107</sup> "Miraculous Cures in Lourdes", <http://en.lourdes-france.org/deepen/cures-and-miracles/miraculous-cures-in-lourdes>, accessed June 14, 2013.

<sup>108</sup> Shorter, *From Paralysis to Fatigue: A History of Psychosomatic Illness in the Modern Era*, 7.

<sup>109</sup> Brian Easlea, *Witch Hunting, Magic and the New Philosophy*, (Brighton: Harvester Press, 1980), 283.

In our clinics, we are somewhat like the woman who sought for *witches*. We blindfold the subject, we turn his head away, rub his skin with our nail, prick it suddenly with a hidden pin, watch his answers or starts of pain; the picture has not changed.<sup>110</sup>

One hundred years later the picture has still not changed: the needle prick is still widely used in contemporary medical practice. *Comfortably Numb*, a song by the English rock band Pink Floyd, was released on the 1979 double album, *The Wall*. David Gilmour composed it as an instrumental piece while Roger Waters drew his lyrical inspiration from an experience he had after being injected with painkillers by a doctor to snap him out of his drug-induced malaise, ensuring that he could still perform at a Pink Floyd concert later that evening. The song reads like a normal clinical examination, with the doctor trying to locate the patient's pain with a pinprick.

Okay, just a little pinprick.  
There'll be no more...aaaaaaaaah!  
But you may feel a little sick.  
Can you stand up?  
I do believe it's working, good.  
That'll keep you going through the show  
Come on it's time to go.

The numbness in *Comfortably Numb*, of Duras' protagonists, MUPS sufferers, trauma victims and Lindy Chamberlain, is that of the 'modern day hysteric'.

---

<sup>110</sup> Janet, 708.

## Chapter Two

### The Transformations of Hysteria

Throughout the 1500s and the first half of the 1600s, physicians were particularly mindful of restoring the hysteric back into the province of medicine from that of religion.<sup>111</sup> By the early decades of the seventeenth century hysteria had become an exclusive medical category.<sup>112</sup> A whole generation of physicians from Britain were to change the face of hysteria. Edward Jorden (1578-1632) was a prominent member of the London College of Physicians, and an early representative of this new secularising movement.<sup>113</sup> In England, the *hysterike pnix or globus hystericus* was more commonly called the *mother* or *suffocation of the mother*.<sup>114</sup> According to Ilza Veith, *A Brief Discourse of a Disease called the Suffocation of the Mother* (1603), was written by Jorden after his involvement in a 1602 London trial, in which one Elizabeth Jackson was indicted for having bewitched fourteen year old Mary Glover.<sup>115</sup> Veith observes that it was then common for physicians to testify in witchcraft trials and to express their views on whether witchcraft or disease was the cause.<sup>116</sup> While Jorden made a diagnosis of hysteria, Jackson was sentenced in support of witchcraft.<sup>117</sup> Veith claims that the aim of Jorden's book was to educate both the medical profession and the public of hysteria's characteristics to better distinguish them from 'bewitchment.'<sup>118</sup>

#### 2.1 Re-transformation of hysteria into a medical category

From the early 1600's onwards the etiological explanation for hysteria gradually shifted from the uterine causation to focus on psychological factors. Jorden's reinstatement of the uterine theory offered new perspectives. According to Jorden, other parts of the body

---

<sup>111</sup> Elaine Showalter, "Hysteria, Feminism, and Gender," in *Hysteria Beyond Freud*, Gilman et al, (Berkeley: University of California Press, 1993), 292.

<sup>112</sup> Rousseau, "A strange Pathology", 99.

<sup>113</sup> Micale, *Hysterical Men*, 11.

<sup>114</sup> Edward Jorden, *A Brief Discourse of a Disease called the Suffocation of the Mother*, (London: John Winder, 1603), 18.

<sup>115</sup> Ilza Veith, *Hysteria: The History of a Disease*, (London: The University of Chicago Press, 1965).120.

<sup>116</sup> Ibid., 121.

<sup>117</sup> Ibid.

<sup>118</sup> Ibid.

suffer “by consent”.<sup>119</sup> This may occur in two ways: either noxious substances, such as “vapours,” may reach the secondary organ from the troubled womb, or there may be a spontaneous interaction between the two organs which make the second one a “partaker of grief”.<sup>120</sup> This relates to the Platonic idea that the soul was tripartite and seated in separate organs: the brain, the animal faculty; the heart, the vital faculty; and the liver, the natural faculty.<sup>121</sup> Jorden’s linking of hysteria to the brain, the seat of the animal faculty, constitutes a major turning point in the history of hysteria.

In *King Lear*, written three years after the publication of Jorden’s book, William Shakespeare (1564-1616) evokes the image of hysteria and the symptomatology of the uterus lodged in the throat to convey the king’s anxiety as he anticipates repudiation by his daughter.<sup>122</sup>

O! how this mother swells up toward my heart,  
Hysterica passio! Down, thou climbing sorrow!  
Thy element’s below.<sup>123</sup>

Whether Shakespeare’s use of the uterus rising is literal or metaphorical can be disputed. It is the body referred to that is significant, for it is that of a male. This has no precedent in medical history at the time. Shakespeare had anticipated an important transition in hysteria’s peripatetic trajectory.

## 2.2 Hysteria and literary cults of melancholy

Jorden’s view of hysteria as an affliction of the mind and the body was shared by his contemporary, English scholar Robert Burton (1577-1640). While it is not known whether Burton and Jorden knew each other, or each other’s work, they were contemporaries and expressed the same views about hysteria.<sup>124</sup>

---

<sup>119</sup> Ibid., 122.

<sup>120</sup> Ibid.

<sup>121</sup> Ibid.

<sup>122</sup> Marie E. Addyman, “The Character of Hysteria in Shakespeare’s England” (Ph.D diss’, University of York, 1988).

<sup>123</sup> William Shakespeare, *King Lear*, in *The Complete Works of Shakespeare*, ed. John Dover Wilson (Cambridge University Press: London, 1985) Act 2, Scene 4, Lines 54-56, 880.

<sup>124</sup> Veith, *Hysteria: The History of a Disease*, 128.

Burton spent most of his life in the splendour of Renaissance Oxford where, as a lifelong fellow of Christ Church College, he taught theology, medicine, and the classics.<sup>125</sup> He was in his own words “A collegiate student, as Democritus in his garden”.<sup>126</sup> According to Micale, Burton’s book *The Anatomy of Melancholy*, first published in 1628 under the pseudonym of Democritus Junior, was a literary labour of love, continuously revised, with five editions published during the author’s lifetime.<sup>127</sup> Burton treats the subject from both a literary and a medical perspective. His concept of melancholy included a broad emotional range beginning with sadness resulting from separation or death, to clinical depression, extending to neuroses and psychoses, as well as what he called, “maids, nuns and widows’ melancholy,” commonly considered the Burtonian version of hysteria.<sup>128</sup> Burton recommended that the sufferers “be well placed and married to good husbands in due time”. This prescription of equating sexual abstinence to melancholy in women, harks back to the ancient remedy for hysteria. Like Jorden, Burton associated emotions with hysteria and linked the brain with the disease, which according to him was involved “by consent”.<sup>129</sup>

The distinction between the Burtonian version of hysteria/melancholy per se is an important one for it allows Burton to speak at great length on melancholy and this he does far more than he discusses melancholy in women. While Burton limits his version of hysteria to one sex, its very concept transcends gender. Burton can be seen as the prototype of a male hysteric. He was himself a self-proclaimed celibate, “I am a bachelor myself, and lead a monastic life in a college”.<sup>130</sup> He is known to have suffered melancholy, confessing in his book, “I write of melancholy, by being busy to avoid melancholy”.<sup>131</sup>

John Mullan sees an intimate link between the medical commentary to the literary “cult of sensibility”, noting that personal relations between men of medicine, literature and

---

<sup>125</sup> Micale, *Hysterical Men*, 12.

<sup>126</sup> Robert Burton, *The Anatomy of Melancholy*, (Volume 1) (United Kingdom: Lightning Source, 2010), 22.

<sup>127</sup> Micale, *Hysterical Men*, 12.

<sup>128</sup> Ibid, 13.

<sup>129</sup> Veith, *Hysteria: The History of a Disease*, 128.

<sup>130</sup> Ibid., 414-419.

<sup>131</sup> Burton, 22.

philosophy at the time were exceptionally close.<sup>132</sup> Micale claims that Burton's book, "initiated a tradition of male psychological self-portraiture that exerted a strong influence on medical and literary intellectuals in Britain for the following 150 years".<sup>133</sup>

Hysteria under the guise of melancholy, had become a prestigious disorder of upper-class and intellectual men. Shakespeare's Prince Hamlet, the epitome of the melancholic man, offers us glimpses into the clinical side of the condition. In Shakespeare's *The Taming of the Shrew*, the dual nature of melancholy has dire consequences:

Seeing too much sadness hath congealed your blood  
And melancholy is the nurse of frenzy<sup>134</sup>

Frenzy as a violent mental derangement is a pathology and is aligned with madness. If in our times melancholy is a mood disorder which applies only to the mental or emotional symptoms of depression or despondency, melancholy in its historical usage also encompassed mental disorders which might now be classified as schizophrenia or bipolar disorders.

The tradition of male psychological self-portraiture initiated by Burton was not limited to Britain. In Germany, under the literary movement of *Sturm und Drang* (Storm and Stress), a similar phenomenon occurred during Romanticism, with such works as *The Sorrows of Young Werther* 1774 by Johann Wolfgang von Goethe (1749 - 1832). Werther, the sensitive hero struggles to reconcile his artistic sensibilities with the demands of the objective world.<sup>135</sup> According to Thomas Carlyle, the novel had young men throughout Germany and the remotest corners of Europe emulating its protagonist, both in manner of dress, and self destruction.<sup>136</sup> Goethe based the story partly on his own experience, his portrayal of *Zerrissenheit*, 'the state of being torn apart'. The exuberant language of youth is timeless with the tone of the novel a precursor to what has since been termed

---

<sup>132</sup> John Mullan, "Hypochondria and Hysteria: Sensibility and the Physicians," in *The Eighteenth Century: Theory and Interpretations*, 25, no. 2 (Spring 1984): 141-74.

<sup>133</sup> Micale, *Hysterical Men*, 14.

<sup>134</sup> William Shakespeare, *The Taming of the Shrew*, ed. Michael Fynes-Clinton and Perry Mills, (Cambridge: Cambridge University Press, 2007), Act 1, Scene 1, Lines 127 - 128, 21.

<sup>135</sup> Johann Wolfgang von Goethe, *The Sorrows of Young Werther*, trans Thomas Carlyle and R. D. Boylan; ed Nathan Haskell Dole, (New York: Dover Publications, 2002).

<sup>136</sup> Thomas Carlyle, in the introduction of Johann Wolfgang von Goethe, *The Sorrows of Young Werther*. v.

'confessional' literature'.<sup>137</sup>

In *Either/Or*, the Danish philosopher Søren Kierkegaard (1813 -1855) extols the virtues of melancholy and uses it as his muse.

Besides my other numerous circle of acquaintances I have one more intimate confidant - my melancholy. In the midst of my joy, in the midst of my work, she waves to me, calls me to one side, even though physically I stay put. My melancholy is the most faithful mistress I have known, what wonder, then, that I love her in return.<sup>138</sup>

The use of hysteria/melancholy as an aesthetic emotion in the works of Burton, Shakespeare, Goethe and others was an important development in the history of hysteria. Vieda Skultans points out that, "The epidemics of melancholy which swept through the fashionable circle of London from 1580 onwards curiously bypassed women".<sup>139</sup> According to English physician William Cullen (1712 - 1790), love sickness was a close relative of melancholy that occurred predominantly in women.<sup>140</sup> Cullen links the condition to the general character of the hysteric. In his book *Of the Hysteria or the Hysterical Disease*, Cullen's description of a love sickness's fit is almost identical to that of a hysterical fit.<sup>141</sup> The hysterical fit is discussed in chapter five of this paper.

---

<sup>137</sup> Ibid.

<sup>138</sup> Søren Kierkegaard, "Diapsalmata", in *Either/Or*, (London: Penguin, 1992), 44.

<sup>139</sup> Vieda Skultans, *English Madness: Ideas on Insanity, 1580-1890* (London: Routledge & Kegan Paul, 1978), 81.

<sup>140</sup> William Cullen, "Of the Hysteria or the Hysterical Disease" in *First Lines of the Practice of Physic*, with notes by John Rotheram (Edinburgh: Bell, Bradfute 1791) 98-115.

<sup>141</sup> Ibid., 98.

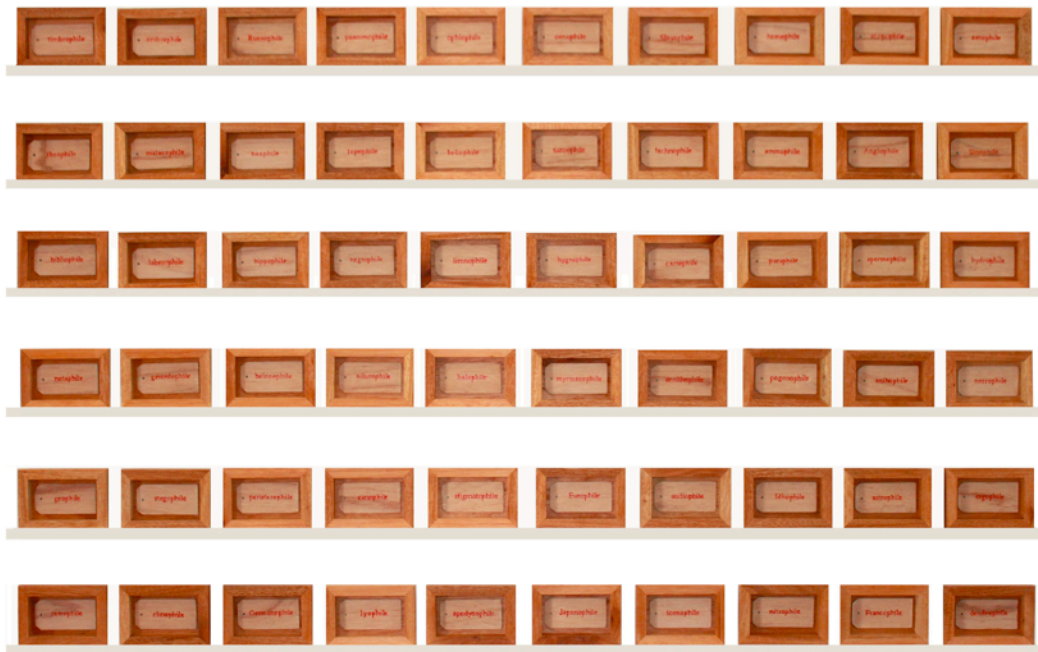


Fig. 7. Vilma Bader, *Lovers* 2011, Acrylic on wood, 60 pieces each 11 cm x 16 cm, Total measurements of installation 104 cm x 182 cm



Fig. 8. Vilma Bader, *Lovers* 2011, installation view

*Lovers* 2011 is an attempt to classify various kinds of love. The work consists of 60 framed labels. Each label lists a hand painted word which contains the word element phil, from the ancient Greek *phileein*, to love. A *philia* is a special love and attraction for a certain type of person, animal or thing. While *Lovers* is empathetic in its celebration of love, the enumeration of strange desires and indulgences also points to pathology. An important aspect of *Lovers* is the intimacy it invites. The individual pieces are small enough to



comfortably hold in the palm of the hand. This further enhances the work as an object and brings the totality to a metaphysical plane. As such, they can be viewed as transitional objects. (Winnicott theories of transitional objects and transitional phenomena are discussed in chapters six and eight). Each piece sits on constructed shelves like fetishes. *Lovers* can also be viewed as *cabinet paintings* which wealthy art collectors kept from the fifteenth century onwards. They were often miniature paintings kept in a little private room called a cabinet and only those with whom the owner was on especially intimate terms would be admitted. 'Curiosities' of all sorts such as books, small sculptures and so on, might also be in the room and viewed at close range and held in the hand. The labels in *Lovers* are framed, adding a further fetishistic quality to the work. A framed object also freezes time and invites one to reflect on its passage, the drama of human existence and the transient nature of all earthly goods and pursuits. *Lovers* can thus be situated under the rubric of memento mori or vanitas paintings, where melancholy resides.

### 2.3 Hysteria and cultural cults of melancholy

There is evidence of cultural cults of melancholy throughout history. In *Rigor Mortis - The End of the Death Taboo*, Kate Berridge writes that after the death of Prince Albert in 1861, Queen Victoria opted to wear mourning for the rest of her life.<sup>142</sup> According to Berridge, not only did Queen Victoria's widowhood define her later years but her ostentatious mourning seemed to have permeated the national consciousness.<sup>143</sup> In the etiquette book of the day, Mary Elizabeth Sherwood observes:

Everyone who has seen an English widow will agree that she makes a hearse of herself. Bombazine and crape, a widow's cap and long thick veil, such is the modern English idea.<sup>144</sup>

Death was the axis around which nineteenth-century British society spun and the paraphernalia of death flourished and peaked between 1840 -1880.<sup>145</sup> Charles Dickens gives a telling account of the texture of the widow's mourning dress in *Dombey and Son* (1847 - 1848):

---

<sup>142</sup> Kate Berridge, *Vigor Mortis - The End of the Death Taboo* (Profile Books, London 2001) 139.

<sup>143</sup> Ibid., 139

<sup>144</sup> Mary Elizabeth Sherwood, *Manners and Usages* 1884, cited in Kate Berridge, *Vigor Mortis - The End of the Death Taboo* (Profile Books, London 2001)139.

<sup>145</sup> Berridge, *Vigor Mortis - The End of the Death Taboo*,139.

Black bombazine of such a lustre deep dead sombre shade that gas itself couldn't light up after dark and her presence was a quencher to any number of candles.<sup>146</sup>

A defining feature of cultural works from Istanbul after the fall of the Ottoman Empire (1300-1922) was *hüzün*, a condition similar to melancholy.<sup>147</sup> Turkish Noble Prize laureate Orhan Pamuk (1952-) defines *hüzün* as a feeling of deep spiritual loss coupled with historical loss.<sup>148</sup> In Sufism, *hüzün* represents the pain and sorrow that comes from a feeling of personal insufficiency that one is not getting close enough to God and does not or cannot do enough for God in this world.<sup>149</sup>

If Pamuk sees Istanbul as the capital of *hüzün*, in *The Book of Disquiet*, Portuguese poet Fernando Pessoa (1888 - 1935) reflects on Lisbon as the capital of *saudade*, a Portuguese and Galician word that has no equivalent translation. There is a profound kinship between *saudade* and melancholy. In their authoritative lexicon *Researching the Song*, Shirlee Emmons and Wilbur Watkins Lewis describe *saudade* as a longing for someone or something absent, things or people whose whereabouts are unknown, lost love or even a longing for something that never was.<sup>150</sup> Monarchists referred to Manuel II, the last king of Portugal as *O Rei-Saudade* (The Missed King), as an expression of the longing that was felt when the monarchy was dissolved.<sup>151</sup> *Saudade* is seen as characteristic of the Portuguese and Brazilian temperament, the day of *saudade* is officially celebrated on January 30 in Brazil.<sup>152</sup>

---

<sup>146</sup> Charles Dickens, *Dombey and Son* (1847 - 1848), in Kate Berridge, *Vigor Mortis - The End of the Death Taboo*, 140.

<sup>147</sup> Kader Konuk, "Istanbul on Fire: End-of-Empire Melancholy in Orhan Pamuk's Istanbul," *The Germanic Review: Literature, Culture, Theory* 86:4, 2011, 249–61.

<sup>148</sup> Orhan Pamuk, *Istanbul: Memories and the City*, trans. Maureen Freely, (New York: Alfred A. Knopf, 2006), 18.

<sup>149</sup> "Ottoman Empire", [www.oxfordislamicstudies.com/article/opr/t236/e0611](http://www.oxfordislamicstudies.com/article/opr/t236/e0611), accessed 28 August, 2013.

<sup>150</sup> Shirlee Emmons and Wilbur Watkins Lewis, *Researching the Song: A Lexicon*. (Oxford and New York: Oxford University Press, 2006), 402.

<sup>151</sup> António Ferro, *D. Manuel II, o Desventurado*, (Lisboa: Livraria Bertrand, 1954), 108.

<sup>152</sup> <http://www.brasilecola.com/datas-comemorativas/dia-da-saudade.htm>, accessed 28 August, 2013.

## 2.4 Hysteria and melancholy in the visual arts

Dutch historian Johan Huizinga (1872-1945) observes that there is a “tendency to identify all serious occupation of the mind with sadness”.<sup>153</sup> It is the reflective aspect of melancholy that gives its context in art an aesthetic dimension. The exhibition *Melancholy: Genius and Madness in Art at Neue Nationalgalerie* Berlin in 2006 was a re-tracing of the roots of melancholy in art. Laszlo F. Földenyi observes that melancholy has supported many heads on many hands in art history.<sup>154</sup> In *Melancholy: Genius and Madness in Art*, the motif of the hand supporting the head, is plentiful but they are all male figures with the exception of Albrecht Dürer's famous print *Melencolia I*. Földenyi points out that the allegorical symbols, such as the magic square and the truncated rhombohedron shows melancholy as the state of waiting for inspiration to strike.<sup>155</sup> The engraving thus portrays melancholy with creativity.



Fig. 9. Albrecht Dürer, *Melencolia I* 1514, Engraving, 24 cm × 18.8 cm, Staatliche Museen zu Berlin, Nationalgalerie

<sup>153</sup> Johan Huizinga, *The Autumn of the Middle Ages*, trans. Rodney J. Payton and Ulrich Mammitzsch, (Chicago : University of Chicago Press, 1996), 44.

<sup>154</sup> Laszlo Földenyi, “Melancholy and Abstraction”, <http://www.signandsight.com/features/710.html>, accessed September 10, 2010,

<sup>155</sup> Ibid.

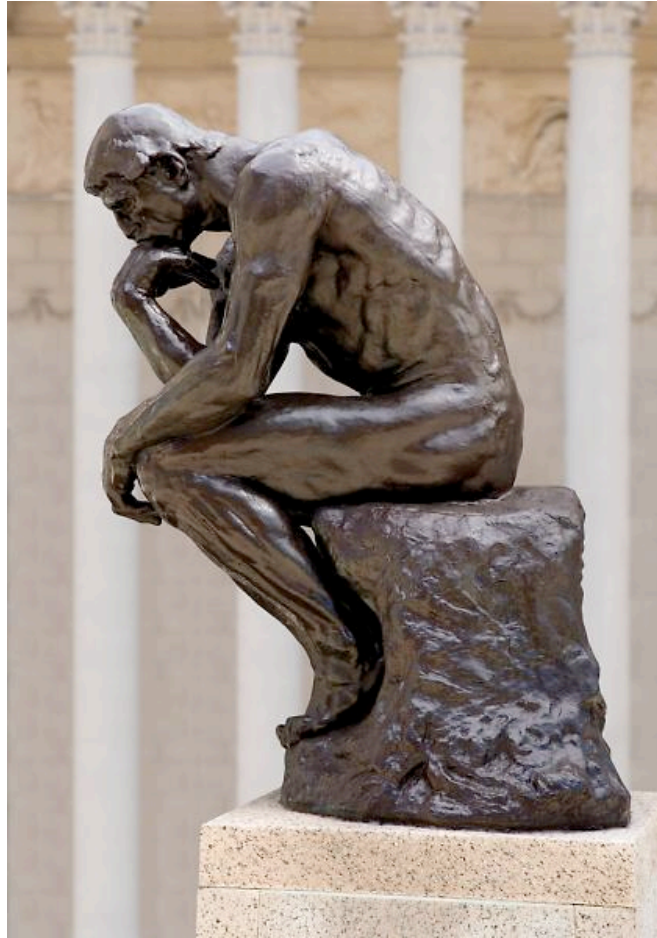


Fig. 10. Auguste Rodin, *Thinker* 1881-1883, Bronze, life-size, Staatliche Museen zu Berlin, Nationalgalerie

Another work in the exhibition, Rodin's *The Thinker* 1879-1889 is recognised as the most well known portrayal of melancholy. The life-size male statue projects the universal artist-poet as creator, judge, and witness and man as sovereign subject, his head resting on his right hand, brooding over the human condition.<sup>156</sup>

---

<sup>156</sup> Honour & Fleming, *A world History of Art*, 733.



Fig. 11. Ajax, at the time of Augustus, marble, heroic size (additional information not available).

An older example in the exhibition is the statue of the Greek hero Ajax. Unjustly deprived of the weapons of the fallen Achilles and defeated by Odysseus in a contest for their possession, Ajax's gaze is expressionless, "focused on nothingness, dissolving time and space".<sup>157</sup> The statue captures the moment before he is seized by madness and slays himself by falling on his sword.<sup>158</sup>

---

<sup>157</sup> Földenyi, "Melancholy and Abstraction".

<sup>158</sup> Ibid.



Fig. 12. Ron Mueck, *Big Man* 2000, Mixed media, 203.2 x 120.7 x 204.5 cm, Hirshorn Museum, Smithsonian Institution, Washington

Australian artist Ron Mueck's *Big Man* 2000, also in the exhibition, is a beyond life-sized flaccid nude figure. He is seated with his legs tucked up, and his face rests on the left hand as though in a state of rumination.

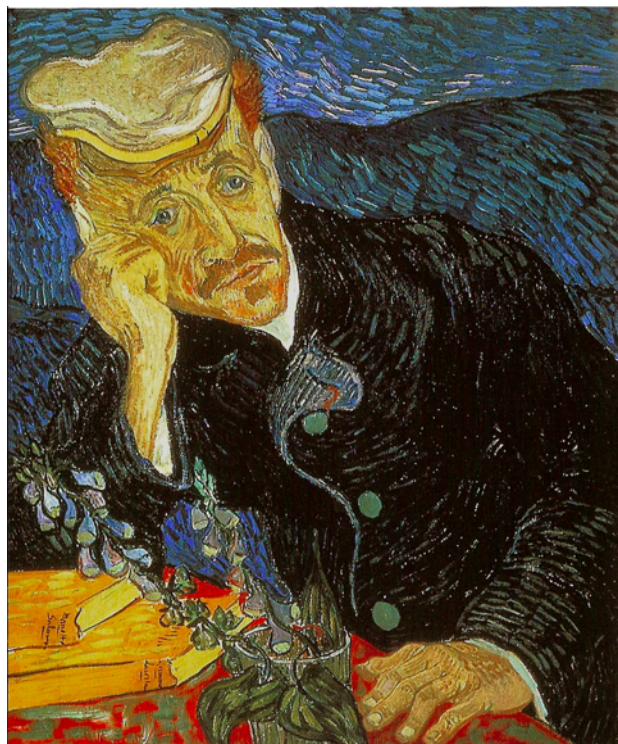


Fig. 13. Vincent van Gogh, *Portrait of Dr. Gachet* 1890, Oil on canvas, 66 x 57 cm, Musée d'Orsay, Paris

Also included in the exhibition is Vincent van Gogh's melancholy character study *Portrait du Dr. Gachet*. It was van Gogh's last painting, finished shortly before his suicide. Paul-Ferdinand Gachet was a practitioner of homeopathic medicine and treated the troubled artist during the last years of his life.<sup>159</sup>

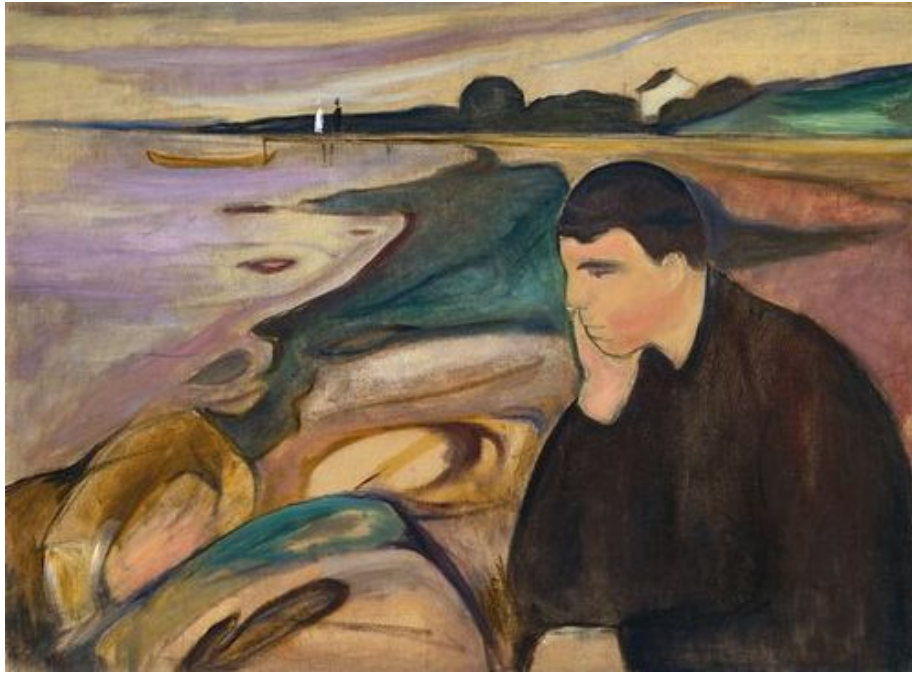


Fig. 14. Edvard Munch, *Melancholy* 1894/95. Oil on canvas. 81 x 100.5 cm, The Rasmus Meyer Collection, The Bergen Art Museum.

While Edvard Munch's *Melancholy* 1894-95 was not part of the exhibition *Melancholy: Genius and Madness in Art*, it deserves a mention here. The painting shows a man, his head resting on his right hand, eyes downcast, and in deep contemplation. According to Ulrich Bischoff, critics have identified the man as not only being a portrait of Munch's friend Jappe Nilssen but also an oblique self-portrait of the artist.<sup>160</sup> Munch (1863-1944) belonged to a dark Northern world of brooding introspection and neurotic obsessions.<sup>161</sup> The deeply pessimistic, fatalistic world of Henrik Ibsen's and August Strindberg's plays, and Munch's paintings and lithographs are similarly expressive of states of mind – often unbalanced and bordering on the pathological.<sup>162</sup> Both Munch and Ibsen grew up in Skien. Ibsen's insightful description of its inhabitants is telling:

---

<sup>159</sup> Phyllis Rakow, "Through the Eyes of an Artist", [ms.revoptom.com/index.asp?page=2\\_13572.htm](http://ms.revoptom.com/index.asp?page=2_13572.htm), accessed April 7, 2012.

<sup>160</sup> Ulrich Bischoff, *Munch*, trans. Michael Hulse, (Benedikt Taschen Verlag GmbH: Köln, 2000), 46.

<sup>161</sup> Ibid.

<sup>162</sup> Oskar Mosfjeld, *Henrik Ibsen of Skien*, (Oslo: Gyldendal, 1949), 57.

They appear sanguine but are often melancholic. They analyse and pass judgement on themselves...proud and stiff, combative when anyone threatens their interest; they dislike being told. They are reserved and cautious towards strangers, do not easily accept their friendship, and are not forthcoming even to their own kin ... afraid openly to surrender to a mood or let themselves be carried away; they suffer from shyness of the soul. <sup>163</sup>

The theme of his *Frieze of Life*, which occupied Munch over many years, is suffering through love. A cycle of intensely subjective images that represents themes such as attraction, relationships, disenchantment, jealousy and despair all feature in the work. Though never completed, it forms the most powerful statement left by any artist of fin de siècle disillusion and culminated in Munch's famous painting, *The Scream*.<sup>164</sup>



Fig. 15. Edvard Munch, *The Scream* 1893, Oil, tempera and pastel on cardboard, 91 x 73.5 cm, National Gallery Oslo

---

<sup>163</sup> Ibid.

<sup>164</sup> Munch created the four versions of *The Scream* in various media between 1893 and 1910. The National Gallery, Oslo, has the painted version of 1893 of the two painted versions. The Munch Museum holds the other painted version from 1910 and a pastel version from 1893. The fourth pastel version from 1895 was sold at Sotheby's Impressionist and Modern Art auction on 2 May 2012 for \$119,922,600, the highest price paid for a painting at auction. If one were to take inflation into account, the highest price paid for art at an auction is still held by Van Gogh's *Portrait of Dr. Gachet*, which sold for \$82.5 million in 1990, or about \$147 million 2012 dollars.



Edvard Munch's *The Scream* depicts an episode of extreme anxiety that the artist felt. The painting has been widely interpreted as representing the universal anxiety of modern man.<sup>165</sup> Munch was known to suffer from panic attacks. His diary contains an entry written in Nice during a period of illness in 1882 where he recalls the scene for *The Scream*:

“I was out walking with two friends – the sun began to set – suddenly the sky turned blood-red – I paused, feeling exhausted, and leaned on a fence – there was blood and tongues of fire above the blue-black fjord of the city – my friends walked on, and there I stood, trembling with fear – and I sensed an endless scream passing through Nature”.<sup>166</sup>

*The Scream* is often compared to an individual suffering from *depersonalisation disorder*, experiences which constitutes a feeling of distortion of the environment and one's self.<sup>167</sup> The image may represent the pain and agony experienced in organic diseases such as *trigeminal neuralgia*, a paralysing all encompassing pain, nicknamed "the suicide disease" because of severe associated pain and the fact that it is not easily controlled or cured.<sup>168</sup>

*The Scream* can also be compared to an episode of *bipolar disorder*, a mood disorder in which feelings, thoughts, behaviours, and perceptions are altered in the context of manic and depressive episodes.<sup>169</sup> *Bipolar disorder*, or *manic-depressive illness (MDI)*, are one of the most common, severe, and persistent mental illnesses and have conceptual overlap with hysteria.<sup>170</sup>

## 2.5 Hysteria and hypochondria

In 1667, anatomist Thomas Willis (1621-1675) firmly dismissed the wandering womb hypothesis, observing that the womb was “so small in bulk in virgins and widows, and so strictly tied by the neighbouring parts round about it, that it cannot of itself be moved, or

---

<sup>165</sup> A. Eggum, *Edvard Munch: paintings, sketches, and studies*, 18.

<sup>166</sup> Bischoff, 53.

<sup>167</sup> Daphne Simeon, Jeffrey Abugel, *Feeling Unreal: depersonalization disorder and the loss of the self*, (Oxford: Oxford University Press, 2008), 127.

<sup>168</sup> Satta Sarmah, "Nerve disorder's pain so bad it's called the 'suicide disease'". Medill Reports Chicago, 2008, <http://news.medill.northwestern.edu/chicago/news.aspx?id=79817>, accessed 28 January, 2012.

<sup>169</sup> <http://www.blackdoginstitute.org.au/public/bipolardisorder/bipolardisorderexplained/> accessed 28 January, 2012.

<sup>170</sup> Ibid.

ascend from its place".<sup>171</sup> He derived his hypothesis from anatomical observations and pathological studies he correlated from post-mortems and patients' symptoms during their lifetimes.<sup>172</sup> Like Jorden and Burton before him, Willis claimed that hysteria arose from disturbances of 'the brain and nervous stock'.<sup>173</sup> Willis' conviction that hysteria was not caused by the uterus, implied that males were susceptible to the condition. He however maintained that women were more prone to the condition because of their temperament.<sup>174</sup>

English physician Thomas Sydenham (1624-1689), a contemporary of Willis, also rejected the uterine theory. Sydenham understood hysteria as an illness which was related to the whole person, as opposed to one organ of the body.<sup>175</sup> Both Sydenham and Willis were convinced that disturbances of the mind were the usual causes of hysteria.<sup>176</sup> Consequently, Sydenham concluded that both sexes could suffer from hysteria, claiming it was the most common condition next to a fever.<sup>177</sup> He nevertheless maintained that women were more prone to the disorder.<sup>178</sup> Hypochondria was at the time considered a male condition in which the spleen was thought to give off vapours.<sup>179</sup> Both Sydenham and Willis found similarities between hysteria in women and hypochondria in men, conditions which Sydenham likened "as one egg is to another".<sup>180</sup> Burton himself saw hypochondria and hysteria as forms of melancholy.<sup>181</sup> In the 1680's, Sydenham presented hysteria as a

---

<sup>171</sup> Thomas Willis, *An Essay on the Pathology of the Brain, and Nervous System in which Convulsive Disorders are Treated of*, trans. S. Pordage, (London: Dring, and Harper, 1684), 71.

<sup>172</sup> Russell Brain, "The Concepts of Hysteria in the Time of William Harvey," *Proceedings of the Royal Society of Medicine*, LVI (April, 1963), 321-323.

<sup>173</sup> Jeffrey M. N. Boss, "The Seventeenth-Century Transformation of the Hysterical Affection, and Sydenham's Baconian Medicine," *Psychological Medicine* 9, 1979. 221-34. accessed April 4, 2011.

<sup>174</sup> Willis, *An Essay on the Pathology of the Brain, and Nervous System in which Convulsive Disorders are Treated of*, 133.

<sup>175</sup> Boss, "The Seventeenth-Century Transformation of the Hysterical Affection, and Sydenham's Baconian Medicine," 228.

<sup>176</sup> Ibid.

<sup>177</sup> W. Mitchinson, "Hysteria and Insanity in Women," in *Hysteria Beyond Freud*, Gilman et al, (Berkeley: University of California Press, 1993), 13.

<sup>178</sup> Ibid.

<sup>179</sup> King, "Once Upon a Text: Hysteria from Hippocrates", 13.

<sup>180</sup> Thomas Sydenham, *Works of Thomas Sydenham*, 1848, in Ilza Veith, *Hysteria: The History of a Disease* Chicago: University of Chicago Press, 1965, 141.

<sup>181</sup> W. Mitchinson, "Hysteria and Insanity in Women," in *Hysteria Beyond Freud*, Gilman et al, 13.

“disease of civilisation,” thus placing hysteria firmly in the category of psychological disorders that could be said to be the forerunners of the psychoneuroses today.<sup>182</sup>

Sydenham was the first to officially recognise male hysteria without using euphemisms.

In the eighteenth century, there was a gender split in the representation of the body, with the nervous system seen as feminine, and the musculature as masculine.<sup>183</sup> As the etiology of hysteria became seen as caused by the brain, or the whole person, the condition was increasingly classified as a neurosis.<sup>184</sup> At the time, according to Risse, the conventional medical wisdom identified hysteria as “a chronic, quintessentially feminine disease resulting from the peculiar constitution and physiology of women”.<sup>185</sup> Women were counselled to conform to the “prevailing social and biological notions of womanhood” to avoid further affliction to their fragile nerves.<sup>186</sup> Linguistically, doctors made a firm gender distinction between forms of nervous disorders, assigning hysteria to women and hypochondria to men.<sup>187</sup> The hypochondriac male, like his predecessor, the melancholic male, was a man of cultivation and intellect.

In the mid nineteenth century, British physician Robert Brudenell Carter (1828-1918) also emphasised the psychological causes for hysteria, and recognised cases of hysteria in men, but his predecessors insisted that they were rare and anomalous.<sup>188</sup> Carter thought that “sexual passion,” though not the only factor that may lead to hysteria in an emotionally unstable person, is far more common and significant of all immediate causal agents.<sup>189</sup> He excluded the role of the uterus, limiting the role of sex resulting in hysteria to repression of sexuality and erotic desires.<sup>190</sup> According to Carter, emotional derangements were, “Much

---

<sup>182</sup> Rousseau, “A Strange Pathology,” 94.

<sup>183</sup> Ludmilla Jordanova, *Sexual Visions: Images of Gender in Science and Medicine between the Eighteenth and Twentieth Centuries*, Hemel Hempstead, (Madison: University of Wisconsin Press, 1989), 59.

<sup>184</sup> Risse, “Hysteria at the Edinburgh Infirmary: The Construction and Treatment of a Disease, 1770-1800,” *Medical History* 32 (1988): 2-4.

<sup>185</sup> *Ibid.*, 17.

<sup>186</sup> *Ibid.*, 16.

<sup>187</sup> Jean-Baptiste Louyer-Villermay, *Recherches historiques et médicales sur l'hypochondrie* (1802), in Trillat, *L'histoire de l'hystérie*, (Paris: Seghers, 1986), 103.

<sup>188</sup> Robert Brudenell Carter, *On the Pathology and Treatment of Hysteria*, (London: John Churchill, 1853), 25, 53.

<sup>189</sup> Veith, *Hysteria: The History of a Disease* Chicago, 201.

<sup>190</sup> Carter, *On the Pathology and Treatment of Hysteria*, 21.

more common in the female than the male", because women were forced by social pressure to conceal their feelings and desires, especially sexual ones.<sup>191</sup>

In France, Jean-Martin Charcot (1825-1893) believed that, "hysteria has always existed, in all places and in all times,"<sup>192</sup> While he recognised that the condition was a universal pathology and could be found in men and women, like Sydenham and Carter, Charcot believed that women were more prone to the disorder than men.<sup>193</sup> Charcot observed that male hysterics were often the result of a physical trauma or accident, and used the metaphor of "a seed in hostile soil", claiming it had little chance of survival though when in the female body, it was in "fertile soil".<sup>194</sup> Although the Salpêtrière had traditionally been a women's hospital, under Charcot's direction a small men's ward was opened and male patients were also seen at the outpatients' clinic.<sup>195</sup> Charcot took pride in his research on male subjects and regarded the study of male hysteria as one of the specialties of his clinic and of late nineteenth-century French medicine.<sup>196</sup>

As Micale notes:

Charcot's hysterisation of the male body in the 1880s was sharply at variance with dominant medical models of masculinity, and it ran counter to reigning Victorian codes of manliness. It required from Victorian physicians the application of an ancient and denigratory label to members of their own sex. And perhaps most disturbing, it suggested the possibility of exploring the feminine component in the male character itself.<sup>197</sup>

According to Jeanne Peterson, in Victorian England, most medical men "had the idea that there was a mental disease for each sex—hypochondria for the male and hysteria for the

---

<sup>191</sup> Ibid., 25, 53.

<sup>192</sup> Etienne Trillat, *Histoire de L'hystérie*, 272.

<sup>193</sup> Asti Hustvedt, *Medical Muses: Hysteria in 19th Century*. (London: Bloomsbury, 2012), 26.

<sup>194</sup> Jean-Martin Charcot, *Leçons du Mardi at the Salpêtrière*, (Paris: Delahaye & Lecrosnier, 1887- 1888), 204.

<sup>195</sup> Showalter, "Hysteria, Feminism, and Gender" 307.

<sup>196</sup> Jean-Martin Charcot, "A propos de six cas d'hystérie chez l'homme," in J. M. Charcot: *L'Hystérie*, ed. E. Trillat (Toulouse: Privat, 1971), 156.

<sup>197</sup> Mark Micale, "Hysteria Male/Hysteria Female: Reflections in Comparative Gender Construction in Nineteenth-Century France and Britain," in *Science and Sensibility: Essays in the History of Gender, Science, and Medicine in Nineteenth-Century Britain*, ed. Marina Benjamin (New Brunswick, N.J.: Rutgers University Press, 1994).

female".<sup>198</sup> By the nineteenth century, the sexual specificity of hysteria and hypochondria had become a medical dogma, so that according to Stephen Heath, "When hysteria is admitted in men, it is understood nevertheless as a female affliction".<sup>199</sup> Thus the Viennese doctor Ernst von Feuchtersleben in 1824 argued that if women showed signs of hypochondria they must be "masculine Amazonian women," while hysterical men "are for the most part effeminate men".<sup>200</sup> Austrian psychoanalyst Wilhelm Reich (1897-1957) described the male hysteric as characterised by "softness and over-politeness, feminine facial expression and feminine behaviour".<sup>201</sup> Although male hysteria had been recognised for two centuries, linguistically, the term remained linked to women. Hysteria was a generic term and the term female hysteria dispensable whereas male hysteria was defined as a separate category. It was reserved at best for weak or effeminate males.

If hypochondria had started as a lofty illness that a man might even claim with some masculine self-respect, during the nineteenth century it too gradually became established as a form of mental disorder that carried its own stigma. A new masculine term was required to set alongside hysteria. In 1873, this gap in the medical lexicon was filled by the term neurasthenia, which according to John Smith became, "The disease of the male subject in the late nineteenth century".<sup>202</sup>

## 2.6 Hysteria and neurasthenia

Neurasthenia was first identified in the United States and linked with the nation's nervous modernity. In *American Nervousness*, George M. Beard, who named the new disorder, defined neurasthenia as a condition of nervous exhaustion, an "impoverishment of nervous force, caused by competitive business and social environments".<sup>203</sup> So the

---

<sup>198</sup> Jeanne Peterson, "Dr. Acton's Enemy: Medicine, Sex, and Society in Victorian England," *Victorian Studies* 29 (Summer 1986): 578 n. 29.

<sup>199</sup> Stephen Heath, *The Sexual Fix* (London: Macmillan Publishers, 1982), 30.

<sup>200</sup> Ernst von Feuchtersleben, *The Principles of Medical Psychology*, trans. H. E. Lloyd, ed. B. G. Babington (London: Sydenham Society, 1847), 228.

<sup>201</sup> Wilhelm Reich, *Character-Analysis*, 3d ed., trans. Theodore P. Wolfe (New York: Farrar, Straus & Giroux, 1949), 189.

<sup>202</sup> John H. Smith, "Abulia: Sexuality and Diseases of the Will in the Late Nineteenth Century," *Genders* 6 (Fall 1989). 110.

<sup>203</sup> George M. Beard, *American Nervousness: Its Causes and Consequences*, 1881; reprint (New York: Arno Press, 1972), 44.

condition identified masculinity with power. Beard estimated that one out of every ten neurasthenics was a doctor.<sup>204</sup> The construction of neurasthenia as masculine was a fabrication of medical journals in the United States as the ratio of male and female was equal.<sup>205</sup>

In England, neurasthenia quickly lost its sheltering power for men and became a female malady like hysteria; it was estimated that there were fourteen neurasthenic women for every neurasthenic man.<sup>206</sup>

Despite evidence and findings indicating the existence of male hysteria, the spectre of the uterine hypothesis persisted. Sigmund Freud (1856 - 1939), after his time at Charcot's clinic, faced opposition and ridicule when he presented his paper on male hysteria before the Viennese Society of Physicians on the 15th of October 1886.<sup>207</sup> To his colleagues the idea of a male hysteric defied semantic logic for a male does not possess a uterus.<sup>208</sup>

This approach to hysteria as an inherent female condition persisted with contemporaries of Charcot and other later medical experts. The French physician Auguste Fabre, a contemporary of Charcot, writes that, "as a general rule all women are hysterical and every woman carries with her the seeds of hysteria. Hysteria, before being an illness, is a rule, and what constitutes the temperament of a woman is rudimentary hysteria".<sup>209</sup> Thus, according to the British analyst Gregorio Kohon, "A woman at heart always remains a hysteric".<sup>210</sup> Psychiatrist Paul Chodoff further remarks that hysterical behaviours "may present as...unattractive, noisy, emotional displays...or as the hysterical (histrionic) personality disorder – a DSM-3 (Diagnostic and Statistical Manual) diagnostic label,

---

<sup>204</sup> Ibid.

<sup>205</sup> F. S. Gosling, *Before Freud: Neurasthenia and the American Medical Community* (Urbana: University of Illinois Press, 1987), 34.

<sup>206</sup> Showalter, "Hysteria, Feminism and Gender", 297.

<sup>207</sup> Sigmund Freud, *Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. and trans. J. Strachey, A. Freud, A Strachey, and A. Tyson, 24 vols. (London: Hogarth, 1955-1974), 1:58.

<sup>208</sup> Ibid.

<sup>209</sup> A. Fabre, *L'Hystérie Viscérale: Nouveaux Fragments de Clinique Médicale*, (Paris: A. Delahaye & E. Lecrosnier, 1883), 3.

<sup>210</sup> Gregorio Kohon, "Reflections on Dora: The Case of Hysteria," *International Journal of Psychoanalysis* 65 (1984).

referring to habitual and sustained patterns of behaviour characteristic of some women".<sup>211</sup>

Sydenham, though a visionary, was very much a man of his time when it came to treatment and he often prescribed bleeding and purging to purify the blood.<sup>212</sup> While Charcot did not consider the uterine to be the cause of hysteria, he still viewed the organ as problematic in the diagnosis of hysteria. He believed that the 'hysterogenic zones' created a topography or mapping of the female body that gave a central position to the ovaries and mammary glands which he claimed could trigger or arrest a hysterical fit.<sup>213</sup> An invention of his is the 'ovary compressor,' an apparatus that worked like a vice grip to apply pressure to the hysterogenic zone to trigger or restrain a hysterical fit.<sup>214</sup>

The ideologies of gender still remain a factor in the diagnosis and treatment of psychological disorders. In his study *L'hystérique, le sexe, et le médecin*, the French psychiatrist Lucien Israël (1925-1996) discusses the "unconscious complicity between sick men and male doctors to avoid the shameful and infamous diagnosis of hysteria".<sup>215</sup>

Israel explains:

The hysteria diagnosis became for a man ... the real injury, a sign of weakness, a castration in a word. To say to a man 'you are hysterical' became under these conditions a form of saying to him 'You are not a man.'<sup>216</sup>

This chapter further establishes the polemical trajectory of hysteria. The category of hysteria was consequently set against a category of masculine nervous disorders whose name was constantly shifting to avoid the contentious term of hysteria. When hysteria was ultimately diagnosed in men, it was defined as 'male hysteria' and thus a different category. It highlights not only the persistence of language in the history of hysteria but

---

<sup>211</sup> Hysteria and Women," *American Journal of Psychiatry*," May 1982, 545 -551(<http://psycnet.apa.org/psycinfo/1982-23662-001>, accessed April 4, 2012.

<sup>212</sup> Boss, "The Seventeenth-Century Transformation of the Hysterical Affection, and Sydenham's Baconian Medicine."

<sup>213</sup> Hustvedt, 26.

<sup>214</sup> Ibid., 26, 27.

<sup>215</sup> Lucien Israël, *L'hystérique, le sexe, et le médecin*, (Paris: Masson, 1983), 60.

<sup>216</sup> Ibid.,197.

also the role of physicians in propagating the myth of hysteria as essentially a female condition. The suppressing of male neurosis and its exclusion from official discourses exposes the authority of the archive, and the notion of 'archival violence'.



## Chapter Three

### Forms of Classification

Throughout the thirty years of Charcot at its helm, the Salpêtrière was transformed from an antiquated hospice into a monolithic institution with a highly sophisticated laboratory for pathological anatomy.<sup>217</sup> The Salpêtrière's renowned reputation as a teaching hospital attracted medical practitioners all over Europe who came to study under Charcot's tutelage and observe the weekly theatrical performances of his hysterical patients, conducted by the charismatic Charcot himself. In 1885, at the age of twenty-nine, Sigmund Freud came to the clinic for one year to study Charcot's techniques. The sojourn was to be important in Freud's eventual classification of the nature of hysteria, his use of hypnosis, and in the development of his own clinical method.<sup>218</sup>

#### 3.1 Classification at the Salpêtrière

Charcot was an unusual individual in the field of medicine for his gaze was primarily that of an artist.<sup>219</sup> Charcot's reference to the clinic as "a kind of living museum of pathology," clearly shows his predilection towards the visual.<sup>220</sup> Freud has remarked that Charcot "had the nature of an artist" and was "a visual, a man who sees".<sup>221</sup> He was riveted by the pathologist's teaching style and wrote that the two hour weekly lectures were:

...a little work of art in construction and composition; it was perfect in form and made such an impression that for the rest of the day one could not get a sound of what he had said out of one's ears or the thought of what it was he had demonstrated out of one's mind.<sup>222</sup>

Pierre Janet was equally complimentary. He wrote that Charcot's "lectures were designed to attract attention and captivate the audience by means of visual and auditory

---

<sup>217</sup> Hustvedt, *Medical Muses: Hysteria in 19th Century*, 14.

<sup>218</sup> Freud was so enthused by Charcot that he later named his son Martin after Charcot.

<sup>219</sup> Didi-Huberman in Vicky Kirby, *Telling Flesh: The Substance of the Corporeal*, (New York: Routledge, 1987), 59.

<sup>220</sup> Jean-Martin Charcot in Didi-Huberman, "The Figurative Incarnation of the Sentence (Notes on the "Autographic" Skin).

<sup>221</sup> Sigmund Freud, "Charcot," in *The Freud Reader*, ed. Peter Gay, (New York: Norton, 1969) 49.

<sup>222</sup> *Ibid.*, 52.

impression".<sup>223</sup> According to Didi-Hubermann, Charcot was convinced that the hysteric symptom should be analysed in much the same way as one would study an art work.<sup>224</sup> Charcot's student and biographer Georges Guillain recalled the examination sessions in which the naked patient sat like an artist's model while Charcot silently studied every detail of the body.<sup>225</sup> Roger Martin du Gard writes about Charcot's "piercing, prying gaze" and his "tyrannical way of fixing you with his stare".<sup>226</sup> Didi-Hubermann eloquently describes Charcot's probing gaze as an "intensely scrutinising male gaze mingled the mesmerising power of the hypnotist and the commanding eye of the artist with the penetrating vision of the scientist piercing the veil of nature".<sup>227</sup> Not only was Charcot an artist but so were many of his interns.<sup>228</sup>

The Linnaean means of classifying illnesses through their visible signs and symptoms dominated nineteenth-century European medicine, especially French psychiatry.<sup>229</sup> Sander Gilman points out that the 1887 painting by André Brouillet of Jean-Martin Charcot presenting his pet hysteric Blanche Wittmann to the members of his neurological service at the Salpêtrière, clearly stands within the great tradition of Rembrandt's anatomies while echoing the 1876 portrait, *Pinel Freeing the Insane*, by Tony Robert-Fleury, which hung in the main lecture hall at the Salpêtrière.<sup>230</sup> Gilman reminds us that this form of history painting is as popular as it is scientific.<sup>231</sup>

By the late 1880s Charcot had appointed Albert Londe as resident photographer, the first professional photographer to have a full-time post in any hospital in Europe.<sup>232</sup> Another

---

<sup>223</sup> Pierre Janet cited in Georges Guillain, *Jean-Martin Charcot 1825-1893: His life, His work*, ed, Paul B. Hoerber, trans. P. Bailey, (Paris: Masson, 1959), 55.

<sup>224</sup> Kirby, *Telling Flesh: The Substance of the Corporeal*, 59.

<sup>225</sup> Georges Guillain in Elisabeth Roudinesco, *La Bataille de cent ans: Histoire de la psychanalyse en France* (Paris: Ramsay, 1982), 1:35.

<sup>226</sup> Roger Martin du Gard in Ruth Harris, *Murders and Madness: Medicine, Law, and Society in the "Fin de Siècle"* (Oxford: Clarendon Press, 1989), 162.

<sup>227</sup> Didi-Huberman quoted in Elaine Showalter, "Hysteria, Feminism, and Gender" in *Hysteria beyond Freud*, Gilman et al, 309, 310.

<sup>228</sup> Hustvedt, *Medical Muses: Hysteria in 19th Century*, 22.

<sup>229</sup> Sander L. Gilman, "The Image of the Hysteric," in *Hysteria beyond Freud*, Gilman et al, 352.

<sup>230</sup> Gilman, 345.

<sup>231</sup> *Ibid.*, 359.

<sup>232</sup> *Ibid.*, 351, 352.

key figure at the clinic was Paul Richter, assistant and head of the laboratory at the Salpêtrière from 1882 to 1896.<sup>233</sup> Richter was a physiologist, anatomist, sculptor and anatomical artist.<sup>234</sup> Together with Charcot he researched hysteria and epilepsy, and their relationship with art. Richer published *Les démoniaques dans l'art* (1887) amongst other works that illustrated the correspondence between Charcot's 'icono-graphy' and representations of similar disorders throughout the history of fine arts.<sup>235</sup> Richer also began to make drawings, then etchings which both helped to further distil photographic images into composite examples of symptomatology.<sup>236</sup> Charcot and Richter's experiments and considerable publications are important documents in the history of 19th-century photography and medicine.

According to Gilman, for Charcot, "To describe was to understand, and to do so accurately meant avoiding linguistic ambiguity and relying on the immediate and real image of the sufferer".<sup>237</sup> Charcot not only borrowed from art in making the female body the focus of his investigation, but through his photographic atelier, he also contributed to the historical emergence of a regime of representation in which, according to the art critic Griselda Pollock, "The hysterised body of woman... was made the object of pathological scrutiny and deciphered in terms of masculine gaze and speech".<sup>238</sup> Pollock notes that this was unprecedented before Charcot. Whether in painting, drawing, photography, or drama, Charcot's representations of gender were allied with aesthetic conventions about the female body.<sup>239</sup> The "hysterical attack at the Salpêtrière was documented in a narrative succession that sounds like a plot from a choreographed drama with sexual overtones: 'threat,' 'appeal,' 'amorous supplication', 'eroticism', 'ecstasy'.<sup>240</sup> According to Micale, the

---

<sup>233</sup> Ibid., 352.

<sup>234</sup> Richter's sculptures can be found in museums throughout Europe, including the Musée d'Orsay. In 1903, he was appointed to the chair of artistic anatomy at the École des Beaux-Arts where he was a professor of artistic anatomy.

<sup>235</sup> Didi-Huberman, "The Figurative Incarnation of the Sentence (Notes on the 'Autographic' Skin)".

<sup>236</sup> Ibid.

<sup>237</sup> Gilman., 352.

<sup>238</sup> Griselda Pollock, *Vision & Difference: Femininity, Feminism, and the Histories of Art* (London: Routledge & Kegan Paul, 1988), 189-190.

<sup>239</sup> Gilman, "The Image of the Hysterical", 345.

<sup>240</sup> Peter Gorsen, "The Stigmatized Beauty from the Salpêtrière" in *Body and Technology in the 20th Century*, Oktagon, Munich, 2000, 62-69.

hysterical seizure, *grande hystérie*, was regarded as an acting out of female sexual experience, a "spasm of hyper-femininity, mimicking both childbirth and the female orgasm".<sup>241</sup> Paul Chodoff and H. Lyons see the the hysterical diagnosis as an exaggeration of the cognitive and personal styles that women were encouraged to develop as attractively "feminine".<sup>242</sup> Alan Krohn observes that the experiments conducted by Charcot further established the diagnosis as "a caricature of femininity".<sup>243</sup>

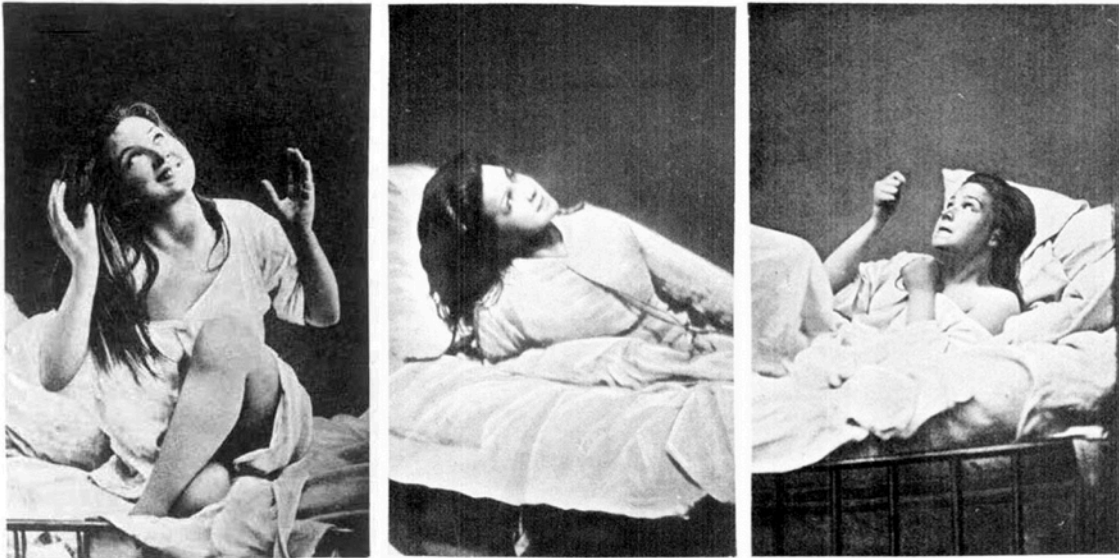


Fig.16. Augustine, Attitudes Passionelles, Photographies from the Salpêtrière, Paris

In *Corpus* (1984-1986), artist Mary Kelly refers directly to Charcot's 'attitudes passionelles.' She establishes a historical link between the phantasm that covered the hysteric one hundred years ago and the rationalised everyday experiences of women in the eighties who suffered from non-recognition from ageing in a society governed by the media and obsessed with youth.

---

<sup>241</sup> Mark S. Micale, "Hysteria and Its Historiography: A Review of Past and Present Writings, II," *History of Science* 27, 1989. 320.

<sup>242</sup> Paul Chodoff and H. Lyons, "Hysterical Personality: A Re-evaluation," *Psychoanalytic Quarterly* 34 (1965): 390-405; and Harriet A. Lerner, "The Hysterical Personality: A 'Woman's Disease,'" in *Women and Mental Health*, ed. Elizabeth Howell and Marjorie Bayes (New York: Basic Books, 1981), 196-206.

<sup>243</sup> Alan Krohn, "Hysteria: The Elusive Neurosis," (New York: International Universities Press Inc, 1978), 18.



Fig. 17. Annette Messenger, *Les Tortures volontaires* (The Voluntary Tortures), *Album-collection no. 18*, 1972. Black and white photographs. Overall dimensions 200 x 400 cm.

Like Kelly, Annette Messenger (1943–) also makes a connection in her work with Charcot’s staging of the female body and hysteria. In an interview by Bernard Marcadé, Messenger talks about her fondness for the “excessive, fake, staging, the images ringed with darkness”, which she links to the Salpêtrière.<sup>244</sup> Messenger’s *Les tortures volontaires* (Voluntary Tortures) 1972, consists of more than 80 photographs of clippings from newspapers and magazines in which women are pictured undergoing all sorts of grisly procedures to beautify themselves. In early interviews, Messenger often talked about the difficulties of being a female artist in France.<sup>245</sup> This awareness of the roles that French society prescribed for women permeated both the content and the form of her early work. Her serial works during that period strategically represents all feminine archetypes. She takes on different roles and personae to assume clichéd women’s roles. She becomes Annette Messenger Artist, Collector, Modest Woman, Practical Woman, Trickster, Tinkerer Witch and so on. Between 1972 and 1974, Messenger made her album collections, each on a specific theme.

<sup>244</sup> Bernard Marcadé, “Annette Messenger: The Taxidermy of Desire”, *Annette Messenger: Comédie Tragédie* (exh. cat., Grenoble: Musée de Grenoble, 1989).

<sup>245</sup> Ibid.



Fig. 18. Annette Messager, *Ma collection de proverbes* (My Collection of Proverbs), 1974, details, Embroidery on fabric

*Ma collection de proverbes* (My Collection of Proverbs) 1974, part of the album collections, comprises of one hundred and twenty misogynistic proverbs from different countries and across the centuries written in red, blue and green thread on white cloth in the traditionally feminine craft of embroidery. Messager observes that in the 1970's viewers did not identify the parody intended in the collection of derogatory proverbs but instead took them at face value. At the time, Messager questioned why it was commonplace for women to be represented in such demeaning ways, by indicating the outcry that would take place if the word 'woman' in these proverbs would be substituted by a term describing a racial; or religious group, such as 'Jew'.<sup>246</sup> The work can be seen as an act of masochism, the same gender longing to suffer as with Duras' female protagonists, as discussed in chapter one. However, in Messager's work it is for the sake of parody, the very epitome of submission becomes a double act of irony. Or perhaps an act of revenge.

*Les qualificatifs donnés aux femmes* (Terms used for Women) 1972-73 is a list of forty-nine terms for women by men. This includes terms such as my duck... my doll... my chick... my whore...my little madam...my hooker... my bitch...my bean pole...my wench... my hag... my metre...my jewel ... my tomcat... my demon... my witch etc.<sup>247</sup> Feminist Helen Jarvis notes that this language as part of the local culture; while seen as harmless and

<sup>246</sup> Marcadé, "Annette Messager: The Taxidermy of Desire".

<sup>247</sup> Marie-Laure Bernadac, ed. *Annette Messager - Word for Word*, (London: Violette LTD, 2006), 110.

even endearing it can be deemed sexist and even misogynist, given the lack of equivalent vocabulary for men.<sup>248</sup> The album collections often reveal the artist concealed within the imagery. Some other works from the album collections including *Ma collection de proverbes* and *Mes pleurs* (My Tears), *Les hommes que j'aime* (The Men I Love) which consist of the first person pronoun in the title. Messenger points out that rather than being a direct portrait, her work is more like a diary of women in French society.<sup>249</sup> The work has parallels with my installation work *Everyday*, discussed in chapter one. *Everyday* also takes a diaristic approach and makes use of everyday mythologies which imply a set of ideas and beliefs shared by communities of people.

### 3.2 Classification in contemporary psychiatry

In 2009 psychiatry became a focus in my practice. The influence was the location of my studio in Callan Park. The Callan Park Hospital for the Insane (1878 - 1914) was an asylum located in the grounds of Callan Park.<sup>250</sup> In 1915 the facility was renamed Callan Park Mental Hospital, and again in 1976 as Callan Park Hospital.<sup>251</sup> In 1994, the facility became formally known as Rozelle Hospital and in 2002 Sydney College of the Arts commenced occupancy under a 99-year lease.<sup>252</sup> The psychiatric connection between Callan Park, Charcot's Salpêtrière and hysteria itself became a considerable influence in my work.

*What a Piece of Work*, the title of my 2009 installation-based solo exhibition at the Peloton gallery in Sydney, is borrowed from a collection of poems by the Australian poet Dorothy Porter.<sup>253</sup> Porter's book *What a Piece of Work* is set in the grounds of Callan Park and looking back at its past as a psychiatric institution. In this work, I use the format of medicine boxes to fabricate modern sculptures while cancelling the written information and retaining only the design. The installation consists of forty-two small and eight human

---

<sup>248</sup> Helen Jarvis, Jonathan Cloke, Paula Kantor, *Cities and Gender*, (New York: Routledge, 2008), 18.

<sup>249</sup> Heinz Peter Schwerfel, "Plaisirs/Déplaisirs, le bestiaire amoureux d'Annette Messenger".

<sup>250</sup> Bruce McDougall, (27 June 2007). "Callan Park plan anger". *The Daily Telegraph* (Australia). accessed 8 April, 2013.

<sup>251</sup> Ibid.

<sup>252</sup> Ibid.

<sup>253</sup> Not only did Porter draw the title from Shakespeare - but the work itself has a Shakespearean trajectory. What a piece of work is a man, ... what is this quintessence of dust? Hamlet - Act 2, Scene 2. Porter's work was shortlisted for the 2000 Miles Franklin Literary Award, the first time a work of poetry had been nominated.

scale sculptures, both life-size: one to the original package, the other to the body, which consumes the medicine. The reductivism and paring down in this work is in line with the machine aesthetic that is equated with reductivist, streamlined art. Contradictorily, the handmade is indisputable in this work. This highlights the hand of the artist, which in this case is female. The sexual metaphor of stripping down art and architecture to make them “nude” or “pure” is based on the assumption of the artist as male and the work of art or object as female.<sup>254</sup>



Fig. 19. Vilma Bader, *Drugs*, 2009, oil enamel on wood, 42 - Life size, Installation view, *What a Piece of Work* Exhibition, Peloton Gallery, Sydney

---

<sup>254</sup> Hilary Robinson, *Feminism Art Theory: An Anthology 1968 - 2000*, (Massachusetts: Blackwell Publishers Inc. 2001), 170.





Fig. 20. Vilma Bader, *Drugs 2009*, oil enamel on wood, 8 - human size, Installation view, *What a Piece of Work* Exhibition Peloton Gallery, Sydney

The dramatic increase of psychiatric disorders in our time can be compared with the nineteenth-century epidemic of hysteria. According to the World Health Organisation (WHO), over a third of people in most countries report meeting criteria for the major categories of mental disorders at some point in their life. A report by The Wesley Mission in January 2010 found that 53 per cent of people in New South Wales will experience a mental health problem during their lives and 77 percent of people would experience, or be personally affected by someone who suffered from a mental illness. While the figures are alarming, closer analysis shows that the classification of psychological disorders is in itself problematic. There is no one consensual definition of mental illness as definitions vary across countries. The Law and Justice Foundation in Australia states that classifications vary across professions as well.<sup>255</sup> Under the New South Wales Mental Health Act 1 2007, a mental illness is defined as “a condition accompanied by symptoms such as delusions, hallucinations, serious disorder of thought form, severe disturbance of mood, or sustained or repeated irrational behaviour, which seriously impairs, either temporarily or permanently, the mental functioning of a person and is characterised by its presence in the person of

<sup>255</sup> B. Wilson, “When Reason Fails: Law and Mental Illness”, in *Tomorrows Law*, ed. H. Selby, (Federation Press: Sydney, 1995), 312.

any one or more of the symptoms listed.”<sup>256</sup> The symptoms listed in the New South Wales Mental Health Act 2007, are most often associated with a diagnosis of psychosis, a particular and more severe form of mental illness. According to K. Freeman, other more common mental illnesses such as anxiety disorders, depression and substance abuse may not necessarily fit the definition provided in this Act.<sup>257</sup>

The classification of a mental illness varies considerably in the United States. British journalist Donna Bowater reports that in 1840 the census of the United States included just one category for mental disorder and by 1917 the American Psychiatric Association (APA) recognised fifty-nine, rising to one hundred and twenty-eight in 1959, to two hundred and twenty-seven in 1980 and to three hundred and forty-seven in the last revision.<sup>258</sup> According to Bowater, The *Diagnostic and Statistical Manual of Mental Disorders* (DSM-4), published in 2000, contained three hundred and forty-seven disorders – everything from social phobia (shyness) to frotteurism (an irresistible urge to sexually touch fellow passengers on public transit).<sup>259</sup> In 2005, a major study announced that, “About half of Americans will meet the criteria for a DSM-4 disorder sometime in their life time”.<sup>260</sup> The figures are not surprising if one considers the extent to which the definition of mental illness has expanded. If the New South Wales Mental Health Act is limited in its scope of definition of a mental illness, the American model in DSM’s exhaustive lists makes it imperative to exercise caution.

The Food and Drug Administration (FDA) will only approve a drug to treat a mental disorder if that disorder is listed in the DSM. According to R. Collier, the DSM-4 experts working on mood disorders such as anxiety, depression, schizophrenia and other psychotic disorders had ties to drug companies.<sup>261</sup> Collier points out that the pharmaceutical industry also funds conventions and research related to disorders

---

<sup>256</sup> New South Wales Mental Act 2007 - Sect 4, [mhrm.mhcc.org.au/chapter-4/4c.aspx](http://mhrm.mhcc.org.au/chapter-4/4c.aspx), accessed 19 January, 2011.

<sup>257</sup> K. Freeman, Mental Health and the Criminal Justice System, *Crime and Justice Bulletin: Contemporary Issues in Crime and Justice*, no. 38, 1998, 8.

<sup>258</sup> Donna Bowatewr, “Shyness could be defined as a Mental Illness”, *The Telegraph*, Wednesday February 15, 2012.

<sup>259</sup> *Ibid.*

<sup>260</sup> Kessler, R.C. et. al. (2005). Lifetime prevalence and age-of-onset distributions of *DSM-IV* disorders in the National Comorbidity Survey Replication. *Arch Gen Psychiatry*. Vol.62, No.6, pp.593-602.

<sup>261</sup> R. Collier, *DSM* revision surrounded by controversy. *CMAJ*, January 12. Vol.182, No.1,16-17. 2010.

proposed for entry in the DSM.<sup>262</sup> Once the DSM lists a new mental disorder, drugs for that disorder are promoted for anyone who might fit the symptom checklist.”<sup>263</sup> What is considered diagnosable directly impacts on the sale of their drugs, and each new listing is worth millions in potential drug sales.<sup>264</sup> Not surprisingly, the number of people diagnosed with any particular mental disorder rises rapidly after a drug is approved to treat that disorder. While the DSM guidelines are applicable to the US only, it is unofficially considered the ‘psychiatrist’s bible’ worldwide.<sup>265</sup>



Fig. 21. Vilma Bader, *Where the Grass is Greener* 2011, Plywood Panels, 720, each 19 cm x 11 cm, Installation view, Graduate School Gallery, Sydney College of the Arts

---

<sup>262</sup> Ibid.

<sup>263</sup> Ibid.

<sup>264</sup> Ibid.

<sup>265</sup> Ibid.



Fig. 22. Vilma Bader, *Where the Grass is Greener* 2011, Detail

*Where the Grass is Greener*, the name of my solo exhibition held in the Graduate School Gallery, Sydney College of the Arts in 2011, is also the name of an installation consisting of seven hundred and twenty panels cut in the shape of labels.<sup>266</sup> Each label represents a mental disorder and others yet to be named. The work becomes a reflection on the American model of the Diagnostic and Statistical Manual's exhaustive lists, its increasing expansion of the boundaries of illness and disorder that include 'sub-threshold' diagnoses, and its inability to clearly differentiate diagnosable psychiatric disorders from the ordinary difficulties of life. The installation from floor to ceiling culminates in a disturbing symbol of psychic instability. While the form speaks of restraint and precision it also brings to light violated wood. For while the labels are blank, they are not happenstance voids but spaces with an existential energy. Each is different in the way the grain in the wood differs. The orderly and cerebral concept is offered up to the messiness of life. It exposes the mechanism of modern medical science and its distinction between mind and body, mental and physical. As a system that is meant to care for the sick, it devalues human feeling and emotion.

According to Richard Davenport-Hines, the international illicit drug business generates four hundred billion dollars in trade annually; the chief substances of this illicit business have

---

<sup>266</sup> The title refers to Callan Park in a poem by Dorothy Porter.

been used for thousands of years to treat physical pain or mental distress as well as for recreational purpose.<sup>267</sup> Davenport-Hines cites MDMA, best known as ecstasy as a good example.<sup>268</sup> The drug was first synthesised in the Merck pharmaceutical laboratories in Germany in 1912.<sup>269</sup> Davenport-Hines notes that the American biochemist Alexander Shulgin began promoting MDMA's therapeutic possibilities, and from 1976 other practitioners used it in marriage therapy and psychotherapy.<sup>270</sup> Davenport-Hines points out that Shulgin's scientific investigations continued until his licence from the DEA (Drug Enforcement Administration) was withdrawn in 1994. Davenport-Hines observes that licit drugs have become the commodity of the world's greatest illicit business and that "prohibition policies have turned licit, if dangerous, medicines into the world's most lucrative and tightly organised black market".<sup>271</sup>

In *History of Madness*, Michel Foucault postulates that:

More than any other disease, and right up until the end of the eighteenth century, madness maintained around it a whole body of practices that were archaic in their origins, magical in their significance, and extra-medical in their system of application.<sup>272</sup>

Chemical treatment of mental illness has without doubt become the preferred mode in our times. *Drogophobia* 2011, shown as part of the *Where the Grass is Greener* exhibition, highlights the 'extra-medical' approach to mental illness, the licit drug culture and its widespread endorsements. The medicine packages are stacked on shelves, replicating a display of readily available drugs at a chemist store on prescription.

---

<sup>267</sup> Richard Davenport-Hines, *The Pursuit of Oblivion: A Social History of Drugs*, Phoenix Press: London, ix

<sup>268</sup> Ibid.

<sup>269</sup> Ibid.

<sup>270</sup> Ibid., 389.

<sup>271</sup> Ibid xi

<sup>272</sup> Michel Foucault, *History of Madness*, (New York: Routledge, 2009), 2003.



Fig. 23. Vilma Bader, *Drogophobia* 2011, readymade packages, 800, dimensions vary



Fig. 24. Vilma Bader, *Drogophobia* 2011, detail

Psychiatrist Thomas Szasz (1920-2012) was an influential critic of his profession. His books warn against the encroachment of psychiatry into all aspects of contemporary life. In *The Second Sin*, Szasz describes the bleak realities of definition and classification in psychiatry.

The struggle for definition is veritably the struggle for life itself... Whoever first defines the situation is the victor; his adversary, the victim. The one who first seizes the word reimposes reality on the other; the one who defines thus dominates and lives; and the one who is defined is subjugated...<sup>273</sup>

As recently as the 1970s, the American Psychiatric Association still classified homosexuality as a mental illness.<sup>274</sup> The pathologising of homosexuality came from a medical assumption of what ought to be, not an engagement of what is. It becomes a label for behaviours that are disapproved. For an individual or a group, assignment to a specific category may constitute economic consequences such as job discrimination, social stigma or imposition of a new identity. Psychiatrist Simon Wessely objects to the practice of providing a label for a set of symptoms. Wessely which he does not see it as a neutral act, "Since specific labels are associated with specific beliefs and attitudes...even when organic illness is certain, the illness label can result in adverse behaviour changes".<sup>275</sup> A study of terms related to MUPS (discussed in chapter one) found that patients themselves often object to the phrase "medically unexplained" as they feel this implies it is "all in their head".<sup>276</sup>

According to B. Wilson, classifications of mental illness can have dire consequences as they can both deny services to people or result in unnecessary intervention.<sup>277</sup> The potential damaging effects of a medical practitioner's actions have since at least the time of Hippocrates, been recognised. In contemporary medicine, iatrogenesis is a major phenomenon, and a severe risk to patients. The term iatrogenesis is from the Greek *iatros*,

---

<sup>273</sup> Thomas Szasz, *The Second Sin*, (New York: Doubleday, 1973), 8.

<sup>274</sup> Rachel Hills, "The Naked Truth", *The Sydney Morning Herald*, Sunday Life, February 5, 2012, 16.

<sup>275</sup> L. A. Page, S. Wessely, "Medically unexplained symptoms: exacerbating factors in the doctor-patient encounter." *J R Soc Med* 96 (5): (May 2003). 223–7.

<sup>276</sup> J. Stone et al, "What should we say to patients with symptoms unexplained by disease? The "number needed to offend"". *BMJ (Clinical research ed.)* 325 (7378): 1449–1450.

<sup>277</sup> Wilson, "Legal Straitjackets: When Reason Fails: Law and Mental Illness", 312.

“healer” and *genesis*, “origin”; meaning brought forth by a healer. Iatrogenesis in its earlier forms could refer to good or bad effects. A study carried out in 1981 found that more than one-third of patient’s illnesses in a university hospital were iatrogenic, with complications mainly associated with exposure to drugs and medications.<sup>278</sup> Other factors include inadequate patient evaluation, lack of monitoring and follow-up, and failure to perform necessary tests.<sup>279</sup> *Hystero-epilepsy*, a disease considered a combination of hysteria and epilepsy, diagnosed by Charcot is a notorious example of iatrogenesis.<sup>280</sup> Joseph Babinski managed to convince Charcot that he was inducing the symptoms in his patients because of his treatment regimen.<sup>281</sup>

*Iatrogenic poverty* is a term used by Meessen et al. to describe impoverishment induced by medical care.<sup>282</sup> Impoverishment is used in this context to describe households that are exposed to catastrophic health expenditure or to hardship financing.<sup>283</sup> Every year over one hundred thousand households worldwide fall into poverty due to health care expenses, and in the United States, medical debt is the leading cause of bankruptcy.<sup>284</sup> According to a study published by the journal *Health Affairs*, illness and medical bills caused half of the one million four hundred and fifty-eight thousand personal bankruptcies in 2001.<sup>285</sup> Psychiatrist Susan Rosenthal, notes that by 2005, forty-five million Americans could not afford medical insurance, and medical bills had become a prime cause of

---

<sup>278</sup> K. Steel, P. M. Gertman, C. Crescenzi, J. Anderson. "Iatrogenic illness on a general medical service at a university hospital". *N. Engl. J. Med.* 304 (11). 1981, 638–42, <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1758071/>, accessed July 28, 2011.

<sup>279</sup> Ibid.

<sup>280</sup> Arthur Gamgee. *An Account of a Demonstration on the Phenomena of Hystero-Epilepsy Given by Professor Charcot*. *Br Med J.* 1878 October 12; 2(928): 545–548. <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2221928/pdf/brmedj05321-0001.pdf>, Accessed August 28, (2011).

<sup>281</sup> Andres M. Kanner, Steven C. Schachter, *Psychiatric Controversies in Epilepsy*, (Massachusetts: Academic Press, 2008).

<sup>282</sup> Meessen, B., Zhenzhong, Z., Van Damme, W., Devadasan, N., Criel, B., Bloom, G. "Iatrogenic poverty". *Tropical Medicine & International Health* 8 (7): 2003, 581–4.

<sup>283</sup> Xu K. Evans et al, "Protecting Households from Catastrophic Health Spending". *Health Affairs* 26 (4): 972–83. 2007.

Kruk et al.; Goldmann, E.; Galea, S. (2009). "Borrowing And Selling To Pay For Health Care In Low- And Middle-Income Countries". *Health Affairs* 28 (4): 66, 2009.

<sup>284</sup> "Medical Bills Leading Cause of Bankruptcy, Harvard Study Finds", [www.consumeraffairs.com/news04/2005/bankruptcy\\_study.html](http://www.consumeraffairs.com/news04/2005/bankruptcy_study.html), accessed June 8, 2012.

<sup>285</sup> Ibid.





*Phobias & Manias 2011* is an exhaustive list of seven hundred and eighty phobias and manias and their definitions. From the Greek words *phobos* meaning 'fear' and *manía* meaning 'madness', the list in *Phobias & Manias* is as alarming as it is absurd. While each symptom in *Phobias & Manias* makes a unique assertion, the multiplicity of assertions overlap, merge and ultimately negate. Each word underlines as well as undermines the value or truth of each condition. The work highlights the DSM's radical and reckless expansion of the boundaries of psychiatry.



Fig. 26. Wilma Bader, *Isms 2011*, Pigment ink on Hahnmuher paper, 117 x 97 cm, Edition of 5

While *Isms* 2011 can be seen as divisive, the refusal to acknowledge any single example at the expense of another, demonstrates that all systems are both valid and arbitrary. Both *Isms* and *Phobias & Manias* function as a form of cultural critique that exposes instances of archival violence and warns against falling prey to the temptation of systematic thought and categorisation. The relentless repetitiveness in both *Isms* and *Phobias & Manias* evoke the drone of bureaucracy. According to British anthropologist Jack Goody, a large proportion of surviving records of literate societies consists of “administrative documents and especially of lists not texts”.<sup>287</sup> The visually reductive form in both works is paradoxically that of a world that cannot be contained. The terms and definitions with no comments and the sheer volume of the enumerative lists invite the viewer to interact and project their own meaning. These works evoke the spectre of hysteria and the role of language in its construction.

Charcot’s classification has since been largely discredited and while the current classification in contemporary psychiatry has been widely criticised, the DSM manual continues to be consulted. The DSM-5 was published on May 18, 2013, superseding the DSM-4. Its classification is as problematic as its antecedent.

---

<sup>287</sup> Jack Goody, *The Domestication of the Savage Mind*, (Cambridge: Cambridge University Press, 1977), 103.

## Chapter Four

### The City as a Hysterised Space

Henri Lefebvre understood the inextricable link between space and ideology, and the city as a product filled with ideologies.<sup>288</sup> Feminist Leslie Kanes Weisman observes that from the time of the Greek *polis* the urban space has presented, “A history of the dichotomies between private and public space, male and female”.<sup>289</sup> For Foucault, the city is traditionally a male-centred culture and institution and a fundamental site of the production and circulation of patriarchal agency.<sup>290</sup>

#### 4.1 *Texting the City* 2013

*Texting the City* 2013 is an installation conceived and exhibited at the Sydney College of the Arts Graduate School Gallery in July 2013 under the theme ‘dystopia’. The installation replicates a city and comprises of a wall and a freestanding structure made up of over six hundred cardboard boxes. Each box holds an item. These items consist of architectural drawings, traffic signs, corporate logos, charts, maps, letters, index cards, invoices, medicine boxes, cigarette packs, newspaper articles, advertisements, images sourced from the media, and a plethora of other objects. Each of the boxes and its content, however banal, is presented with the same degree of care and given equal prominence. The work urges the viewer not to submit to dominant narratives, but to begin to work through and be attentive to the mnemonic messages disclosed and revealed through the contents of the boxes. It presents a vision of the city as fractured and economically differentiated and occupied by banal, corporate noise that promises improvement but delivers commodification.<sup>291</sup> The city becomes a hysterised space and what Debord calls, an inverted image of society in which relations between commodities have supplanted relations between people and genuine activity and all that once was directly lived has become mere representation.<sup>292</sup>

---

<sup>288</sup> Henri Lefebvre, *State, Space, World*, ed. Neil Brenner and Stuart Elden, trans. Gerald Moore, Neil Brenner and Stuart Elden, (Minneapolis: University of Minnesota Press, 2009) 124.

<sup>289</sup> Leslie Kanes Weisman, *Discrimination By Design: A Feminist Critique of the Man-Made Environment* (Chicago: UP Illinois, 1994), 1.

<sup>290</sup> Michel Foucault, *The History of Sexuality*, Vol. 1, trans. Robert Hurley, (New York: Vintage/Random House, 1990).

<sup>291</sup> Dystopia, Graduate School Gallery Program, July 10 - 26, 2013, <http://scagradschool.tumblr.com/post/54644622434/dystopia-graduate-school-gallery-program->, accessed July 24, 2013.

<sup>292</sup> Guy Debord, *Society of the Spectacle*, (Detroit: Black & Red, 2010), 18.



Fig. 27. Vilma Bader, *Dystopia: Texting the City* 2013, Cardboard, paper, prints, readymades, glue, adhesive tape, Installation view, Research Gallery, Sydney College of the Arts



Fig. 28. Vilma Bader, *Dystopia: Texting the City* 2013, Detail



Fig. 29. Vilma Bader, *Dystopia: Texting the City* 2013, Detail



Fig. 30. *Dystopia: Texting the City* 2013, Detail

An existential impulse animates the work. The structures are supported by props. The city becomes an imploding, tottering, tenuous and precarious space. Like the recycled cardboard boxes, it is both fragile and transient. There are a trail of letters, cards and

memos of an intimate nature that runs furtively through the installation. It questions the division between the personal and the universal and as a formal device, it elicits a more intimate and up-close reading of individual sections of the installation. This however, only allows a brief pause in individual sections as the relentless repetitive form does not allow interpretive prominence. Instead the eye of the viewer constantly moves on, making linkages between parts only to lose them. For while the content and form encourage formal comparison, the non-hierarchical arrangement of objects and the lack of sequential logic makes it difficult to process. The viewer enters into a continuous cycle of engagement and disengagement with the work. The disengagement or detachment is important. As Briony Fer observes, detachment or disengagement is anything but neutral as it heightens the sense of “losing a portion of oneself”.<sup>293</sup>

*Texting the City* is obsessive not only in theme and content but in production. Each one of the boxes is reconfigured with the sides strengthened with additional sheets of cardboard so as not to give in under weight. Several of the boxes were constructed to fit the larger items. Most of the items are not only framed within the box but are presented on matting boards supported by mounting tape and other devices.

## 4.2 Influences

The activity of classification culminates in monumental scale works in the practice of German artist Hanne Darboven (1941-2009). The scale and thematic scope of Darboven’s *Kulturgeschichte (1880-1983)* 1980-1983 (Cultural History 1880-1983) is daunting. The installation comprises of 1,590 works on paper and 19 sculptural objects.<sup>294</sup> Dan Adler lists *Kulturgeschichte* alongside Gerhard Richter’s ongoing project, *Atlas* (1964-), and art historian Aby Warburg’s *Mnemosyne Atlas* (1928-29), and refers to it as a “certain structure of monumental twentieth-century works that function as manifestos and manifests”.<sup>295</sup> *Kulturgeschichte* consists of hundreds of identical wooden frames, hung in rows, lining the gallery walls:

---

<sup>293</sup> Briony Fer, *The Infinite Line: Re-making Art After Modernism*, (Connecticut: Yale University Press, 2004), 115.

<sup>294</sup> Dan Adler, *Hanne Darboven: Cultural History 1880-1993*, (London: Afterall Books, 2009), 1.

<sup>295</sup> Adler, 4.

An expansive array of form and content, uniformly presented that provides no single access point...the panels are often sequenced and grouped, the groups are often juxtaposed, physically placed alongside each other; they do not often exhibit any obvious visual or thematic correspondence.<sup>296</sup>

The sequences in both *Kulturgeschichte* and *Texting the City* are added, multiplied and interwoven into a form that can be read from left to right, or top to bottom. There is a similar repetition in content and form in the works. Displayed in grids, *Kulturgeschichte* adheres to the basic one repetition structural division and *Texting the City* to that of a multiple structural division. According to Adler, in *Kulturgeschichte*, “The prominence of sculptural objects dramatically punctuate the monotony of the identically framed panel”. In *Texting the City*, the freestanding structure diverts to a single repetition structural division and thus brings a dialectical tension.



Fig. 31. Hanne Darboven, *Kulturgeschichte 1880-1983, 1980 -1983*

---

<sup>296</sup> Ibid.





Fig. 32 . Hanne Darboven, *Kulturgeschichte 1880-1983*



Fig. 33. Hanne Darboven, *Kulturgeschichte 1880-1983*

Adler observes that while the juxtaposition of imagery that is “relatively or completely mute” in *Kulturgeschichte* serves no obvious informational function, it has crucial compositional roles to play.<sup>297</sup> In *Texting the City*, every component or item, however banal, holds its place and adds to the whole effect. This strategy is also used in Annette Messenger’s works, discussed in chapter three. Catherine Grenier has commented that while each fragment of Messenger’s installations “possesses sufficient reason into itself, whether it is perceived or not, its role being to contribute to the overall form and meaning”.<sup>298</sup>

As Adler points out:

It is the framing and accenting of these elements – on the level of shape, form, embellishment and notation – that contributes to a semantic levelling effect, so that the viewer may confront and eventually inhabit a discursive ground on which each and every element may potentially play a role in the construction of meaning – historical or otherwise.<sup>299</sup>

This ‘framing’ of objects is what American conceptual artist Mel Bochner (1940-) calls ‘bracketing.’ *Working Drawings and Other Visible Things on Paper Not Necessarily Meant To Be Viewed as Art* (1966) was a landmark exhibition curated by Bochner in New York at the School of Visual Arts.<sup>300</sup> The show featured photocopies of sketches, charts, invoices, scores and production diagrams for projects by minimalist and conceptual artists alongside anonymous pages copied from the magazine *Scientific American* and other materials written by mathematicians, biologists, engineers, architects and musicians.<sup>301</sup> Bochner has stated that his project has always been a kind of research based on bracketing, to set something aside, to render that object unfamiliar by shifting from “work” to “frame.”<sup>302</sup>

---

<sup>297</sup> Adler, 32.

<sup>298</sup> Catherine Grenier, *Annette Messenger*, trans. David Radzinowicz Howell, (Paris: Flammarion. 2001), 74.

<sup>299</sup> Ibid.

<sup>300</sup> Johanna Burton, “The Weight of the Word: Mel Bochner’s Material Language”, in *Mel Bochner: thoughts made visible 1966 -1973*, ed. J. Burton, (exh. cat.), (New Haven Yale University Art Gallery 2007), 10 - 37.

<sup>301</sup> Ibid.

<sup>302</sup> James Meyer, “The Second Degree: Working Drawings and Other Visible Things on Paper Not Necessarily meant to be Viewed as Art”, in *Mel Bochner: Thought Made Visible 1966-1973*, ed. Richard Field, (CT: Yale University Art Gallery, 1995).103.

...has the loquaciousness of the speech of children or the very old, in its refusal to summarise, to use the single example that would imply the whole, it is the feverish accounts of events composed of a string of almost identical details, connected by and.<sup>303</sup>

Rosalind Krauss' observations on Sol Le Witt's *Incomplete Open Cube* 1974 serial expansion also apply to Darboven's work, Messager's, Bochner's and my own work. These works demonstrate the variety and diversity of the serial method and in the words of Adler, "the notions of repetition, permutation, rotation, reversal and progression".<sup>304</sup> The very variety and diversity of the serial method in *Texting the City* becomes metaphor for the mutability of hysteria discussed in chapter two.

Lucy Lippard observes that Darboven's work can be read "in a manner recalling the regressive childhood practice of counting rhythmically out aloud in a foreign language, the recitation of endless songs ('Row, row, row your boat') or the blackboard punishment of repetitive writing".<sup>305</sup> Lippard compares Darboven to Eva Hesse and LeWitt, artists who similarly "saturate their outwardly insane and didactic premises with a poetic and condensatory intensity that almost amounts to insanity, a psychology of the uncanny sort that resists easy interpretive digestion".<sup>306</sup> Fer writes that this, "outwardly insane and didactic premises is expressive but is not an outpouring of emotions, instead, it is how bodily effect is both summoned and cancelled out".<sup>307</sup> The bodily connotations become separate from the body and are instead overridden by what Fer calls "a kind of blankness".<sup>308</sup> This 'blankness' or numbness is an important connection with the clinical paralysis of hysterical fits, discussed in chapter six.

An important aspect of Darboven's *Kulturgeschichte* is that it is largely sourced from the collection of the artist. This also applies to *Texting the City*. Darboven, a compulsive collector, integrates personal objects and photographs with links to cultural history, politics and scientific developments. I am myself a collector of mementos, private letters, official

---

<sup>303</sup> Rosalind E. Krauss, *LeWitt in Progress*, (Rome: SLCT,1994), 22.

<sup>304</sup> Adler, 8.

<sup>305</sup> Lucy R. Lippard, 'Hanne Darboven: Deep in Numbers', *Artforum*, vol. 12 no. 2 October 1973, 35 - 39.

<sup>306</sup> Adler, *Hanne Darboven: Cultural History 1880-1993*, 22.

<sup>307</sup> Briony Fer, 'Objects beyond Objecthood', *Oxford Art Journal* 22.2, 1999, 35.

<sup>308</sup> *Ibid.*, 109, 111.

documents, imagery of popular culture, religion, the socio-political climate, and items from everyday life charged with significance, as well as aesthetically neutral readymades. This *Sammeltrieb* or primal urge to collect and thus categorise and order the world is at the core of my work. The accumulation of materials allows me to conceive work spontaneously with material I already have on hand. According to Walter Benjamin, “Every passion borders on the chaotic, but the collector’s passion borders on the chaos of memories”.<sup>309</sup> Benjamin observes that in this collection there is disorder to which habit has accommodated itself to such an extent that it can appear as order.<sup>310</sup> Since, according to Benjamin, the practice of collecting itself is never unconnected to what it collects, it is not possible to speak from a position outside the system.<sup>311</sup> In this sense, *Kulturgeschichte and Texting the City* can be seen as speaking within their own system.

### 4.3 The surrealist and the city

Griselda Pollock believes that the city’s masculine association is not limited to the public realm but to a sexual realm as well.<sup>312</sup> Similarly, Nicholas Blomley writes that, the *flâneur* symbolises, “The freedom to move in the city’s public arenas, to gaze and observe; his is a covetous and erotic gaze at other people and at goods for sale”.<sup>313</sup>

In *Nadja*, André Breton is the quintessential *flâneur*. Breton’s exordium: “Qui suis-je?,” sets the tone for his epistemological quest in this illustrated documentary novel published in 1928.<sup>314</sup> Its first person narrative recounts the author’s encounter with Nadja during a *flânerie* through the streets of Paris. Pollock observes that in literary texts, the city metamorphoses into “a female body to be pursued, explored and possessed”.<sup>315</sup> This metamorphosis is evident in Surrealist literary texts. Nadja becomes an obsessional presence in the book.

---

<sup>309</sup> Walter Benjamin, *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn, (New York: Schocken Books, 1968), 60.

<sup>310</sup> Ibid.

<sup>311</sup> Ibid.

<sup>312</sup> Griselda Pollock, *Vision and Difference: Femininity, Feminism and Histories of Art*, (London: Routledge, 1988), 71.

<sup>313</sup> Nicholas K. Blomley, *Law, Space and the Geographies of Power* (New York: The Guilford Press, 1994) 43.

<sup>314</sup> Roger Cardinal, *Breton Nadja*, (London: Grant & Cutler, 1986).

<sup>315</sup> Pollock, *Vision and Difference: Femininity, Feminism and Histories of Art*, 67.

Pollock notes that because the female body was sexualised and commodified, a woman alone was expected to enter locations in the city associated with "entertainment and display".<sup>316</sup> In Philippe Soupault's *Les Dernières Nuits de Paris*, Georgette's beauty is described as nocturnal: "Sa beauté était nocturne".<sup>317</sup> "Il me semble que Georgette devenait plus désirable lorsque la nuit s'avantait", (It seems to me that Georgette became more desirable when night came). Georgette's nocturnal beauty does not only convey mystery but also 'entertainment and display', for at night in the city, her beauty becomes a commodity to be 'possessed'. Nadja, the schizophrenic patient of Pierre Janet and Georgette, the nocturnal beauty are not domesticated but subversive: it is their very subversiveness that gives them access to the city at night. The appropriation of space according to Weisman is a political act and access to space inherently linked with issues of social status and power.<sup>318</sup> While Nadja and Georgette can be seen to a certain extent as 'flâneuses' in their subversiveness, unlike the *flâneur*, they do not exercise the same freedom. The *flâneur* is not only implicitly male but he is also a man of means, a bourgeois or an artist free of financial responsibility.<sup>319</sup> Nadja and Georgette guide the surrealist subjects on urban itineraries they have invented and the intimate knowledge of the secret underworld of nocturnal Paris is revealed to them and by extension, the secrets of the unconscious mind.<sup>320</sup>

An essential part of the work is a selection of forty-four photographs of various 'surreal' people, places, and objects which the author visits. The hidden agenda of *Nadja* seems to demonstrate how Breton was able to use his abilities of free association – the small details, incidental asides, and seemingly unimportant utterances are telling for they reflect

---

<sup>316</sup> Ibid., 79.

<sup>317</sup> Philippe Soupault, *Les Dernières Nuits de Paris*, (Paris: Seghers, 1975), 8.

<sup>318</sup> Weisman, 1.

<sup>319</sup> Deborah Parsons, *Streetwalking the Metropolis; Women, the City and Modernity*, (Oxford: Oxford University Press, 2003).

<sup>320</sup> The Surrealists sought to examine it to mine the unconscious for its full, at times disquieting, poetic potential, and to explore fully the recently acquired awareness of alternative modes of perceiving reality.

the surrealists' attitude towards everyday life.<sup>321</sup> Robert Belton observes that Nadja provided an entrance to a superior kind of reality in assisting the *Übermensch*-Surrealist in recreating his everyday world.<sup>322</sup> As such, Nadja can be described as a surreal vision. The Surrealists saw poetic aesthetic expression in psychosis. They identified with the otherness of the insane, believing that their deviance within society represented an otherness that could define the self.<sup>323</sup> Nadja becomes a casualty of Breton's agenda. Breton's love affair with her is brief. It is noteworthy that once Nadja was institutionalised, Breton never tried to see her again. She is not unlike an *objet trouvé*, picked up only to be discarded.

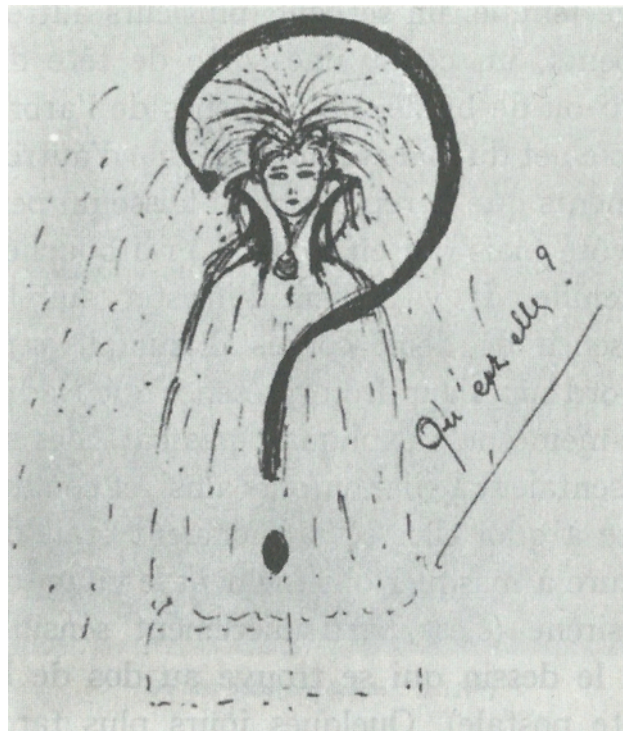


Fig. 34. Qu'est-elle?, A self-portrait drawing of Nadja

A self-portrait drawing of Nadja, shows herself as a lost and sad young woman in a big cloak with a huge question mark and a caption 'Qu'est-elle?' (Who is she?).<sup>324</sup> While

---

<sup>321</sup> Free association is a technique used in psychoanalysis and in psychodynamic theory which explores the dynamic relations between both conscious and unconscious motivation. The technique was pioneered by Freud and his mentor and colleague Josef Breuer (1842-1925) as a result of their clinical experience with hysterics.<sup>274</sup> *Studies on Hysteria* published in 1895 is an account of their discovery of the profound benefits of free association, published eleven years after Freud's stay at the Salpêtrière.

<sup>322</sup> Robert J. Belton, *The Beribboned Bomb: The Image of Woman in Surrealist Art*, (Alberta: University of Calgary Press, 1995), 96.

<sup>323</sup> Clark V. Polling, *André Masson and the Surrealist Self*, (New Haven and London: Yale University Press, 2008), 66.

<sup>324</sup> Breton, *Nadja*, 143.

Breton's first sentence in the novel, "Qui suis-je?" (Who am I?) is a similar self introspection, Nadja refers to herself in the third person, suggesting a form of disconnection. The symptomatology of Nadja's descent into madness is indisputable in Breton's account. She suffers from auditory and visual hallucinations. Roger Cardinal, an authority on Outsider Art points out two of her drawings that exhibit these symptoms: *Le Rêve du Chat* and *Le Salut du Diable*,<sup>325</sup> Cardinal points out that the geometry of her drawings are consistent with a diagnosis of incipient schizophrenia: studied insistence on outlines; dislocated parts of the anatomy, compound images of pictorial signs and the enigmatic insertion of isolated letters or words.<sup>326</sup>



Fig. 35. *Le Rêve du Chat*, drawing by Nadja

---

<sup>325</sup> Cardinal, *Breton Nadja*, 47.

<sup>326</sup> *Ibid.*

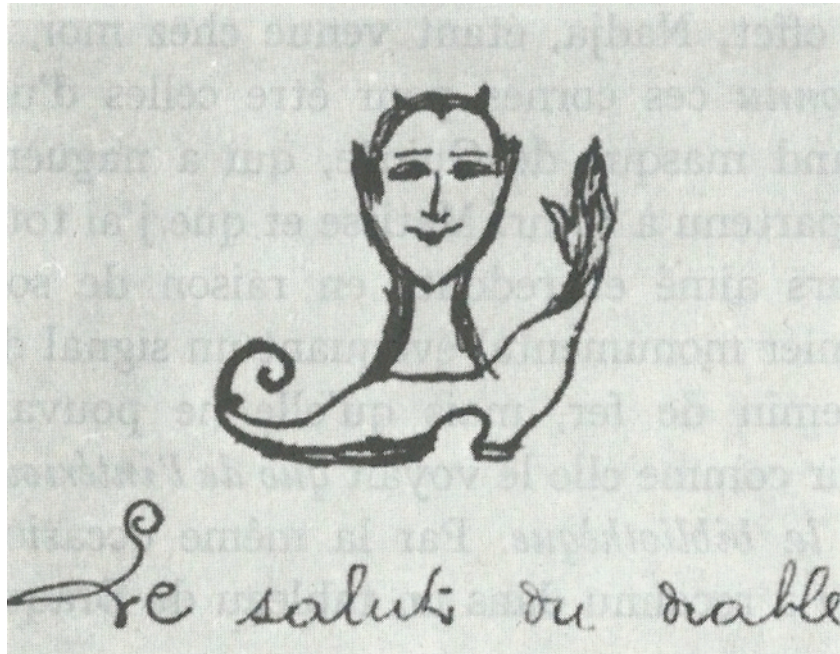


Fig. 36. *Le Salut du Diable*, drawing by Nadja

In addition, Nadja has delusions of reference, panic attacks, deliriums, acute lapses of attention ('absences'), her conversation drifts into associative monologue and she shows signs of disconnection between mind and body.<sup>327</sup> She lies in the bath and feels her body floating away.<sup>328</sup> Cardinal questions how Breton, the emblematic male surrealist, with his medical background did not anticipate Nadja's inevitable mental disintegration. Breton's psychiatric experience cannot be underestimated. During the summer of 1916, he was assigned to the neuropsychiatric centre of Saint-Dizier.<sup>329</sup> As a young medical student, he listened closely to the ramblings of his wards of shell-shocked patients at the neurological hospital Valde-Grâce in Paris during First World War.<sup>330</sup> Breton, the then soon-to-be leader of Surrealism used the psychoanalytic methods of Freud with soldiers who were shell-shocked as a result of the searing psychological effects of the war experience, in which most of the Surrealists had participated.<sup>331</sup> An enthusiastic letter to Theodor Fraenkel in 1916 indicates his inspiration and how Breton, a then medical student would use his knowledge: "Démence précoce, paranoïa, états crépusculaires. Ô poésie Allemande, Freud et Kraepelin!.." (Precocious dementia, paranoia, twilight states. O Germanic poetry,

---

<sup>327</sup> Cardinal, 302.

<sup>328</sup> Ibid.

<sup>329</sup> Jean-Bertrand Pontalis. *Non-communicating vessels*, *The New French Review*. 1978.

<sup>330</sup> Marguerite Bonnet, *Naissance de l'Aventure Surréalisme*, 2d ed. (Paris: Corti, 1988), 121-122.

<sup>331</sup> Ibid.



Freud and Krapelin!...).<sup>332</sup> Breton was an admirer of both Freud and German psychiatrist Emil Kraepelin, who is known as the founder of contemporary scientific psychiatry. Kraepelin's teachings on paranoia and schizophrenia or dementia praecox as it was then known was of great interest to Breton.<sup>333</sup>

Breton recounts that before their meeting, Nadja had never done any drawing.<sup>334</sup> In his critical guide to Nadja, Cardinal ponders whether that would mean that the surrealist subject was not so much a young woman "behaving in a certain way as a girl behaving in that way because she knew herself to be observed".<sup>335</sup> As Cardinal remarks, "this would mean that the surrealist subject may have been the excited witness to magical happenings of which he was, in fact, the instigator, if not the controller".<sup>336</sup> Experiments conducted at the Salpêtrière on hysterical 'demographic patients' established the gaze as a threatening and deceiving authority.<sup>337</sup>

A strange, unpleasant and enervating feeling stronger than will is experienced by the patient when she is looked at from behind. If we persist, tears come, and if strong friction is applied, without any doubt a crisis will follow. Her period starts at that very instant.<sup>338</sup>

Barthélémy's documentation shows that the primacy of the gaze in the fantasy of the Other does not even require reciprocation to be effective. The gaze in both Breton and the Salpêtrière's case takes on the master position of those who control and sanction authority, while at the same time, potentially voyeuristic and fetishistic.

In *The Second Sex*, Simone de Beauvoir writes that, "Woman was everything for Breton but nothing for herself."<sup>339</sup> There is no definitive image of the woman in surrealist art – she

---

<sup>332</sup> Ibid.

<sup>333</sup> Marguerite Bonnet, "La rencontre d'André Masson avec la Folie. Saint-Dizier, Août-Novembre 1916 in: *Folie et Psychanalyse dans L'expérience surréaliste*, sous la direction de Fabienne Hulak, Nice 1992, 117. Cited in Peter Gorsen, "The Stigmated Beauty from the Salpêtrière," 61.

<sup>334</sup> Cardinal, *Breton Nadja*, 155.

<sup>335</sup> Ibid., 46.

<sup>336</sup> Ibid.

<sup>337</sup> Dermographism is discussed in chapter seven.

<sup>338</sup> T. Barthélémy, *Etudes sur le dermographisme ou dermo-neurose toxisomatrice*, (Paris: Jouve, 1893), 163.

<sup>339</sup> Simone de Beauvoir, *The Second Sex*, (Paris: Gallimard, 1949) 355-64.

is depicted as the inspirational muse to man, the passive *femme-enfant* (the woman-child), the virgin, the erotic-ecstatic, the castrating femme fatale, and the 'convulsive beauty'. Belton observes that the infinite male vision of the surrealist woman are "stereotypes with a limited set of propositions, most of which are linked to culture that is, unnatural, learned, or socially encoded and are misapprehensions of what woman is and wants."<sup>340</sup>



Fig. 37. André Breton, *Écriture Automatique* (Automatic Writing), collage, 1938

A photo collage from 1938 depicts Breton himself engaged in surrealist practice. Belton points out that his self-portrayal is that of a visionary, "capable of introducing into the world the furtive creatures of his imagination... depicted by free running wild horses, signs of freedom".<sup>341</sup> Belton observes that the surrealist is helped in this task by his muse, the smiling "woman in the background", she is however, "caged and subordinated", a stereotype that conveniently fits in with the socially sanctioned control mechanism underlying the conventional image of male and female in an oedipal context.<sup>342</sup>

---

<sup>340</sup> Belton, *The Beribboned Bomb: The Image of Woman in Surrealist Art*, xiv.

<sup>341</sup> Belton, 79.

<sup>342</sup> *Ibid.*

Irigaray summarises the Freudian process of gendered sexuality:

The boy who acquires his superego takes his place as a productive public citizen and warder of culture, morality, ethics, justice, whereas the girl is denied membership by virtue of her inferior castrated sex. She barely escapes the clutches of "nature" with all its consuming desires, instincts and dependencies, she teeters on the edge of a threshold between animal and hysteric.<sup>343</sup>

Irigaray points out that there are not two sexes in Freudian discourse but only one, this being man, while the woman is seen as "a sex which is not one".<sup>344</sup>

The male surrealists used the female as an inspirational muse and an emblem of the imagination and the unconscious. However, despite their ambitious attempts to counter it, they paradoxically revealed another side of patriarchal oppression of women.

---

<sup>343</sup> Luce Irigaray, *This Sex Which Is Not One*, (New York: Cornell University Press, 1985), 67.

<sup>344</sup> *Ibid.*, 67.

## Chapter Five

### The Hysterical Body in Convulsion

The clinical feature of a hysterical fit is a paradoxical combination of paralysis and movement. In a hysterical fit the human body is surpassed both in sensitivity and insensitivity. Paralysed, the hysterical body appears to draw attributes of life out of the body, turning it into an uncanny inanimate doll. Convulsed, the hysterical body can be compared to that of a puppet. Freud notes that the bodies of hysterics performed as if the anatomy didn't exist or as if they had no consciousness of it.<sup>345</sup> The bodily sensitivity of a convulsive fit is heightened to such a degree that it does not appear to be limited to its own bodily senses. The expressive performance takes place instinctively and automatically, in a state lacking orientation. The life of the body is extended beyond and outside of it, to such an extent that it appears to be unnaturally animated, controlled from somewhere else. The convulsion of the hysterical body can be compared to that of a puppet in that it appears to be artificially animated. The convulsive stage culminates to a dramatic standstill in the arc of hysteria, known as, "the hysteric's classic posture".<sup>346</sup> According to Silvia Eiblmar, the position of the hysteric arc, medically speaking, a contradiction based on immobility, and uncontrolled lasting paralysis of the limbs is emblematic of extreme tension, fragility and vulnerability with a marked sexual allusion.<sup>347</sup> The figure in Louise Bourgeois's *Arc of Hysteria* is held by a string just like a puppet.

---

<sup>345</sup> Sigmund Freud, *Collected Works* Volume 1, 1892-1899, (London: Vintage Classics, 1952), 28.

<sup>346</sup> H.W. Telson, "Une leçon du docteur Charcot à la Salpêtrière", *Journal of the History of Medicine and Allied Sciences*, Vol.35, No.1, January 1980, 58

<sup>347</sup> Sylvia Eiblmar, "Woman, Machine, Medium" in *The Wounded Diva: Hysteria, Body and Technology in the 20th Century Art*, Munich: Oktagon, 2000, 172.



Fig. 38. Louise Bourgeois, *Arc of Hysteria* 1993, bronze, 83.8 x 101.6 x 58.4 cm

### 5.1 The surrealists and the convulsive body

The fantasy of the human body as an automaton was of central interest to the Surrealists. The idea of the body as an apparatus and mechanised object embodies the phantasm of an erotic-ecstatic, unfettered and demonised woman. The praying mantis became a central iconographic preoccupation of the Surrealists because the female kills the male during or directly after the sexual act. Through the praying mantis, fantasies of the demonic castrating femme fatale emerges.<sup>348</sup> The female mantis sometimes decapitates the male at the very start of the sexual act. Ruth Markus notes that his body goes on performing his duty automatically, “like a sex machine”.<sup>349</sup> This relates to the automatic and expressive performance of the convulsive stage of the hysterical fit, the so-called 'sexual excess' of the hysteric, discussed in chapter one.

---

<sup>348</sup> Ruth Markus, *Surrealism Praying Mantis and Castrating Women*, vol 21, no.1, Spring - Summer 2000, 33 - 39.

<sup>349</sup> *Ibid.*



Fig. 39. André Masson, *Landscape with Praying Mantis*, 1939

Many of the first generation Surrealists, were born at the end of a century that was historically notable for its developments in the natural sciences. Donna Roberts notes that as evidenced by their writings, visual production, and collections, the surrealists were fundamentally influenced by this popular discourse of natural history.<sup>350</sup> According to Roberts, this is identified by a “primarily aesthetic response to nature, a tendency towards visual, social, and even moral analogies, lyrical flights of fancy, and a barely sublimated eroticism”.<sup>351</sup> Surrealist’s engagement with the natural world is also obvious in Breton’s poem-objects, as well as in his collection of natural artefacts now displayed in his ‘wall’ at the Centre Georges Pompidou. The attention to detail so characteristic of the popular natural historian of the nineteenth century seems, in surrealism, to have been blended with the intricate cityscape of the *flâneur* to produce the particular character of surrealist observation, curiosity, collecting, displaying, recording, and interpreting.<sup>352</sup> While the surrealists inherit something of the Victorian scopic wonderland of natural history, Roberts

---

<sup>350</sup> Donna Roberts, *Surrealism and Natural History: Instincts, Involution, and Atavistic Reverie in the Work of Roger Caillois and Salvador Dalí* 2012. <http://www.academia.edu/>, accessed 10 July 2010.

<sup>351</sup> Ibid.

<sup>352</sup> Ibid.

argues that they bring an acutely Freudian perspective to the categories of the marvellous and the strange that was the focus of so much popular natural history.<sup>353</sup>



Fig. 40. André Breton's Wall, Centre Georges Pompidou, Paris, Photography of the author.

---

<sup>353</sup> Ibid.

## 5.2 Puppet theatre

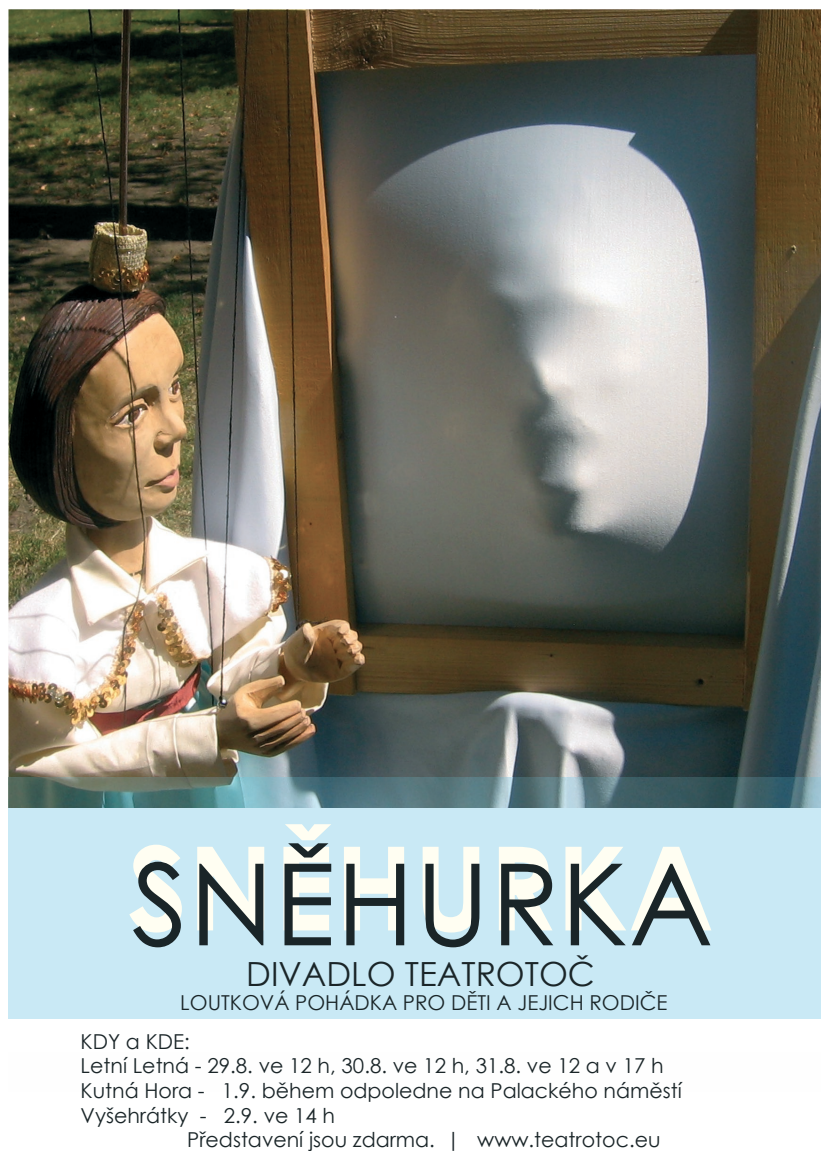


Fig. 41. Poster for the performances of *Sněhurka* (*Snow White*) showing the puppet in *The Applicant* as Snow White

In 2012, I undertook a four week master workshop in woodcarving, manipulation and performance in Prague. The project allowed me to work with key members of the puppet theatre and performance community in the Czech Republic and gain first hand experience in the field.<sup>354</sup> The workshop was followed by seven performances at the Letni Letna Theatre and Circus Festival, the Vysehratky Puppet Festival, and the Kutna Hora Summer Festival, in which my puppet had the lead role in an avant-garde production of Snow

<sup>354</sup> These people include Miroslav Trejtnar, Zdar Sorm, Sota Sakuma, Tomsa Legierski, Tomas Behal, Zuzana Brucknerova, Renate Kubisova and others. The workshop was Vaclav Krcal, Marcela krcalova, Ana Krcalova, Dana Bihary, Denise Daskova, Alena Vorlova, Karel Vostarek and Leah Gaffen.



White. The experience led me to consider aspects of puppet theatre with that of the theatrical experiments conducted at the Salpêtrière.



Fig. 42. Performing *Sněhurka* at the Letni Letna Theatre and Circus Festival, Prague, The Czech Republic

The process of watching how life is put in a puppet – an animate object breathed to life, has a powerful effect. The presence of the puppeteer on the puppet stage is a factor that supports the characteristics of puppet theatre. Both the puppet and the puppeteer have different tasks. Each has its own strictly allocated space for which they do not compete.<sup>355</sup> The puppeteer brings the puppet to life and in the process gives the puppet its own stage space. The puppeteer is rendered both visible and invisible by his/her art.

---

<sup>355</sup> Alois Tomanek, *Forms of Puppets*, (Prague: AMU Press, 2006), 110.



Fig. 43. Scene from *Sněhurka*



Fig. 44. Scene from *Sněhurka*



Fig. 45. Scene from *Sněhurka*. In this dramatic scene the main puppet is granted more space while her puppeteer temporarily exits the stage



Fig. 46. Interacting with the audience after the performance

What the puppeteer does, and how successfully s/he does it has much to do with the puppet's construction. The centre line is a key factor in the construction of a puppet. In his essay *On the Marionette Theatre* 1810, Heinrich von Kleist's observes that it is only this

centre that the puppeteer controls with his wire or thread for the attached limbs are just what they should be: “lifeless, pure pendulums, governed only by the law of gravity”.<sup>356</sup>



Fig. 47. Constructing my puppet with the centre line strictly in mind.

This aspect of the puppet in this instance can be compared to the hysterical arc, also based on gravity.

Kleist argues that while the range of the marionettes' movements are limited, those that they can perform are executed with a certainty, ease and grace unmatched by the most skilled dancer of his time.<sup>357</sup> According to Kleist, this grace cannot be found unless the operator can transpose himself into the centre of gravity of the marionette.<sup>358</sup> This implies a level of complicity between the puppet and the puppeteer. Kleist proposes that this line can also be something very mysterious and nothing other than the path taken by the soul of the puppet.<sup>359</sup> Thus, Kleist concedes that the last trace of human volition can be removed from the marionettes and their dance transferred entirely to the realm of

---

<sup>356</sup> Heinrich von Kleist “*On the Marionette Theatre*,” 1810. trans. Idris Parry, <http://www.southerncrossreview.org/9/kleist.htm>, accessed June 11, 2012.

<sup>357</sup> Ibid.

<sup>358</sup> Ibid.

<sup>359</sup> Ibid.

mechanical forces.<sup>360</sup> French philosopher Bernard Stiegler (1952-) illustrates this point further in his understanding that a mechanised object is an organised being, possessing its own dynamic.

It harbours a *genetic logic* that belongs to itself alone, and that is its 'mode of existence.' It is not the result of human activity, nor is it a human disposition.<sup>361</sup>

If according to Kleist, the puppet can be entirely transferred into the realm of mechanical forces and Steigler's belief that a mechanised object possesses its own dynamic, one can argue that both the puppet and a mechanised object do not come into being on their own but have been engineered by man. There is a connection between the properties of a mechanical object and the hysterical fit at the Salpêtrière: both are engineered by man. The orchestrated performances of the hysterics at the clinic clearly illustrate this.

The centre line can be seen as metaphor for the important role of culture in the dynamics between patient and doctor. According to Lennard Davis, Freud's essay on the *Rat Man* reveals that patients present their symptoms through "a process of interacting with cultural expectations and discursive knowledge in society".<sup>362</sup> When asked why he has chosen to present Freud with his sexual biography at the beginning of the conversation, the *Rat Man* replies that he is familiar with Freud theories, while admitting that he has never read any of Freud's work.<sup>363</sup> Freud's decision to include this fact indicates his own awareness of his ideas infiltrating a certain segment of society, and in effect changing the symptom pool.<sup>364</sup>

### 5.3 Culture at the Salpêtrière

The Salpêtrière was the largest clinic in Europe housing approximately 5,000 patients.<sup>365</sup> According to Hustvedt, the Salpêtrière was self-contained and self-sustaining, a "city within

---

<sup>360</sup> Ibid.

<sup>361</sup> Bernard Stiegler, *Techniques and Time*, vol. I, *The Fault of Epimetheus*, trans Richard Beardsworth and George Collins, (California: Stanford University Press, 1998), 68.

<sup>362</sup> Lennard J. Davis, *Obsession: A History*, (The University of Chicago Press: Chicago, 2008), 135.

<sup>363</sup> Ibid.

<sup>364</sup> Ibid.

<sup>365</sup> Ibid.

a city”, containing over 100 structures.<sup>366</sup> (This reference to the Salpêtrière as ‘a city within a city’ relates to the Surrealists’ own understanding of the city in relation to the female body, discussed in chapter four.) According to Hustvedt, the vast infrastructure of the clinic made up of “a vegetable garden, orchard, reservoir, stables, post office, library, gymnasium, church, school, fire station and a cemetery”, as well as, “its own food market, bakery, general store, tobacco shop, café, and even a wine merchant.”<sup>367</sup> The importance of the autonomy of the clinic and its autocratic rule by Charcot were contributive factors to the culture that developed at the clinic.



Fig. 48. André Brouillet, *Une leçon clinique à la Salpêtrière* (A Clinical Lesson at the Salpêtrière), Oil on canvas, 290 cm × 430 cm, 1887

Charcot’s linking of illness and image as discussed in chapter three, became so firmly entrenched that many patients caught the suggestion and began to perform according to his expectations.<sup>368</sup> The 1887 painting by André Brouillet of Charcot presenting his pet patient, Blanche Wittman, supported by Joseph Babinski, to the members of the neurological service at the Salpêtrière is not only one of the best known in the history of

---

<sup>366</sup> Ibid., 15.

<sup>367</sup> Ibid.

<sup>368</sup> Gilman, “The Image of the Hysteric”, 349.

medicine but it offers us a valuable insight into the culture at the clinic.<sup>369</sup> The artist Brouillet was a student of Jean-Léon Gérôme (1824-1904) and according to Sander Gilman, Gérôme's history paintings always hid a mystery.<sup>370</sup> Gilman observes that in this painting which hung in the main lecture hall at the Salpêtrière, only the two women, the hysteric Wittman and the nurse are placed in such position as to see the rear wall of the lecture hall which shows an enlarged drawing by Charcot's colleague Paul Richter of the arc-en-cercle stage of 'grand' hysteria.<sup>371</sup> The readymade visual image of the hysteric acts as a clue or trigger for the patient to perform her symptomatology for the clinical gaze.<sup>372</sup> Gilman points out that in Brouillet's painting, Richter literally sits at Charcot's right hand, sketching the patient who is replicating his own drawing.<sup>373</sup> Forbes Morloch remarks that Richter reproduced the pose in his drawing from a photograph in 1887 and that, "the hysteric is reproducing in life the pose from the drawing."<sup>374</sup>

Another painting that reveals the culture at the clinic is by Jacques-Joseph Moreau de Tours. Gilman observes that all the patients in this image are seemingly oblivious to what immediately captures the eye of the viewer. Gilman brings our attention to a permanent fixture on the rear wall of the room occupied by patients hangs "a chart recording the different phases of hysteria, the stages that the patient is expected to pass through as she performs for her male audience".<sup>375</sup> According to philosopher Joseph Delboeuf, a visitor at the clinic, "The walls and even the ceiling were decorated with anatomy drawings, paintings, etchings and photographs depicting patients alone or in groups ..."<sup>376</sup> The didactic image of the hysteric surrounded the patient at the Salpêtrière and the repeated performances of expected behaviours established a regulatory practice that became part of the culture at the clinic.

---

<sup>369</sup> Ann Harrington, *Medicine, Mind and the Double Brain: A Study in Nineteenth-Century Thought*, (New York: Princeton University Press, 1987), 166-170.

<sup>370</sup> Gilman, "The Image of the Hysteric", 345.

<sup>371</sup> Ibid.

<sup>372</sup> Ibid., 345.

<sup>373</sup> Ibid.

<sup>374</sup> Forbes Morloch, "The Very Picture of a Primal Scene: *Une leçon clinique à la Salpêtrière*", *Visual Resources: An International Journal of Documentation*, Vol.23, Nos.1-2, (March-June 2007). 133.

<sup>375</sup> Ibid.

<sup>376</sup> Joseph Delboeuf, "Une visite a la Salpêtrière." *Revue de Belgique* 54 (1886): 122-123.



Fig. 49. Jacques-Joseph Moreau de Tours, *Hysterics of the Charité on the Service of Dr. Luys*, 1890.

Hypnosis was used to dramatic effect in Charcot's lectures to still the life of the patient under the gaze of the observer, or to produce dramatically theatrical effects in patients.<sup>377</sup> These were reproduced in performances through staged reenactments, sketches, wax, plaster casts as well as photography.<sup>378</sup> The twenty minutes or so it took to take a photograph in the late nineteenth century often meant that they hypnotised the patients to remain in ideal hysterical positions for archival purposes.<sup>379</sup> Gilman observes that, "Charcot (and Richer) turned the object observed (the hysteric) into the work of art and then commodified this work of art through the reproduction of her image within the scientific text".<sup>380</sup> As a reward, the patients were frequently photographed, elevated to a kind of star status, and thereby participated in an extraordinary way within the relationships of power in the closed world of the clinic.<sup>381</sup>

---

<sup>377</sup> Lisa Appignanesi and John Forrester, *Freud's Women*, (New York: Other Press, 2001) 66.

<sup>378</sup> Hustvedt, *Medical Muses: Hysteria in 19th Century Paris*, 22.

<sup>379</sup> Appignanesi and Forrester, 66.

<sup>380</sup> Gilman, 383.

<sup>381</sup> *Ibid.*



#### 5.4 Puppets and patients at the Salpêtrière

The patient/physician complicity can be compared to that of the puppet/puppeteer. This complicity extended to the spectators at Charcot's Tuesday lessons who recognised the theatrics of the performance. The complicity was thus three fold just as in puppet theatre where the complicity is maintained not only during the performance but also after when it is customary for both puppet and puppeteer to interact with the audience on their own terms. The performance goes on... Blanche was so precise and responsive to what was expected of her that Richter compared her to a "music box with a repertoire of several different tunes, but always in the same order".<sup>382</sup> Delboeuf also used a musical metaphor in describing Blanche's uncanny capacity to unfold her repertoire: "The physician played her as though he played a piano ... he played any tune".<sup>383</sup> The surrealists were aware of the experiments conducted at the Salpêtrière and the use of hypnosis to induce hysterical fits under the clinical gaze.<sup>384</sup> They ignored the controlling, sanctioning, voyeuristic, fetishistic and exploitative aspects of Charcot's work, an almost ironic oversight or Freudian slip.<sup>385</sup>

Most of the hysterical women at the Salpêtrière, including Blanche Wittmann and Augustine Gleizes, were from poor backgrounds. Like their marginal counterparts Nadja and Georgette who were subordinates to the Surrealists, the so-called muses of the Salpêtrière were mere objects to satisfy the physicians who like the Surrealists were predominantly males from the bourgeoisie.

Blanche's fits stopped, most noticeably, after Charcot's death.<sup>386</sup> On May 13, 1885 Augustine's medical records report that she escaped from the Salpêtrière disguised as a man.<sup>387</sup> Augustine's disguise to escape the 'city of Salpêtrière' is revealing for it is only as a male that she is able to cross the boundary between inside and outside space without being detected or detained.

---

<sup>382</sup> Paul Richter, *Études Cliniques sur la Grande Hystérie ou Hystéro-Épilepsie*. (Paris: Delahaye & Lecrosnier, 1885), 20.

<sup>383</sup> Delboeuf, "Une visite a la Salpêtrière," 258.

<sup>384</sup> Gorsen, "The Stigmated Beauty from the Salpêtrière", 61.

<sup>385</sup> Ibid.

<sup>386</sup> Hustvedt, *Medical Muses: Hysteria in 19th Century Paris*, 138.

<sup>387</sup> Ibid., 208.

Charcot's work highlights the problematic relationship between doctor and patient. This account of psychiatry in its infancy is highly questionable and unprofessional. In his essay "Hypnosis in Psychoanalysis," Mikkel Borch-Jacobsen observes that Freud moved away from hypnosis mainly because it compromised the integrity of the patient's 'own' reminiscences.<sup>388</sup> While this move can be seen as a rejection of the Salpêtrière's hypnotic 'puppetisation' of patients, Borch-Jacobsen argues that Freud ultimately never fully got rid of hypnosis, for hypnosis returns and is retained in psychoanalysis in the forms of suggestion and, later, transference.<sup>389</sup> Thus, psychoanalysis can itself be viewed as a form of puppetisation. Through suggestion and transference, the psychoanalyst takes on the role of a puppeteer.

---

<sup>388</sup> Mikkel Borch-Jacobsen, *The Emotional Tie: Psychoanalysis, Mimesis, and Affect*, trans. Douglas Brick et al. (Stanford, California: Stanford Univ. Press, 1992). 18.

<sup>389</sup> Ibid.

## Chapter Six

### The Hysterical Body in Stasis

In a paper they first published in the *Journal of Nervous and Mental Disease* in 1883, Charcot and Richer, observe the physiognomy of a patient suffering the paralysis of a hysterical fit:

The physiognomy remained immobile, in a state of catalepsy. The same is true of the attitude and the gesture that accompanied it. The subject of this transformed into a sort of expressive statue, a motionless model ...<sup>390</sup>

The paralysis stage of the hysterical described by Charcot and Richer, just as the convulsive stage discussed in the previous chapter, has strong sexual connotation. The woman body in stasis is the transformation of the subject into one of powerlessness – woman as a *tableau rasa* for man for to project his own meaning. She inevitably becomes an object of male fantasies. In his book *The Dream of the Moving Statue*, Kenneth Gross refers to the use of male's fantasy concerning both the stillness and animation of a statue, "a thing born out of a strange combination of frustration and desire, misogyny and idealisation".<sup>391</sup>

#### 6.1 Early representations of women

Men's preference for images of women, rather than women as they are, and men's power to impose these images on women, dates back to prehistoric times. The oldest representation of the human form, estimated to have been carved between 24,000 - 22,000 BCE, is that of a woman, the Venus of Willendorf.<sup>392</sup> The traditional interpretation of the Palaeolithic Venus as a fertility symbol makes sense if one considers that her two most accentuated features, her large breasts and stomach, are pertinent to child-raising.<sup>393</sup> Kenneth Gross observes that while these features of the Venus are exaggerated, other features are missing: she has no arms or feet and does not stand on her own. The face, a

---

<sup>390</sup> J.-M. Charcot and P. Richer, "Note on Certain Facts of Cerebral Automatism Observed in Hysteria during the Cataleptic Period of Hypnotism," *Journal of Nervous and Mental Disease* 10 (1883). 1-13.

<sup>391</sup> Kenneth Gross, *The Dream of the Moving Statue* (Pennsylvania: Penn State University Press, 2006) 100.

<sup>392</sup> Christopher L.C.E. Witcombe, *Venus of Willendorf*, *Art History & Images Studies - Essay 1*, 2003

<sup>393</sup> Gross, *The Dream of the Moving Statue*, xiv + 251.

key aspect of human identity, is absent. She is therefore an anonymous reproductive object, rather than a person. Her small size and the fact that she does not stand on her own suggest an object to be held in the hand. Her visible sex organ could also suggest a sort of talisman or sexual fetish, perhaps even an early version of a sex doll.

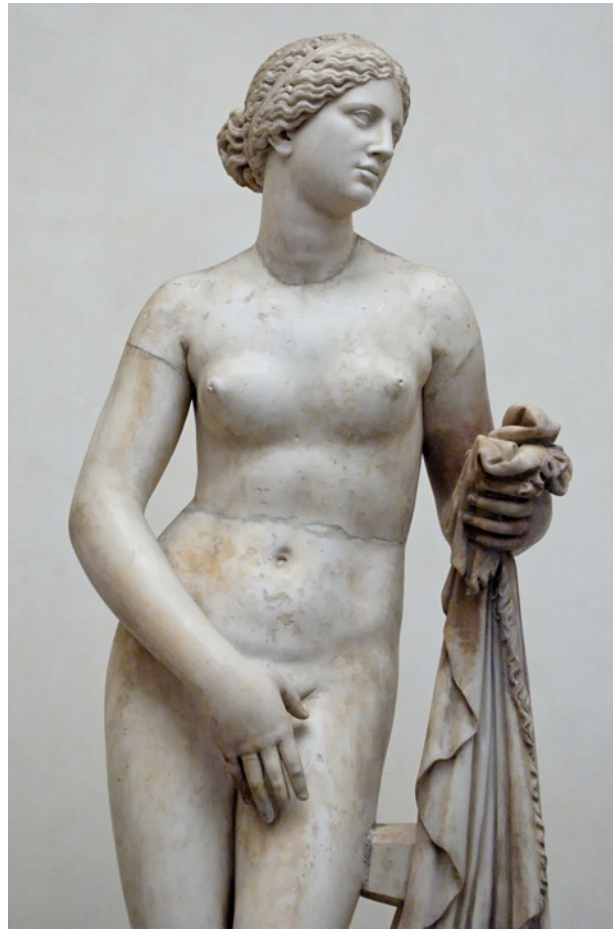


Fig. 50 Venus of Willendorf, ca 24,000–22,000 BCE, 10.8 cm, red ochre & limestone.

Praxiteles' *Aphrodite of Knidos* was the first full-sized naked female sculpture in Greek history.<sup>394</sup> The statue gathered a slavish following of admirers in antiquity.<sup>395</sup> According to Michael Scott, the statue was coveted by sailors, one of whom was said to have been so in love with this image of Aphrodite that he stole into the sanctuary at night and tried to have sex with it, leaving "an inappropriate stain on Aphrodite's thigh".<sup>396</sup>

---

<sup>394</sup> Christine Mitchell Havelock. *The Aphrodite of Knidos and Her Successors: A Historical Review of the Female Nude in Greek Art*, (Michigan: University of Michigan Press, 1995).

<sup>395</sup> Ibid.

<sup>396</sup> Michael Scott, *The scandal of Praxiteles' Aphrodite*, 1 November (2010), <http://www.historyextra.com/blog/scandal-praxiteles%E2%80%99-aphrodite>, accessed 7 June 2012.



Fig. 51. The Aphrodite of Knidos 350-300 B.C., Marble, Life size

In Ovid's original version of Pygmalion, the sculptor falls in love with one of his sculptures and embraces her nightly.<sup>397</sup> According to Ovid, the goddess Venus was so moved by his despair that she answered his prayers and animated the statue.<sup>398</sup>

And he went home, home to his heart's delight,  
And kissed her as she lay, and she seemed warm;  
Again he kissed her with marvelling touch  
Caressed her breast; beneath his touch the flesh  
Grew soft, its ivory hardness vanishing,  
And yielded to his hands, as in the sun  
Wax of Hymettus softens and is shaped  
By practiced fingers into many forms,  
And usefulness acquires by being used.<sup>399</sup>

---

<sup>397</sup> Ibid.

<sup>398</sup> Hillel Schwartz, *The Culture of the Copy: Striking Likeness, Unreasonable Facsimiles*, (New York: Zone Books, 2000), 117.

<sup>399</sup> Ovid, 233-4

The words, 'usefulness' and 'used' imply the statue being used as a substitute for a woman. The simulacrum of a woman as an object for sexual gratification is a sex doll and the embodiment of the sexual objectification of women. Was the statue really brought to life by divine intervention or was Pygmalion quite simply using the statue as a sex object and deluding himself in believing it was aroused?

He speaks to it, caresses it, believes  
The firm new flesh beneath his fingers yields,  
And fears the limbs may darken with a bruise.<sup>400</sup>

There is, however, an intimation of violence, for Pygmalion handles the statue roughly enough to fear that it would be bruised. In the context of sex dolls, usefulness almost inevitably implies violence. Oskar Kokoschka's replica of lover Alma Mahler, discussed further in this chapter, is ultimately also subjected to violence.

In Shakespeare's *Measure for Measure*, the animation of *Pygmalion's* statue becomes synonymous with prostitution:

What, is there none of Pygmalion's images newly made woman to be  
had now, for putting the hand in the pocket and extracting it  
clutched?<sup>401</sup>

English playwright George Bernard Shaw explored the myth of *Pygmalion* in his 1912 play by the same name. Shaw's play has been adapted numerous times, most notably as the musical *My Fair Lady*.

In Ernst Theodor Amadeus Hoffman's stories *The Sandman* 1816 and *The Doll* 1919, an automaton and a doll are substituted for a real woman.<sup>402</sup> Nathaniel, the main character in *The Sandman*, falls in love with Olympia. Mesmerised, he watches her dancing in front of the window.<sup>403</sup> To his dismay, he discovers that she is an automaton who bursts into

---

<sup>400</sup> Ovid, *Metamorphoses*, trans. A. D. Melville, (Oxford: Oxford University Press, 1986), 233.

<sup>401</sup> William Shakespeare, *Measure for Measure*, ed J. W. Lever, (London: Methuen, 1965), 72, 73.

<sup>402</sup> *The Uncanny*, a highly influential essay by Sigmund Freud, is his reading of the automaton mistaken for a girl in Hoffmann's short story *The Sandman*.

<sup>403</sup> Ernst Theodor Amadeus Hoffman, *Tales of Hoffman*, trans. Stella Humphries, Vernon Humphries, (London: Penguin Book), 75.

pieces before his very eyes.<sup>404</sup> *The Doll*, tells the story of an effete young man who instead of marrying a girl, chooses to wed a lifelike life-size doll without realising that the plaything is in reality the daughter of a toymaker in disguise.<sup>405</sup> *The Sandman* and *The Doll* provided the inspiration for Leo Delibes's ballet *Coppélia*, premiered in May 1870.<sup>406</sup> The ballet also deals with the notion of the female doll as a replacement for a real woman.

## 6.2 The womannequin and Barbie

According to Hillel Schwartz, "Assemblage was a word Surrealists applied to their womannequins, who were in modern art as in the clothing industry, heirs to the ready-made".<sup>407</sup> Schwartz points out that the womannequin became art with Breton's 1925 issue of his manifesto on Surrealism where she is seen "mounting a monumental staircase in an evening dress".<sup>408</sup> Schwartz notes that Breton's womannequin is "highly stylised and ideally slender, driven not by the actual but by the ideal body of the modern woman".<sup>409</sup> The surrealist's womannequin shares characteristics with Marcel Duchamp's earlier versions. *Nude Descending a Staircase, No. 2*, and *The Passage from Virgin to Bride* (1912) which features a womannequin refracted through plate glass, like the previous womannequin presented at the Salon d'Automne in 1911.<sup>410</sup>

---

<sup>404</sup> Ibid., 120.

<sup>405</sup> This state of those somnambulists, hypnotic victims and other zombie-like figures recur frequently in German silent cinema. *Metropolis*, a film by Fritz Lang is a well-known example.

<sup>406</sup> *Coppélia*, <http://www.classicfm.com/composers/delibes/music/coppelia/>, accessed 20 July, 2012.

<sup>407</sup> Schwartz, *The Culture of the Copy: Striking Likeness, Unreasonable Facsimiles*, 118.

<sup>408</sup> Ibid., 119, 120.

<sup>409</sup> Ibid., 120.

<sup>410</sup> Ibid., 118, 119.



Fig. 52. Marcel Duchamp. *Nude Descending a Staircase* 1912. Oil on canvas, 147 cm × 89.2 cm.

The womannequin also shares common features with Barbie, the most famous doll. Barbie does not originate from the realm of childhood but is based on the German doll Lilli, which first appeared in a comic strip in the German newspaper *Bild Zeitung* in 1952.<sup>411</sup> The storyline revolved around the adventures of a sexy blonde being kept busy holding her raunchy admirers at bay.<sup>412</sup> She became so popular that the German toy company O&M Hausser redesigned her as a doll and the prototype went on sale in 1955.<sup>413</sup> Sold only in smoke shops, she was targeted at an adult male audience until the American toy company Mattel acquired the rights to the doll and launched the new Barbie in March 1959.<sup>414</sup>

Dea Birkett calculates that Barbie's measurements would "in real life be 39-18-33 inches" and observes that these impossible statistics can drive a girl towards anorexia and plastic

---

<sup>411</sup> Marco Tosa, *Barbie: Four Decades of Fashion, Fantasy, and Fun*, (London: Pavilion Books, 1998), 130-133.

<sup>412</sup> Ibid.

<sup>413</sup> Ibid.

<sup>414</sup> Ibid., 28



surgery.<sup>415</sup> Barbara Johnson argues that, Barbie's infinite appeal is her very perfection and while she did not invent the ideal femininity that dominates her society, she is an incarnation of it.<sup>416</sup> Similarly, sociologist Mary Rogers remarks that overemphasis on reading the Barbie doll as a problem overlooks the fact that she "exists in a cultural context where exaggerated, unrealistic images of girls and women predominate and that flesh-and-blood women, especially models and entertainers, probably have more influence on young girls".<sup>417</sup> Barbie does not exist in a vacuum but as a template of her surrounding culture.

In the poem *The Munich Mannequins*, the Poet Sylvia Plath bemoans the mannequin's inability to procreate, just like their live counterparts who risk their "perfection" by becoming impregnated:

Perfection is terrible, it cannot have children.  
Cold as snow breath, it tamps the womb.<sup>418</sup>

### 6.3 Other dolls

Lila Rait writes that while dolls have been around for thousands of years, they were not always considered children's playthings until they were manufactured in an idealised child for children to play with in the mid-nineteenth century.<sup>419</sup> Rait notes that most dolls manufactured before the 1850s were proportioned as adults and dressed as adults.<sup>420</sup> According to Rait, the child dolls appeared at a time of flux in the conceptualisation of childhood, when children were becoming "increasingly idealised and treasured, redefined as belonging to a domesticated, non-productive world of lessons, games and token money".<sup>421</sup> Viviana Zelizer observes that, "this period launched the 'commercialisation of

---

<sup>415</sup> Dea Birkett, 'I'm Barbie, buy me', *The Guardian Weekend*, 28 November, 1998. 15.

<sup>416</sup> Ibid.

<sup>417</sup> Mary F. Rogers, *Barbie Culture*, (London: Sage Publications, 1999), 18.

<sup>418</sup> Plath, Sylvia, *The Munich Mannequins* (1963) in *Collected Poems*, (London: Faber and Faber, 1981), 263.

<sup>419</sup> Lila Rait, *Through the Nursery Window: A History of Antique and Collectible Doll in Australia, 1788-1950*, (Oxford: Oxford University Press, 1989), 80.

<sup>420</sup> Ibid.

<sup>421</sup> Viviana Zelizer, 'Pricing the priceless child', in *Self and Society*, ed. Ann Branaman, (Oxford: Blackwell Publishers, 2001), 54-56.

childhood' wherein children with toys came to symbolise 'the pleasures of consumerism, of the new objects primarily designed for leisure and fantasy'.<sup>422</sup>



Fig. 53. Sir John Everett Millais, *Bubbles* 1886, Oil on canvas, 45.72 x 60.96 cm,

According to Jessamy Harvey, these dolls, whether modelled on babies, little girls or boys, represent an idyllic vision of childhood, where the child is conceptualised as socially, sexually and psychically innocent.<sup>423</sup> This innocence is illustrated in Sir John Everett Millais's paintings of children such as *Bubbles* 1886.<sup>424</sup> According to art historian Anne Higonnet, "While beautiful, they represent a vacuously pure ideal situated in the realm of a middle-class culture that identifies itself discreetly with affluent cleanliness and absence of want".<sup>425</sup> It is worth mentioning that Millais' spouse Effie Gray was previously married to the critic John Ruskin (1819-1900) and their marriage was eventually annulled. The

---

<sup>422</sup> Rogers, 72.

<sup>423</sup> Jessamy Harvey, 'From maternal instinct to material girl: the doll in postwar Spain (1940s-50s)', *Journal of Romance Studies*, Volume 2 Number 2, 2002.

<sup>424</sup> *Bubbles* became famous when it was used over many generations in advertisements for Pears soap. During Millais's lifetime it led to widespread debate about the relationship between art and advertising. The advertisement became so well known that Millais' grandson William Milbourne James, the boy in the painting, was known as "Bubbles" for the rest of his life.

<sup>425</sup> Ann Higonnet, *Pictures of innocence: The History and Crisis of Ideal Childhood*, (London: Thames and Hudson, 1998), 24.

marriage was never consummated because Ruskin, a lover of smooth classical white marble statues, was apparently aghast to find his wife had pubic hair.<sup>426</sup> Later, at the age of thirty-nine, Ruskin fell in love with nine year old Rose La Touche. He proposed to her on her eighteenth birthday in 1867, again on her twenty-first birthday and for a third time in 1872. He was rejected on all three occasions.<sup>427</sup> Tim Hilton alleges in his biography of Ruskin that the art critic was a paedophile but he offers no supporting evidence.<sup>428</sup> While John Batchelor is highly critical of Ruskin in his own biography, he argues that Ruskin does not fit the profile of a paedophile.<sup>429</sup> There is much to suggest that Ruskin, like his predecessors Robert Burton and Fernando Pessoa (both discussed in chapter two), were hysterical males. All three authors were confirmed celibates with no evidence that they ever engaged in any sexual activity with anyone.

#### 6.4 Artist dolls

In his biography of Oskar Kokoschka (1886-1980), Frank Whitford writes that in 1915, Kokoschka, twice wounded in the war and discarded by his lover Alma Mahler, sought to alleviate his pain and grief by commissioning the Stuttgart puppet-maker Hermine Moos an exact life-size replica of Mahler which he then treated like a living companion.<sup>430</sup> Kokoschka was not the only artist in interwar Central Europe who took refuge from reality. According to Cher Krause Knight, in 1931, when Margarete Schnell Bellmer, the young spouse of German Surrealist Hans Bellmer (1902 -1975) was diagnosed with tuberculosis, threatened with her loss, he fashioned a life-size doll of her.<sup>431</sup> Both Kokoschka and Bellmer can be identified as 'hysterical males'. Kokoschka was a shell-shocked victim, an alternate diagnosis for male hysteria. This diagnosis is identified by Marguerite Bonnet as "a result of the searing psychological effects of the war experience".<sup>432</sup> While Kokoschka's trauma was further compounded by the narrative of lost

---

<sup>426</sup> Maev Kennedy, 'Tate sets out to rescue reputation of artist tarnished by Bubbles', *The Guardian*, Wednesday 16 May 2007.

<sup>427</sup> Van Akin Burd, ed., *John Ruskin and Rose La Touche: Her unpublished Diaries of 1861 and 1867*, (Oxford: Clarendon Press, 1979).

<sup>428</sup> Tim Hilton, *John Ruskin*, (New Haven, London: Yale University Press, 2002), 253, 254.

<sup>429</sup> John Batchelor, *Ruskin: No Wealth but Life*, (London: Chatto & Windus, 2000), 202.

<sup>430</sup> Frank Whitford, *Oskar Kokoschka: A Life*, (London: Wiedenfeld and Nicholson 1986), 119-20.

<sup>431</sup> Cher Krause Knight, "Less than Playful: Hans Bellmer's Doll", *Visual Resources: An International Journal of Documentation*, Volume 27, Issue 3, 2011.

<sup>432</sup> Marguerite Bonnet, *Naissance de l'Aventure Surréalisme*, 2d ed. (Paris: Corti, 1988), 121-122.

love, Bellmer was threatened with lost love. Their life-size dolls can be seen as ‘transitional objects’. According to the object-relations theories of Donald W. Winnicott, a child during weaning may attach to a favourite object qualities of the comforting relationship he enjoys with the mother he is gradually losing.<sup>433</sup>

From Pygmalion onwards, the sex doll cannot escape violence. Kokoschka’s doll had an undignified demise at a rowdy, drunken party, when she was doused with red wine and lost her head.<sup>434</sup> In 1934, the Surrealist journal *Minotaure* issued a two-page spread introducing French readers to the erotic imagination of Hans Bellmer in which the fantasy world of dolls collides with adult perceptions of sexuality.<sup>435</sup> Bellmer produced explicitly sexualised life-sized pubescent female dolls from 1933 until the end of his life. The numerous permutations of his dolls activate what Freud calls the “uncanniness of the epileptic fit”, which allows any observer to sense latent “automatic processes”.<sup>436</sup> Unlike the photographs of Bellmer’s first doll, which documented the construction of the object or treated it as still life, according to Sue Taylor, his photographs of the later ball-jointed doll “establish sinister, narrative tableaux, with new emphasis on the doll’s environment outside the studio”.<sup>437</sup> The doll becomes a dramatic character, often the victim of an unseen tormentor, in domestic interiors, basements, haylofts, or forests.<sup>438</sup> This second doll figure appeared in over one hundred photographs, many hand-coloured to heighten their emotive impact.<sup>439</sup> Another characteristic of Bellmer’s doll is that like the Venus of Willendorf, she has no arms. Taylor points out, this armless body is a “defenseless one, at the mercy of her tormentor”.<sup>440</sup> Cher Krause Knight sees Bellmer’s doll as “resolutely

---

<sup>433</sup> Donald Winnicott, "Transitional Objects and Transitional Phenomena," *International Journal of Psychoanalysis* 34 (1953), 89–97. December 1934.

<sup>434</sup> Ibid.

<sup>435</sup> "Poupée, variations sur le montage d'une mineure articulée," *Minotaure* 6 (Winter, 1934-35), 30–31.

<sup>436</sup> Sigmund Freud, *Collected Works Volume 1 1892-1899*, Edited by Anna Freud, Marie Bonaparte, E. Bibring, W. Hoffer, E. Kris and O. Osakower. 1952.

<sup>437</sup> Sue Taylor, *The Wandering Libido and the Hysterical Body, Hans Bellmer in The Art Institute of Chicago*, Department of Art History, The University of Chicago, <http://www.artic.edu/reynolds/essays/taylor.php>, accessed 10 February, 2013.

<sup>438</sup> Ibid.

<sup>439</sup> Ibid.

<sup>440</sup> Ibid., 32, 77.

lifeless, expired, used beyond return”.<sup>441</sup> According to Knight, the contortions and fragmentations of Bellmer’s dolls, “seem aimed not at coherence, but at asserting his own mastery”.



Fig. 54. Hans Bellmer, *The Doll, Variations on the Assemblage of an Articulated Minor*, 1934



Fig. 55. Hans Bellmer, *The Doll, Variations on the Assemblage of an Articulated Minor*, 1934

---

<sup>441</sup> Cher Krause Knight, “Less than Playful: Hans Bellmer’s *Doll* Photographs as Archive and Artwork.” *Visual Resources: An International Journal of Documentation*, Volume 27, Issue 3, 2011. 227-248.



Fig. 56. Hans Bellmer, *The Doll, Variations on the Assemblage of an Articulated Minor*, 1934



Fig. 57. Hans Bellmer, *The Doll, Variations on the Assemblage of an Articulated Minor*, 1934



Fig. 58. Hans Bellmer, *The Doll*, Variations on the Assemblage of an Articulated Minor, 1934

## 6.5 Doll as parody

But in twenty-five years she'll be silver,  
In fifty, gold.  
A living doll, everywhere you look.  
It can sew, it can cook,  
It can talk, talk, talk...  
You have an eye, it's an image.  
My boy, it's your last resort.  
Will you marry it, marry it, marry it.<sup>442</sup>

---

<sup>442</sup> Sylvia Plath, *The Applicant* (1962) in *Collected Poems*, (London: Faber and Faber, 1981), 221.



Fig. 59. Vilma Bader, *The Applicant* 2012, Puppet - wood, synthetic polymer paint, textile, 85 x 22 x 17.5 cm.

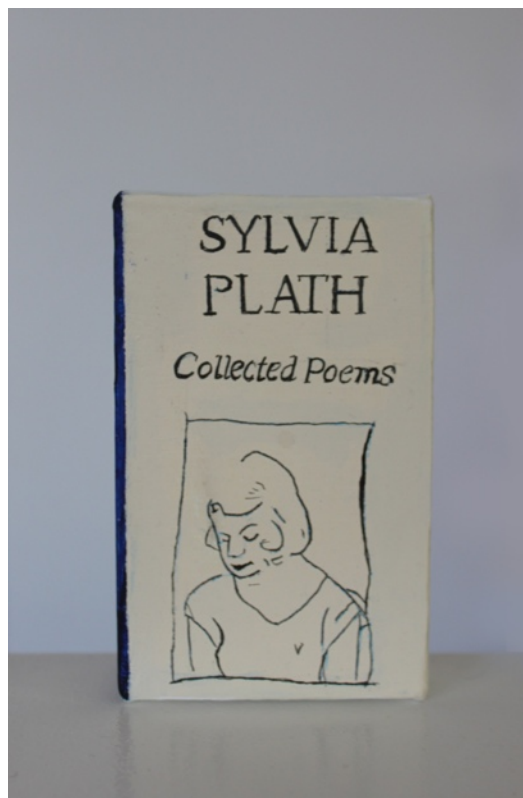


Fig. 60. Vilma Bader, *The Applicant* 2012, Book - synthetic polymer paint on canvas, 12.5 x 8 x 4 cm,



The title of my work, *The Applicant* 2012 is borrowed from a poem by Sylvia Plath (1932 - 1963). The work is about fraught relationships, complicity and latent hysteria. It suggests that to conform to the idea of perfection to its logical end, a woman must become an automated and mechanical version of herself and enter the realm of an applicant. The female puppet is dressed in a male black suit, representing both complicity and duality. Her dollness is emphasised by her Mary Jane shoes. She sits on a plinth with a painted version of Plath's *Collected Poems* beside her. The *Collected Poems*, published in 1981, contains poetry written from 1956 until her suicide in 1963.<sup>443</sup>

The importance given to the book in *The Applicant* illustrates the emphasis on reading and writing as gendered practices in the time of Plath. While education was more readily available for women in Plath's time, cultural myths of femininity and male domination persisted. If Plath is now acknowledged as a talented poet, during her lifetime her work was overshadowed by that of her spouse Ted Hughes, a British poet laureate. Their marriage was tumultuous and a matter of persistent speculation. Plath used the details of her everyday life as raw material for her art. She is credited with advancing the genre of confessional poetry and was awarded the Pulitzer Prize for poetry, the first poet to win the prize posthumously.

Prominent American physician and author Silas Weir Mitchell (1829-1914) was a virulent opponent of higher education for women, a critic of Vassar and Radcliffe and their "horrible system of coeducation".<sup>444</sup> He believed that the quest for knowledge destroyed femininity: "For most men, when she seizes the apple, she drops the rose".<sup>445</sup> Elsewhere Weir writes:

The woman's desire to be on a level of competition with man and to assume his duties is, I am sure, making mischief, for it is my belief that no length of generations of change in her education and modes of activity will ever really alter her characteristics. She is physiologically other than man.<sup>446</sup>

---

<sup>443</sup> Sylvia Plath/ Academy of American Poets, <http://www.poets.org/poetsorg/poet/sylvia-plath>, accessed February 6, 2012,

<sup>444</sup> Silas Weir Mitchell, *Lectures on Diseases of the Nervous System Especially in Women*, 2d ed. (London: J. & A. Churchill, 1885), 15.

<sup>445</sup> Silas Weir Mitchell, *Doctor and Patient*, (Philadelphia: J. B. Lippincott, 1888), 139.

<sup>446</sup> *Ibid.*, 48.

Mitchell, like other Victorian physicians, believed that the female reproductive system and the brain competed to the detriment of the other.<sup>447</sup> Henry Maudsley (1835-1918), a leading British psychiatrist of his day, writes that mental and physical energy were not only set but competing and "what nature spends in one direction, she must economise in another direction".<sup>448</sup> Maudsley believed that the young woman who gave herself over to learning would find her sexual and reproductive organs atrophying, her "pelvic power" diminished or destroyed, and her fate one of sexlessness and disease.<sup>449</sup> German neurologist Paul Moebius (1853 - 1907) also counselled that too much development of the brain in women would atrophy the uterus:

If we wish woman to fulfil the task of motherhood fully she cannot possess a masculine brain. If the feminine abilities were developed to the same degree as those of the male, her maternal organs would suffer and we would have before us a repulsive and useless hybrid.<sup>450</sup>

Sociologist and novelist Charlotte Perkins Gilman (1860 - 1935) argues that, "There is no female mind. The brain is not an organ of sex. Might as well speak of a female liver".<sup>451</sup>

Joseph Breuer called the hysterics "the flowers of mankind, as sterile, no doubt, but as beautiful as double flowers".<sup>452</sup> Showalter observes that, "In cultivated flowers, doubling comes from the replacement of the stamens by petals," and concludes that Breuer understood the hysteric as "the forced bud of a domestic greenhouse, the product of luxury, leisure, and cultivation, whose reproductive powers have been sacrificed to her intellect and imagination".<sup>453</sup> One could argue that the majority of hysterical patients at the Salpêtrière were from poor working class backgrounds.

---

<sup>447</sup> Silas Weir Mitchell, *Wear and Tear: Hints for the Overworked*, 4th ed. (Philadelphia: J. B. Lippincott, 1872), 38-39.

<sup>448</sup> Henry Maudsley, "Sex in Mind and Education," *Fortnightly Review* 15 (1874): 466-483.

<sup>449</sup> Ibid.

<sup>450</sup> Paul Moebius, *On the Physiological Idiocy of Women*, (Halle: Marhold, 1900), 8.

<sup>451</sup> Charlotte Perkins Gilman, *Women and Economics* (Boston, MA: Small, Maynard & Co., 1898), 18.

<sup>452</sup> Josef Breuer and Sigmund Freud, "Studies on Hysteria," in *The Complete Psychological Works of Sigmund Freud*, ed. J. and A. Strachey, (London: The Hogarth Press, 1955), 2:240.

<sup>453</sup> Showalter, "Hysteria, Feminism, and Gender", 291.

From Plato, who viewed the womb as “an indwelling creature desirous of childbearing,” to Plath in the twentieth-century, little had changed.<sup>454</sup> Post-Darwinian scientists believed that woman's energy was naturally intended for reproductive specialisation.<sup>455</sup> This belief that one could not develop one organ or ability at the expense of others implies that reproduction is a woman's grand purpose in life.<sup>456</sup> The female act of reproduction is seen as opposed to the “creative” productive male – the female as natural serial reproducer and the male as unique and individual.

## 6.6 The confined doll and the rest cure

In the late nineteenth-century and early twentieth-century, the prevailing views justified advocating a gender-specific course of medical management.<sup>457</sup> The rest cure was a popular treatment, especially for women, who were the gender primarily diagnosed with temporary nervous depression or ‘slight hysterical tendency’.<sup>458</sup> According to Gilman, ‘taking to bed’ and becoming an ‘invalid’ for an indefinite period of time was a culturally accepted response to some of the adversities of life.<sup>459</sup> The treatment consisted primarily of isolation, confinement to bed, dieting and massage where the patient could not leave, read, write, sew, talk, or feed herself.<sup>460</sup> On April 18, 1887, Gilman wrote in her diary that she was very sick with some brain disease “which brought suffering to the point that her mind has given way”.<sup>461</sup> She consulted Mitchell who had become prominently associated with the rest cure.<sup>462</sup> Gilman was sent with Mitchell's instructions to, “live as domestic a life as possible. And never touch pen, brush or pencil as long as you live”.<sup>463</sup> For a few months

---

<sup>454</sup> Plato, full quote in chapter one.

<sup>455</sup> Silas Weir Mitchell, *Doctor and Patient*, 297.

<sup>456</sup> Barbara Ehrenreich, Deirdre English, *Complaints and Disorders: The Sexual Politics of Sickness*, 62.

<sup>457</sup> Showalter, “Hysteria, Feminism, and Gender”, 300.

<sup>458</sup> *Ibid.*

<sup>459</sup> Denise D. Knight, *The Diaries of Charlotte Perkins Gilman*, (Charlottesville, VA: University Press of Virginia, 1994), 385.

<sup>460</sup> *Ibid.*

<sup>461</sup> *Ibid.*, 407.

<sup>462</sup> *Ibid.*

<sup>463</sup> *Ibid.*

she tried to follow Mitchell's advice, but her depression deepened, and Gilman came perilously close to a full emotional collapse.<sup>464</sup>

I would crawl into remote closets and under beds—to hide from the grinding pressure of that profound distress.<sup>465</sup>

She decided to go against her diagnosis and continued to work again. After realising how close she had come to a more severe mental illness, she wrote *The Yellow Wallpaper*.<sup>466</sup> The protagonist in *The Yellow Wallpaper* suffers under the auspices of the rest cure. Not allowed to read or write in her journal, she begins to 'read' the wallpaper. Gilman explained that, "The real purpose of the story was to save people from being crazy and reach Mitchell and convince him of the error of his ways".<sup>467</sup> Gilman sent him a copy, but he never responded. According to book historian Julie Bates Dock, as late as 1908, sixteen years after *The Yellow Wallpaper* was published, Mitchell continued his treatment methods and was interested in creating entire hospitals devoted to the rest cure so that his treatments would be more widely accessible.<sup>468</sup>

In *Doctor and Patient* 1888, Mitchell wrote:

Wise women choose their doctors and trust them. The wisest ask the fewest questions. The terrible patients are nervous women with long memories, who question much where answers are difficult, and who put together one's answers from time to time and torment themselves and the physician with the apparent inconsistencies they detect.<sup>469</sup>

Mitchell may have felt threatened by Gilman's questioning mind. According to Showalter, feminist scholars have argued that the rest cure was like a regression into infancy, in which the patient was forced back into "womblike dependence" on the parental team of godlike male doctors and subservient female nurses.<sup>470</sup> She was to be re-educated to "make the

---

<sup>464</sup> Charlotte Perkins Gilman, *The Living of Charlotte Perkins Gilman: An Autobiography*, (New York: Arno Press, 1972), 96.

<sup>465</sup> Ibid., 96.

<sup>466</sup> Charlotte Perkins, Gilman, "Why I wrote the Yellow Wallpaper", *The Forerunner* (October 1913).

<sup>467</sup> Ibid.

<sup>468</sup> Ibid.

<sup>469</sup> Silas Weir Mitchell, *Doctor and Patient*, 48.

<sup>470</sup> Showalter, "Hysteria, Feminism, and Gender", 300.

will of the male her own” and a disciplinary treatment ensued which punished unconventional aspirations.<sup>471</sup> It is worth noting that Michael Bailey, the author of *Magic and Superstition in Europe*, writes that most of the women accused of witchcraft had strong personalities and were known to defy convention by overstepping the lines of proper female decorum.<sup>472</sup> As discussed in chapter two, the same physicians who were compiling medical definitions of hysteria and associated disorders were often the same expert witnesses in courtroom trials for witchcraft.<sup>473</sup>

Mitchell was well aware that the sheer boredom and sensory deprivation of the rest cure made it a punishment to the patient. He wrote:

When they are bidden to stay in bed a month, and neither to read, write, nor sew, and have one nurse – who is not a relative – then rest becomes for some women a rather bitter medicine...<sup>474</sup>

Charcot also used boredom and sensory deprivation as a form of punishment. Official records show that the hysterics at the Salpêtrière were banished from his ward when they did not cooperate and sent to the dreaded section of the hospital where the madwomen were housed.<sup>475</sup> According to Jules Claretie, to be sent to the ward of the insane was that “hell where human reason has been swallowed up in a black nothingness! It spelled the end”.<sup>476</sup> Blanche Whitman was confined with the madwomen until she was deemed sufficient chastised and returned to the hysteric ward.<sup>477</sup> The punishment obviously worked for she was to become an exemplary hysteric.

The rest cure itself continued until the First World War, when it was eventually discarded as inappropriate and harmful.<sup>478</sup> Hustvedt observes that, “the symptoms Charcot attributed

---

<sup>471</sup> Ibid.

<sup>472</sup> Michael D. Bailey. *Magic and Superstition in Europe*, (London, Maryland: Rowman & Littlefield Publishers), 51.

<sup>473</sup> Brian Easlea, *Witch Hunting, Magic and the New Philosophy*, esp. chap. 4.

<sup>474</sup> Ernest Earnest, S. *Weir Mitchell, Novelist and Physician*, (Philadelphia: University of Pennsylvania Press, 1950) 51.

<sup>475</sup> Hustvedt, *Medical Muses: Hysteria in 19th Century Paris*, 47.

<sup>476</sup> Jules Claretie, *Les amours d'un interne*, (Paris: E. Dentu, 1883), 140.

<sup>477</sup> Hustvedt, *Medical Muses: Hysteria in 19th Century Paris*, 47.

<sup>478</sup> Showalter, “Hysteria, Feminism, and Gender” 300.

to hysteria may very well have been side effects from the drugs used to treat it".<sup>479</sup> Both the hysteric cure and the rest cure can be considered as cases of iatrogenesis (discussed in chapter three).

---

<sup>479</sup> Ibid., 46.

## Chapter Seven

### The Discourse of the Other

According to Rousseau, “The skin as a map of the body is one of the oldest topoi in medicine”.<sup>480</sup> Charcot understood that the hysteric’s symptoms were often written on it and reading the skin meant reading into the nature of the patient’s illness.<sup>481</sup> Loss of sensation over the whole area of the skin was a major characteristic symptom of hysteria in the nineteenth-century.<sup>482</sup> During the episode, the hysterics were insensitive to the piercing of the skin on their limbs, instead, the skin of the hysterical patient reproduced dermatographism.<sup>483</sup> Barthélémy, a physician at the Salpêtrière, noted that in the case of the dermatographical imprint, the cutaneous surface changes from the white of its normal state to the red of the localised mark, and in turn without ceasing to be a mark, reverts to white, which stands out in relief.<sup>484</sup> It was so localised to the point touched, that any characters one chose could be drawn on the skin of the female patient.<sup>485</sup> The surface of their bodies reacted to the agitation exerted by doctors like writing or drawing surfaces. This hypersensitivity to touch and the ability of the hysterics to record written images on their skin, became one of the most fascinating symptoms for the fin de siècle physician.<sup>486</sup> Terminologies and metaphors to explain this symptom were many at the time: *artificial urticaria*, *graphic vasomotor dermoneurosis*, *cutaneous stereography* and *stigmatographism*.<sup>487</sup> Around 1890 the terminology settled on the terms *dermatographia* and *dermatographism*.<sup>488</sup>

---

<sup>480</sup> Rousseau, “A Strange Pathology”, 97

<sup>481</sup> Ibid.

<sup>482</sup> Georges Didi Hubermann, *Graphic Ecstasy in Hysteria, Body and Technology in the 20th Century*, (Munich: Oktagon, 2000), 302.

<sup>483</sup> Georges Didi Hubermann, *Graphic Ecstasy*, 302.

<sup>484</sup> T. Barthelemy, *Etude sur le dermatographisme ou dermo-neurose toxivasomatrice*, (Paris: Jouve, 1893), 13.

<sup>485</sup> Dujardin-Beaumetz, “Notes sur des troubles vaso-moteurs de la peau observés sur une hystérique (femme autographique),” *L'Union médicale*, no.144, December 1879, 920.

<sup>486</sup> G. Dujardin-Beaumetz, 918.

<sup>487</sup> Didi-Hubermann, “Graphic Ecstasy”, 303.

<sup>488</sup> Ibid.

The majority of patients liable to this phenomenon were females, which Barthélémy believed was a result of their “more vibrant and impressionable nervous system”.<sup>489</sup> In 1893, he devoted a thesis on some seventy cases.<sup>490</sup> Barthélémy notes that because dermatographic subjects are very easy to hypnotise, dermatographic state was commonly induced through hypnosis at the clinic.<sup>491</sup> Didi-Hubermann sees the imprint itself as a form of tactile or haptic hypnosis.<sup>492</sup> Dujardin-Beaumetz observed that in the dermatographic state, connection between the inside and the outside have become infinitely complex and do not allow any circulation of the self.<sup>493</sup> Dermatographism became a regular part of the exhibition at the Salpêtrière, where Charcot encouraged his hypnotised patients to perform their symptomatology before the camera of clinical voyeurism.<sup>494</sup> The experiments were criticised by many, including Baudelaire who called it, “morale du joujou”, (ethic of the plaything).<sup>495</sup>

### **7.1 Culture Bound Syndromes 2013**

*Culture Bound Syndromes 2013* consists of four autonomous works. Two of which are performance-based video works shot in colour in two different locations. The other two works are black and white stills of the performances. The performance shows a ‘doctor’ wrapping a ‘patient’ with a list of over two hundred and fifty metres of disorders. The list is an enumeration of conditions classified as mental illnesses by the World Health Organisation (WHO) and the American Psychiatric Association (APA). The list in *Culture Bound Syndromes* has no ‘text’, that is, it has no definitions and as such they become labels. Language is intimately tied up with issues of possession and power. According to Simon Morley, the act of naming is connected with psychic, social and cultural controls, providing society with primary use of surveillance and record keeping, and equipping a culture with the power to colonise.<sup>496</sup> In the context of this work, it is something

---

<sup>489</sup> Barthelemy, 13.

<sup>490</sup> Dujardin-Beaumetz, 919.

<sup>491</sup> Barthélémy, 13.

<sup>492</sup> Didi-Hubermann, “Graphic Ecstasy”, 311.

<sup>493</sup> Ibid. 303.

<sup>494</sup> Kirby, *Telling Flesh: The Substance of the Corporeal*, 59.

<sup>495</sup> Charles Baudelaire, “Morale du joujou” (1853), *Oeuvres Complètes*, vol. I (Paris: Gallimard, 1979), 587.

<sup>496</sup> Simon Morley, *Writing on the Wall; Word and Image in Modern Art*, (London: Thames & Hudson 2003), 188.



oppressively inscribed on the 'patient', making her, in Morley's words, "intelligible and therefore an object of control".<sup>497</sup> The 'patient' In *Culture Bound Syndromes*, eventually breaks free. But does she or more precisely, can she? The video continues on an indefinite loop, continually wrapping the patient who unwraps herself, only to be rewrapped. The cycle never ends.

## 7.2 The locations for *Culture Bound Syndromes*

The two locations used for the performance were selected because of their historical context and my connection with them. The first location is a headland in North Maroubra overlooking an exposed rip-dominated sea expanse that receives the full force of the Tasman Sea.<sup>498</sup> It is also a stone's throw from where I live.



Fig. 61. Vilma Bader, *Culture Bound Syndromes* 2013, North Maroubra, Video performance, Duration: 16 minutes

---

<sup>497</sup> Ibid.

<sup>498</sup> Maroubra is a local Aboriginal word meaning 'place of thunder.'



Fig. 62. Vilma Bader, *Culture Bound Syndromes* 2013, North Maroubra



Fig. 63. Vilma Bader, *Culture Bound Syndromes* 2013, North Maroubra



Fig. 64. Vilma Bader, *Culture Bound Syndromes* 2013, North Maroubra



Fig. 65. Vilma Bader, *Culture Bound Syndromes* 2013, North Maroubra

The second location of *Culture Bound Syndromes* has a strong connection with art history. Little Bay is where Christo and Jeanne-Claude wrapped one million square feet of the coast for a period of ten weeks from 28 October 1969. *Wrapped Coast* was a project coordinated by John Kaldor and is considered the most ambitious project undertaken in the history of modern art.<sup>499</sup> The exact location of the performance of *Culture Bound Syndromes* is the southern end of Little Bay.



Fig. 66. Christo and Jeanne-Claude, *Wrapped Coast* 1969

Little Bay also has an important connection with the medical industry. The Prince Henry Hospital, a famous landmark, was once located there. In 2001, its services were transferred to the Prince of Wales Hospital in Sydney.<sup>500</sup> During the 1950s, the surrounding area of the hospital site became available for residential use when much of the land was distributed to returned servicemen through war ballots. Many streets in Little Bay were

---

<sup>499</sup> Ibid.

<sup>500</sup> Frances Pollon, *The Book of Sydney Suburbs*, (Sydney: Angus & Robertson Publishers, 1990) 155.

named after people associated with medicine through the presence of the former hospital.<sup>501</sup>



Fig. 67. Vilma Bader, *Culture Bound Syndromes* 2013, Little Bay

Both Little Bay and North Maroubra are nature reserves and as such they become strategic sites for the performance. Vicky Kirby observes that the idea of the body as material and nature has traditionally been associated with the identity of women, just as men's identity have been located in their transcendence and aligned with mind and culture.<sup>502</sup>

*Culture Bound Syndromes* documents the gradual process of a 'patient's body' being covered up by a doctor, a 'canvas' onto which the medical discourse is emblazoned. The patient in *Culture Bound Syndromes* stands on a plinth, evoking the theatrical

---

<sup>501</sup> Brodie Avenue – named after surgeon Sir Benjamin Collins Brodie; Coast Hospital Road – named after The Coast Hospital, the original name of Prince Henry Hospital; Curie Street – named after Pierre and Marie Currie; Ewing Avenue - named after pathologist James Ewing; Fleming Street – named after bacteriologist Alexander Fleming; Gull Street – named after physician Sir William Gull; Harvey Street – named after physician William Harvey; Jenner Street -- named after surgeon Edward Jenner; Lister Avenue – named after surgeon Joseph Lister; Mayo Street – named after physician William Worrall Mayo; McMaster Place – named after Jean McMaster who established the Nurses' Training School at Prince Henry Hospital; Meyler Close – named after Mary Meyler, first matron of Prince Henry Hospital; Millard Drive – named after Dr Reginald Millard, medical superintendent at The Coast Hospital; Pavilion Drive – named after the pavilion wards at Prince Henry Hospital that allowed fresh air to circulate around infectious patients.

<sup>502</sup> Kirby, *Telling Flesh: The Substance of the Corporeal*, 67.

performances Charcot orchestrated at the clinic. In addition, the patient is blindfolded, revealing both her powerlessness and complicity. Her inactive body exists as a simulacrum of subject existing as an available object or absence.

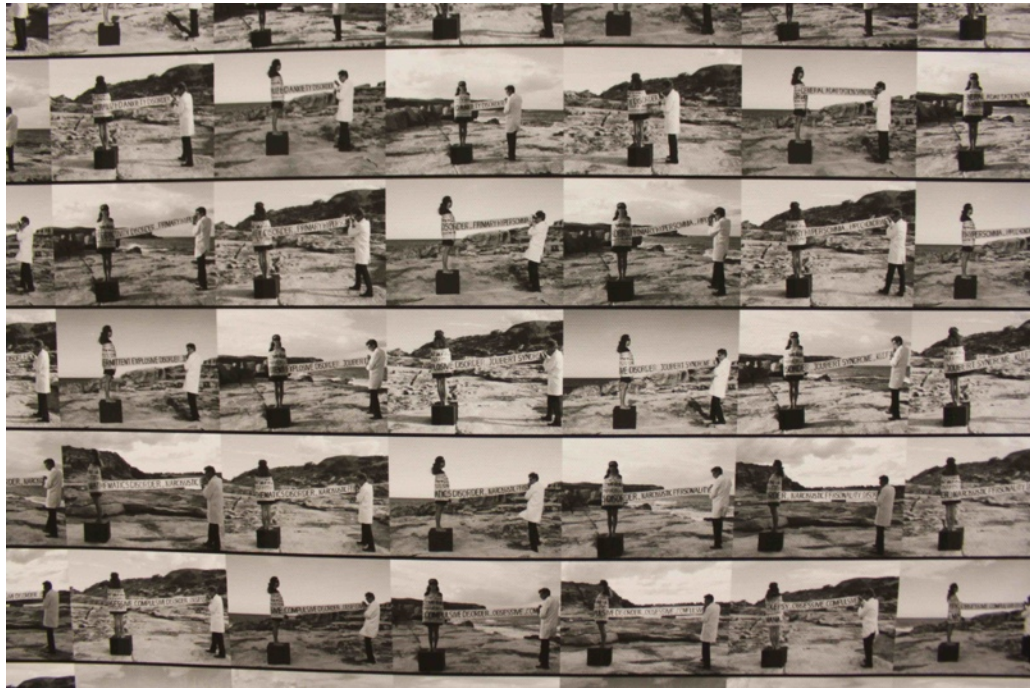


Fig. 68. *Culture Bound Syndromes*, North Maroubra, detail, 2013, Inkjet on canvas, 493 Frames, 189 x 151 cm



Fig. 69. *Culture Bound Syndromes*, North Maroubra, detail, 2013, Inkjet on canvas, 493 Frames, 189 x 151 cm

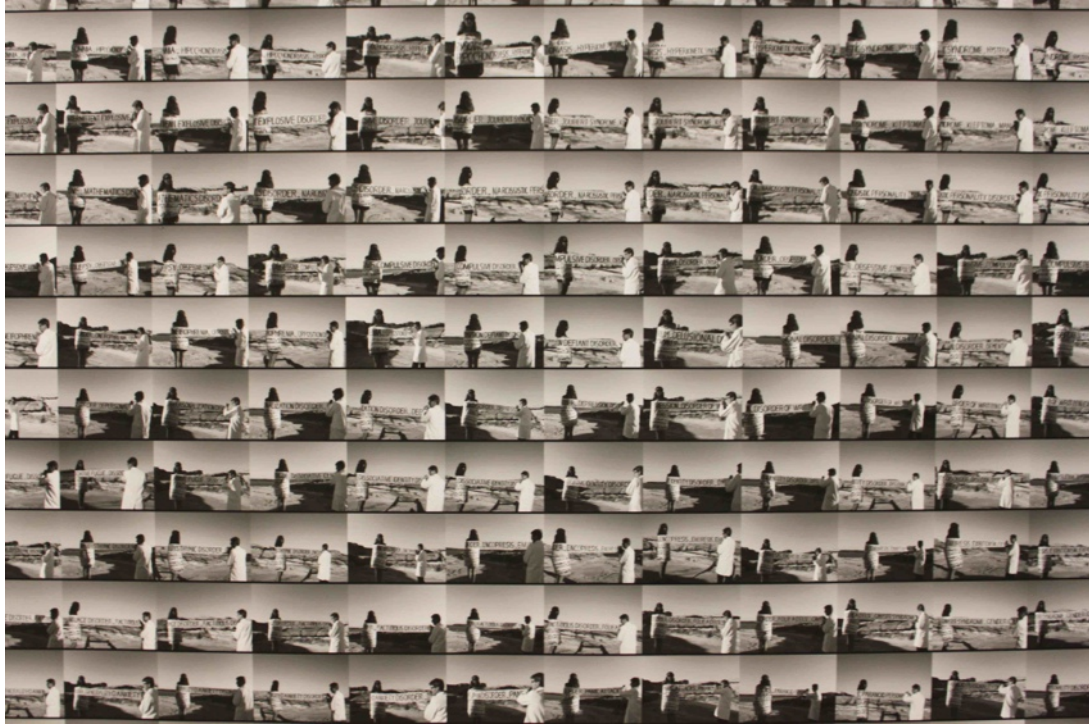


Fig. 70. *Culture Bound Syndromes*, Little Bay, detail, 2013, Inkjet on canvas, 493 Frames, 189 x 151 cm

### 7.3 Dermographism, *Culture Bound Syndromes* and technology

According to Sylvia Eiblmayr, the dermatographic phenomena and the metaphors invented by doctors coincides with the modern production of imaging and reproduction.<sup>503</sup> Modes of production at the beginning of the nineteenth century such as automatisisation, mechanisation and electrification, the development of telematic media, and the production of imaging and reproduction technologies signified a break with the convention of a representative practice with its most radical effect in the arts.<sup>504</sup>

While the neurological basis behind hysterical illnesses are still not fully understood, medical imaging technologies have enabled scientists to monitor changes in the body and the brain.<sup>505</sup> Single photon emission computerised tomography (SPECT) is an imaging technique that uses a gamma camera to rotate around the patient generating three-dimensional images of the body.<sup>506</sup> Positron emission tomography (PET) also produces

<sup>503</sup> Eiblmayr, 30.

<sup>504</sup> Mariita Sturken, Lisa Cartwright, *Practices of Looking*, (Oxford: Oxford University Press, 2004), 117.

<sup>505</sup> Erika Kinetz, *Is Hysteria Real? Brain Images say Yes*, New York Times, September 26, 2006.

<sup>506</sup> D. L. Bailey, D.W. Townsend, P.E. Valk, M.N. Maisey (2005). *Positron Emission Tomography: Basic Sciences*. Secaucus, (New Jersey: Springer-Verlag, 2005).

three-dimensional images that in turn can be used to show the effect of a disease on the body's cells and physiology.<sup>507</sup> Medical imaging is simulated in a number of ways in *Cultural Bound Syndromes*. The ongoing rotating movement of the 'doctor' covering the 'patient's body' is one example. It is also achieved with the photographer shooting the unfolding discourse onto the patient's body at a 360 degree rotation. The frames are then projected, allowing a full degree rotation with a one-second interval between each frame. The one-second interval has both a regulated and spasmodic effect comparable to the paradoxical combination of movement and paralysis in a hysterical fit.

The use of photography in this work is strategic. Eiblmayr notes that, "The print, the relief, the creation of a trace or a text image on the skin, and the colour effects all refer to photography and its technical and chemical processes as well as to the technique of printing".<sup>508</sup> The standstill of the symptomatic paralysis of hysteria and the standstill of the photographic recorded moment are important connections. The apparently peaceful field of photography masks an instrumental aggression. Jan Avgikos conceives of photography as an essentially male art form, an aggressive act of 'pointing, and 'shooting'.<sup>509</sup> According to Eiblmayr, "Photography and film do not just supply the images of the hysteric body, their technological procedures actually trigger off this hysterisation".<sup>510</sup> Art historian Matthias Winzen observes that through a camera, we can only look into hysterised space, because the view of the camera hysterises the space it fills.<sup>511</sup> The rotation of the doctor is duplicated by the photographer 'shooting' the 'patient'. In addition, the gaze of the spectator is materialised by the controlling eye of the camera. It is a multiple impact – the ordinary world is medially multiplied and accelerated into a hysterised space.

#### **7.4 Dermographism, *Culture Bound Syndromes* and the nature of the *Wunderblock***

According to Freud, the *Wunderblock* is the closest machine resembling the human mind.<sup>512</sup> The *Wunderblock* is a writing-tablet that provides an ever-ready receptive surface.

---

<sup>507</sup> Marcus E. Raischle, *Brain Metastasis, PET*, Volume 2, (1980), 246-253.

<sup>508</sup> Eiblmayr, "Woman, Machine, Medium", 30.

<sup>509</sup> Jan Avgikos "Cindy Sherman: Burning Down the House," *Artforum*, 31 (January 1993): 74-79.

<sup>510</sup> Eiblmayr, "Woman, Machine, Medium", 33.

<sup>511</sup> Matthias Winzen, "Hysterized Spaces" in *The Wounded Diva: Hysteria, Body and Technology in the 20th Century*, 157.

<sup>512</sup> Sigmund Freud, *A Note upon the Mystic Writing-Pad*. In *General Psychological Theory: Papers on Metapsychology*, (New York: Touchstone, 2008) 211.



It consists of three parts: the upper layer is a transparent piece of celluloid, the lower layer is made of a thin transparent waxed paper which rests on the third layer consisting of a slab of resinous wax. To make use of the *Wunderblock*, one writes upon the celluloid portion of the covering sheet. The writing on the celluloid portion of the covering sheet of the *Wunderblock* itself can be erased with a flick of the hand and is then ready to receive fresh imprints. While the writing on the celluloid sheet is erased, there remains a permanent imprint on the wax slab layer. Freud sees this concrete representation as of the way in which he pictures “the functioning of the perceptual apparatus of our mind” and uses the *Wunderblock* as metaphor for the psychological apparatus in the intervening space between the optical and the written.<sup>513</sup>

In dermographism, the persistence of the effect varies, ranging from half an hour to several days and the mark which stands in relief flattens out and is capable of receiving new imprints. The dermographic effect is thus of the same nature of a *Wunderblock* in that it is an act of engraving where the surface constantly returns to its virgin state. The *Wunderblock* in its process of effect and effacement, disrupts the relationship of inside and outside. The resinous wax layer at the bottom of the *Wunderblock* retains inscribed in the resin the residuals, or traces of all previous impressions. The inside becomes the implication of a different surface. Didi-Huberman observes that doctors do not talk about the ‘memory effect’ that writing can cause after it has been erased in dermographism.<sup>514</sup> He puts forward an interesting hypothesis:

The graphic sign on the skin of a hysterical subject suffering from dermographism could at some point ‘have gone back’ into the symptom, for any mark, although or because it has engendered the time when it is effaced, remains liable to act after the event.<sup>515</sup>

At the Salpêtrière, a patient was imprinted with *Dementia Praecox* as though to articulate a proclamation or sentence.<sup>516</sup> Was it a diagnostic truth or a supposed knowledge? More important, what consequence did this impose onto the patient? Didi-Hubermann’s hypothesis about the memory effect in dermographism is a valid proposition as memory

---

<sup>513</sup> Ibid.

<sup>514</sup> Didi Hubermann, “Graphic Ecstasy”, 307.

<sup>515</sup> Ibid.

<sup>516</sup> Ibid.

itself has a key role in hysteria. Freud has observed that hysteria is about the “impossibility of forgetting” and similarly, French philosopher Catherine Clément writes that the hysteric has the “the memory of centuries”.<sup>517</sup> The writing in the dermographic phenomenon becomes not only the “becoming visible of contact” with the receptive surface of the skin but also the “becoming visible of the discourse of the other, his writing and his signature”.<sup>518</sup> After my performance as the ‘patient’ in *Culture Bound Syndromes*, I was bedridden for the following forty-eight hours. My body was overcome by a tremendous fatigue. I had persisting numbness over parts of my body for up to two weeks after. While the physical effect on my body was unquestionable, I had no way of measuring the extent of the memory effect in the body. Most likely, both processes were happening simultaneously.

### **7.5 Dermographism, anthropophagy and the discourse of the other**

According to Ricardo de Oliveira Nascimento, the sentence, ‘tupi or not tupi, that is the question’ refers to “what is perceived as a characteristic of the Brazilian national identity – the appropriation of difference, its maintenance, and re-contextualisation”.<sup>519</sup> Published in 1928 and written by poet, playwright and experimental novelist Oswald de Andrade, Mário de Andrade and Raul Bopp the *Anthropophagic Manifesto* proposes that Brazil should feed on “all that the foreigners brought, and pair their ideas with Brazilian ones while vomiting them if considered inappropriate or undesirable”.<sup>520</sup> Suely Rolnik identifies this notion of anthropophagy, as proposed by the modernists, with a practice of the indigenous Tupinambás that “consisted in eating their enemies – but not just any enemy, only brave warriors ”to absorb their qualities”.<sup>521</sup>

Anthropologists Manuela Carneiro da Cunha and Eduardo Viveiros de Castro describe the cannibalistic stage of the ritual:

---

<sup>507</sup> Catherine Clément, *Opera: The Undoing of Women*. trans. Betsy Wing, (Minnesota: University of Minnesota Press, 1988), 47.

<sup>518</sup> Ibid., 310.

<sup>519</sup> Ricardo de Oliveira Nascimento, *Design wearables for Interactive Art based on Brazilian Tropicalism*, (PhD diss. University of Linz, 2009).

<sup>520</sup> Suely Rolnik, “Avoiding False Problems: Politics of the Fluid, Hybrid, and Flexible”, trans Rodrigo Nunes, [http://www.e-flux.com/journal/avoiding-false-problems-politics-of-the-fluid-hybrid-and-flexible/#\\_ftnref1](http://www.e-flux.com/journal/avoiding-false-problems-politics-of-the-fluid-hybrid-and-flexible/#_ftnref1), accessed January 20, 2011.

<sup>521</sup> Suely Rolnik, “Anthropophagic subjectivity” in *Arte Contemporânea Brasileira: Um e/entre Outro/s*, São Paulo: Fundação, Bienal de São Paulo, 1998.

A prisoner, after having lived for a few months or even years among his captors, would be killed publicly in front of the community. Adorned with feathers and body painting, he would carry out arrogance-packed dialogues with an equally bedecked executioner. ... Ideally, the killing should be done with a single blow of the Ibirapema, [the ritual stick], which should crack his skull.<sup>522</sup>

Following a rigorous ritualistic distribution of its parts, the body was then devoured.<sup>523</sup> Rolnik notes that, “cannibalism is only one of the ritual’s stages — and only (or almost only) registered in the European imaginary, probably because of the horror it instilled in European colonisers”.<sup>524</sup> It is also according to Rolnik, the only aspect of the ritual that was used by the modernists in their explanation of the Brazilian’s voracious capacity to appropriate modernism and its specific contribution to art.<sup>525</sup> Rolnik proposes another aspect of the complex anthropophagy ritual that offers us an understanding of the so-called Brazilian stereotype.<sup>526</sup> In describing the ritual Cunha and Castro write that, “During a long period of reclusion the executor would change his name and have scars made in his body”.<sup>527</sup> Rolnik expands on this ritual explaining that, “over time, names would accumulate following each confrontation with a new enemy, along with the engraving of each name in the flesh.”<sup>528</sup> Rolnik observes that the more names recorded on the body of the executioner, “the more prestigious their bearer, the existence of the Other—not one, but many and distinct — was thus inscribed in the memory of the body, producing unpredictable becomings of subjectivity”.<sup>529</sup> Rolnik’s observation, “thus inscribed in the memory of the body” is important as it reflects Didi-Hubermann’s own hypothesis of the ‘memory effect’ of dermographism.

---

<sup>522</sup> Manuela L. Carneiro da Costa and Eduardo B. Viveiros de Castro, “Vingança e temporalidade: os Tupinambás,” *Anuário Antropofágico* 85 (Rio de Janeiro: Ed. Tempo Brasileiro, 1986).

<sup>523</sup> Ibid.

<sup>524</sup> Ibid.

<sup>525</sup> Suely Rolnik, “Avoiding False Problems: Politics of the Fluid, Hybrid, and Flexible”.

<sup>526</sup> Ibid.

<sup>527</sup> Ibid.

<sup>528</sup> Ibid.

<sup>529</sup> Ibid.

Scholar Henryk Siewierski perceives that in anthropophagy the Other is a raw material, an object of appropriation and never an interlocutor or a partner in dialogue but always a solipsistic monologue.<sup>530</sup> Similarly, in dermatographism the body's surface determines its subjects only in becoming the pure surface for inscribing the desire of the Other.<sup>531</sup> If the autographic skin of dermatographism was an appeal to the meaning of the other, the Other took advantage of it in the most extreme form of appropriation. At the Salpêtrière the doctors would frequently inscribe their own names on the subject's skin, thereby appropriating the body as a 'work'.<sup>532</sup> Didi-Hubermann confirms that records at the Salpêtrière show that in 1891, physician Elie Chatelain did not hesitate to sign and date the iconic body of his patient at the same time as photographing it to put into the great museum of the clinic.<sup>533</sup> The making of the body into a work and signing it is in line with Charcot's 'museum of pathology'. The dermatographic symptom becomes a vehicle for medical authority to exert its power.

Didi-Hubermann notes that the appearance of the dermatographism imprint "operates like the almost visceral advent of a horripilation at the gaze of – the slightest contact with the other".<sup>534</sup> Didi-Hubermann's use of the term 'horripilation' is interesting. In various species, horripilation is defined as the erection of the body and head's hairs or feathers under certain emotional conditions.<sup>535</sup> Commonly known as goose bumps on the human body, in the animal world, horripilation is usually understood as a fight or flight situation in response to exterior threats.<sup>536</sup> Like dermatographism the effect of horripilation is temporary. One could also argue of the memory effect in the animal world. In the context of the Tupinambás' ritual, the name of the enemy is permanently inscribed on the body itself. The extent of the memory effect of dermatographism, the Tupinambás' ritual and the performance of *Culture Bound Syndromes* itself, remain in the realm of conjecture, for the process is not visible as it takes place internally, in the memory of the body itself. While

---

<sup>530</sup> Henryk Siewierski Universidade de Brasília, *Utopia and Anthropophagy: Europe Beyond Its Frontiers*, <http://www.europequartet.org/participants.php?l=en>, accessed July 20, 2011.

<sup>531</sup> Didi-Huberman, "Graphic Ecstasy", 303.

<sup>532</sup> *Ibid.*, 310.

<sup>533</sup> *Ibid.*

<sup>534</sup> *Ibid.*, 303.

<sup>535</sup> Ricardo de Oliveira Nascimento, "Design wearables for interactive art based on Brazilian tropicalism", (Ph.D diss., University of Linz 2009), 64.

<sup>536</sup> *Ibid.*

technology does not allow us to see the exact extent, Freud gives us an insight in the workings of the mind with his *Wunderblock* theory. The inside becomes the implication of a different surface. In the context of the Tupinambás' ritual and dermographism at the Salpêtrière, appropriation takes place at its most extreme. While the link between the anthropophagic ritual and dermographism has not been made, I would argue that it is an important one regarding the memory effect and the discourse of the Other.

Besides other things, Siewierski believes that the anthropophagic movement should not be seen exclusively in its constructive strengthening of the Brazilian or Latin American identity.<sup>537</sup> He notes that, it was also a surrender to the European fantasy of the 'noble savage'.<sup>538</sup> According to Siewierski, "If in Western culture the 'noble savage' served the purpose of self-depreciation and the idealisation of the other, in Latin America it helped create a nationalistic self-satisfaction and an aggressive anti-European resentment".<sup>539</sup> This aggression dates back to the Brazilians' ancestors, for according to Cunha and Castro, the Tupinambás strongly resisted the Portuguese practice of capturing enemies to acquire slaves and would offer family members as slaves rather than surrender their captured enemies and let go of the anthropophagic ritual.<sup>540</sup> The Tupinambás relinquished the ritual's cannibalistic stage only when the Portuguese colonisers imposed this demand on them.<sup>541</sup> Interestingly, they would not renounce the "mnemonic technique of the enemy," of the radical Other, which sustained and secured the "opening to the Other, the elsewhere, and the beyond".<sup>542</sup>

In the debates accompanying the celebrations of the 500th anniversary of the discovery of Brazil by the Portuguese, sociologist Sérgio Paulo Rouanet firmly stated, "We must rid ourselves of the myth of the noble savage and the quincentenary of the discovery of Brazil is a good opportunity for such an exorcism".<sup>543</sup> This exorcism has perhaps already started.

---

<sup>537</sup> Siewierski, *Utopia and Anthropophagy: Europe Beyond Its Frontiers*.

<sup>538</sup> *Ibid.*

<sup>539</sup> *Ibid.*

<sup>540</sup> "Revenge and temporality: the Tupinambás," *Revista de Antropologia*. vol.45 no.1 São Paulo 2002.

<sup>541</sup> *Ibid.*

<sup>542</sup> *Ibid.*

<sup>543</sup> S. P. Rouanet, *The Myth of the Noble Savage*. in: A. Novaes, *the other bank of the west*, (São Paulo: Companhia das Letras, 1999), 437.

To a degree unequalled in most of the American colonies, during colonisation intermarriage frequently took place between the Portuguese settlers and both the Indian and African slaves, and among the Indian and African slaves.<sup>544</sup> As a result, Brazil's population, the sixth largest in the world (about 148 million people), is intermingled to a degree that is unseen elsewhere: most Brazilians possess some combination of European, African, Amerindian, Asian, and Middle Eastern lineage, and this multiplicity of cultural legacies is a notable feature of current Brazilian culture.<sup>545</sup>

In the visual arts of Brazil, a unique vitality is evident. It is a rich, vivid and authentic artistic production. Its underscoring dimension to the body serves as a model of complex intercultural relations, a conscious tribute to the complex ancestry of Brazilian culture – equally Indian, black, and white.

---

<sup>544</sup> Brazil History, <http://www.geographia.com/brazil/brazihistory.htm>, accessed 20 February, 2012.

<sup>545</sup> Ibid.

## Chapter Eight

### NeoConcretism and the Language of the Body

In the 1960s modernistic anthropophagy returned to Brazilian painting as an inspirational force in the experimental work of Brazilian Neo-Concrete artists Lygia Clark, Hélio Oiticica and Lygia Pape.<sup>546</sup> Neo-Concretists were greatly influenced by Oswald de Andrade's ideas on anthropophagy. Their innovative ideas transformed the anthropophagic ritual and gave it a new meaning. This chapter looks at the ground-breaking work of these three important artists, and aspects of my own work in the context of Neo-Concretism.

#### 8.1 The making of a movement

The Neo-Concrete manifesto was published in the Sunday Supplement of the *Jornal do Brasil* on March 23, 1959. The Neo-Concrete artists sought to establish a more direct relationship with reality, calling for art to become more expressive and engaging.<sup>547</sup> Clark, Oiticica and Pape transformed the traditional European geometric into a new Brazilian art form that underscored relationships that form around the body, both internally and externally.<sup>548</sup> According to Simone Osthoff, these artists fused two entirely disparate traditions, “western art and its preoccupation with vision and metaphysical knowledge with the Afro-Indigenous oral traditions in which knowledge and history are encoded in the body and ritual is profoundly concrete”.<sup>549</sup> While both traditions have always coexisted in Brazilian society at large, this syncretic spirit was not represented in the visual arts.<sup>550</sup> The new objective was above all, a pluralistic and inclusive art and in the words of Oiticica, “an art no longer an instrument of intellectual domination”.<sup>551</sup> The area of exploration extended to the limit of the psyche and internal world.<sup>552</sup> Clark's *infrasensoriality* rejected the

---

<sup>546</sup> Siewierski, *Utopia and Anthropophagy: Europe Beyond Its Frontiers*.

<sup>547</sup> Paulo Herkenhoff, “The Art of Passage” in *Lygia Pape: Magnetized Space*, (Madrid: Museo Nacional Centro de Arte Reina Sofia, 2011), 23.

<sup>548</sup> *Ibid.*

<sup>549</sup> Simone Osthoff, “Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future,” <http://www.personal.psu.edu/faculty/s/x/sxo11/publications/HO%20and%20LC.%20Leonardo%201997.pdf>, accessed 18 March 2012.

<sup>550</sup> *Ibid.*

<sup>551</sup> Hélio Oiticica, “Emergence of supra-sensory in Brazilian art,” (1967), in *Aspiro ao grande labirinto*, Luciano Figueiredo, Lygia Pape, and Wally Salomão (org.), (Rio de Janeiro: Rocco, 1986), 105.

<sup>552</sup> Sue Hubbard, *Lygia Pape: Magnetized Space*, Serpentine Gallery, <http://suehubbard.com/index.php?mact=News,cntnt01,detail,0&cntnt01articleid=68&cntnt01returnid=57>, accessed 28 August 12, 2012.

psychoanalytic interpretation of cannibalism to embrace Oswald de Andrade's ideas.<sup>553</sup> In a letter to Oiticica, Clark wrote, "I want to eat everyone I love".<sup>554</sup> Elsewhere, she commented, "to be a devourer or to devour is the process of mutual incorporation".<sup>555</sup> Oiticica developed the ideas of anthropophagy and proposed a *superanthropophagy* or *suprasensoriality*, advocating a total perception.<sup>556</sup> The subjects of his investigation ranged from the urban fabric to carnivals, music and indigenous Afro-Brazilian and anthropophagic traditions.<sup>557</sup> Pape's experiments lie in the *plurisensoriality*, a spatiality that takes form in the collective field of culture.<sup>558</sup> Herkenhoff sees their trajectory as a cultural anthropophagy without borders.<sup>559</sup> These artists embraced a variety inherent to the world and a multiplicity of narratives.

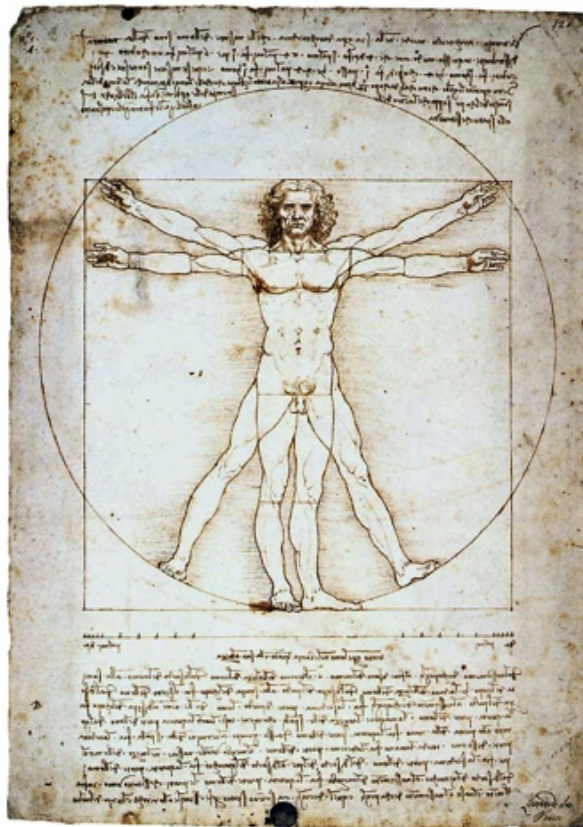


Fig. 71. Leonardo da Vinci, *Vitruvian Man*, c.1485 - 1490, Pen and ink on paper, 34.3 x 24.5 cm

<sup>553</sup> "We reject the Freudian idea of man conditioned by his unconscious past". 1966 in Lygia Clark, *Nós recusamos*, (Rio de Janeiro: Funarte, 1980), 30.

<sup>554</sup> Lygia Clark, Letter to Hêlio Oiticica on 6 February, 1964, Rio de Janeiro: UFRJ, 1996, 29.

<sup>555</sup> Lygia Clark, "On Cannibalism," São Paulo: São Paulo International Biennial, volume 1, 46.

<sup>556</sup> Herkenhoff, "The Art of Passage," 23.

<sup>557</sup> Ibid.

<sup>558</sup> Ibid.

<sup>559</sup> Ibid.



## 8.2 Neo-Concretism and geometry

Art critic and curator Simone Menegoia refers to geometry as “an elementary and universal core of human experience”.<sup>560</sup> For Gilles Deleuze, geometry is significant in its “capacity for affecting and being affected by other bodies”.<sup>561</sup> Although the product of abstract thought, geometry is pervasive throughout the natural world, architecture and the human body itself. Leonardo da Vinci’s drawing *Vitruvian Man* reveals how a well built man with extended arms and legs fits into the two perfect geometric shapes: the circle and the square.<sup>562</sup> The fascination with geometry and its relationship with the human figure was reignited by generations of artists including Neo-Concrete artists centuries later.

It is important to recognise that the geometric, purist aesthetic of Concrete Art was not rejected by Neo-Concretists but reexamined. The language of the body, the relationship between mind and body and its relationship with geometry is implicit in NeoConcretism. In an interview with Angélica de Moraes, Pape reiterates the importance of geometry for Neo-Concretists, “Our objective was to create from three basic forms: the circle, the square and the triangle”.<sup>563</sup> In her essay, “Death of the Plane”, Clark writes of a “rectangle in pieces that has been swallowed up by us and absorbed into ourselves”.<sup>564</sup> Neo-Concretists make no differentiation between the inside and the outside and vice versa. The language of the body itself is intimately linked with hysteria which is, above all, a history in which the very notions of mind and body, and the boundaries and bridges between them, are constantly being challenged and reconstituted. The classic hysteric arc (discussed in chapter five), the climax of a hysterical fit, is an important connection with geometry. The hysteric arc consists of the curved position of the back – a one-dimensional locus of points that forms half of a circle.

---

<sup>560</sup> Simone Menegoia, “Franz Erhard Walther”, *Kaleidoscope*, Issue 3, May 2014.

<sup>561</sup> Gilles Deleuze: *Spinoza: Practical Philosophy*, trans. Robert Hurley, (San Francisco: City Lights Books, 1981) 122-124.

<sup>562</sup> Honour & Fleming, *A world History of Art*, 195.

<sup>563</sup> Lygia Pape, interview with Angélica de Moraes, *O Estado de São Paulo*, April 22, 1995.

<sup>564</sup> Lygia Clark, “Death of the Plane” 1960, in Rosalind Krauss, *October: the second decade, 1966-1996*, (Cambridge: MIT Press, 1997), 36.

### 8.3 Neo-Concretism and phenomenology

According to Herkenhoff, Maurice Merleau-Ponty's *The Phenomenology of Perception* (1945) was the decisive book "for the poetics of perception in Brazil".<sup>565</sup> Merleau-Ponty does not see the body as an isolated object but as "a grouping of lived-through meanings which moves towards its equilibrium".<sup>566</sup> His theory on phenomenology differentiates between sensational and phenomenological experiences: the former designating the experiences of states of self, and the latter denoting a dialogue between the embodied subject and its environment.<sup>567</sup> This constant body and mind dialogue relates to the Freudian approach to hysteria and the belief that the body and mind reflects the other.

In his *Theory of the Non-object*, Neo-Concretist Ferreira Gullar (1930), writer of the Neo-Concrete Manifesto, cites Merleau-Ponty, "Everyone knows that no human experience is limited to one of the five senses, given that the individual responds in his/her entirety and that, in the 'general symbolism of the body' (Merleau-Ponty), the senses read each one the others".<sup>568</sup> In the same essay, Gullar defines the conceptualisation of the group's relation to the object, informed by phenomenology:

... the expression "non-object" does not intend to describe a negative object nor any other thing that may be opposed to material objects. The non-object is not an anti-object but a special object through which a synthesis of sensorial and mental experiences is intended to take place. It is a transparent body in terms of phenomenological knowledge: while being entirely perceptible it leaves no trace. It is a pure appearance.<sup>569</sup>

Herkenhoff argues that phenomenology as a hypothesis to explain perception and the senses is perhaps insufficient as it does not invoke the *corps vécu* in the participative aspect of Neo-Concretism.<sup>570</sup> Other influences of Neo-Concretists include philosophers Ernst Cassirer (1874-1945) and Susanne Langer (1895 - 1985). Cassirer developed a

---

<sup>565</sup> Herkenhoff, "The Art of Passage," 21.

<sup>566</sup> Ibid., 177.

<sup>567</sup> Maurice Merleau-Ponty, *Phenomenology of Perception*, (New York: Routledge & Kegan Paul, 1958), 3-12.

<sup>568</sup> Ferreira Gullar, "Theory of the Non-object" (1959), trans Michael Asbury, in Kobena Mercer, (*Cosmopolitan Modernisms*, London: Institute of International Visual Arts, 2005), 173.

<sup>569</sup> Gullar, "Theory of the Non-object".

<sup>570</sup> Herkenhoff, "The Art of Passage", 21.

philosophy of culture as a theory of symbols founded on a phenomenology of knowledge. His major work, *Philosophy of Symbolic Forms* consisting of three volumes (1923-1929), is an important book for a philosophy of culture. Brazilian critic Mário Pedrosa was responsible for introducing the Neo-Concretists to *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art* (1942) and *Feeling and Form: A Theory of Art* (1953), two of Langer's books on symbolic knowledge.<sup>571</sup> Langer's philosophy is discussed further in this chapter in Pape's work where the influence is at its most.

#### 8.4 Lygia Clark (1920-1988)

In 1960, Clark began working on her hinged, fundamentally organic metal objects which she collectively named *Bichos* (creatures or beasts).<sup>572</sup> *Bichos* was a participatory work that involved the viewers interacting with the folding sculptures. She explains this participatory proposition in a letter to Oiticica:

...through the proposition, there must be a thought, and when the spectator expresses this proposition he is actually putting together the characteristics of the work of art at all times: thought and expression. The object no longer is there in order to express any concept whatsoever, but so that the spectator can reach, more deeply, his own self.<sup>573</sup>

The object is not the subject of Clark's communication but the means for the experience of the participant. The experience was the work of art rather than the object. In an interview with Vera Pedrosa, Clark stated that if the viewer is not willing to participate and experience the activity, "the work does not exist".<sup>574</sup> In the same interview, Clark explained she does not take pleasure playing with the *Bichos*; her pleasure lies in that of "watching others play with them."<sup>575</sup>

---

<sup>571</sup> Ibid.

<sup>572</sup> *Bichos* was awarded the Prize for the Best National Sculpture at the São Paulo Bienale in 1961.

<sup>573</sup> Lygia Clark, "Dear Hélio, 14.11.1968," in: Figueredo, Luciano (ed.), *Lygia Clark e Hélio Oiticica: cartas, 1964-74*, (Rio de Janeiro: Editora UFRJ, 1996), 84-86.

<sup>574</sup> Interview with Vera Pedrosa, *Morning Post*, Rio de Janeiro, 1968.

<sup>575</sup> Ibid.

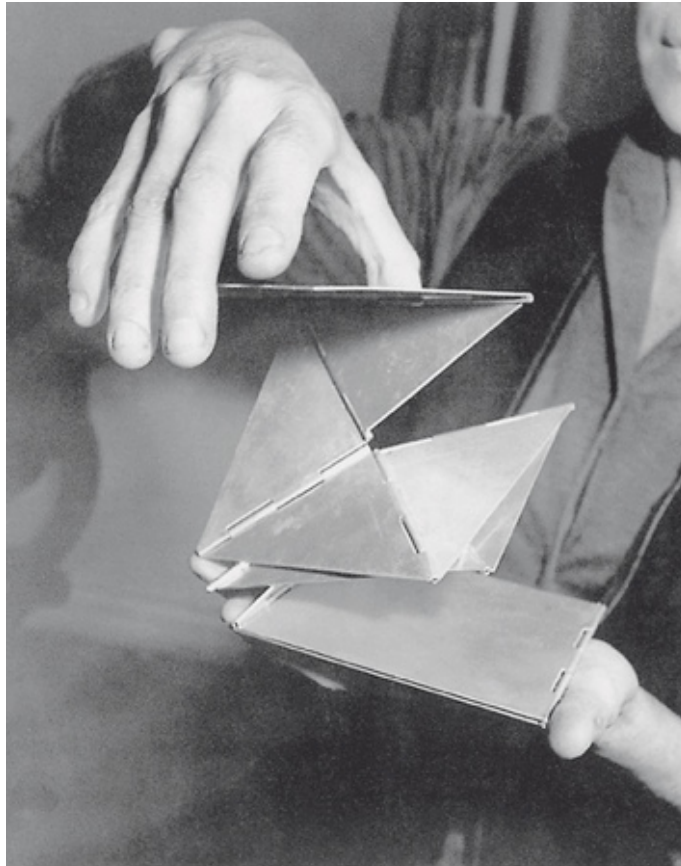


Fig 72. Lygia Clark, *Bicho* 1960, Articulated sculpture in aluminium

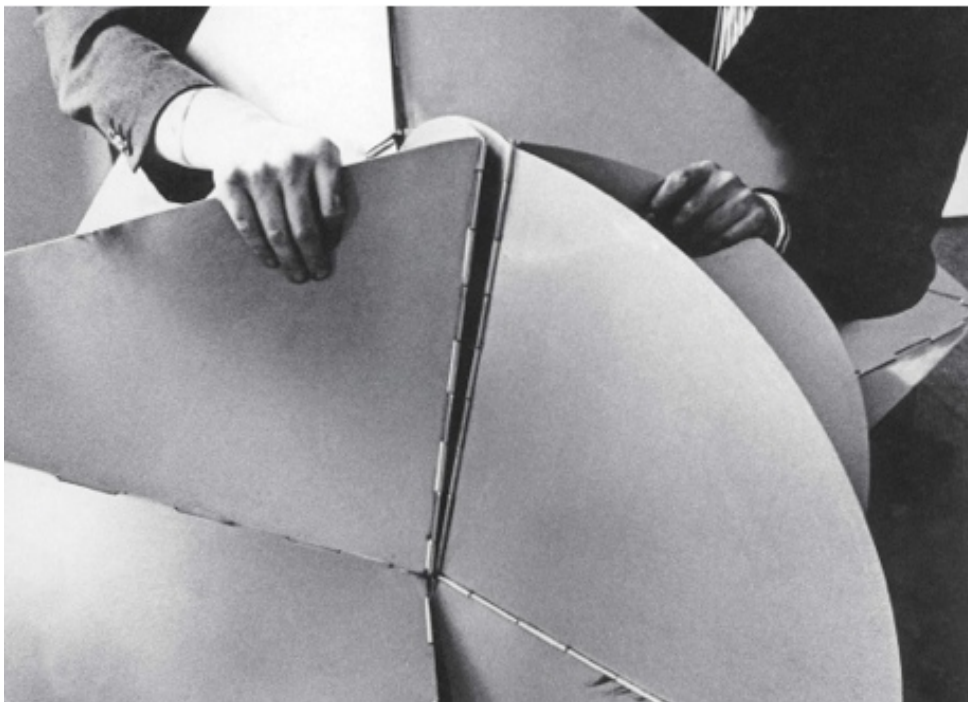


Fig. 73. Lygia Clark, *Bicho* 1960, Articulated sculpture in aluminium



Fig. 74. Viewers in front of *Isms* and *Phobias & Manias*, Opening Night, Verge Gallery, May 2012



Fig. 75. Viewers in front of *Isms* and *Phobias & Manias*



Fig. 76. Viewers in front of *Isms* and *Phobias & Manias*

Like Clark, I seek to neutralise the traditional distance with the art work and take much pleasure in seeing others interact with my work. Even though *Phobias & Manias* and *Isms* (discussed in chapter three) are framed works, there is still a tactile interaction in that the viewers often inadvertently run their fingers over the work in the process of locating and identifying various terminologies. The thought projections of the viewer become the basis of a non verbal language used both in processes of self-discovery and collective explorations.



Fig. 77. Lygia Clark, *Caminhando*, 1964

*Caminhando* (Trailings or Going) 1964 marked the end of Clark's production of the art object. Suely Rolnik observes that, "material forms gave way for immaterial actions that like the *Bichos* had no value in themselves, but only in their relation with the participant".<sup>576</sup> Clark referred to these action-based works as 'propositions'.<sup>577</sup> *Caminhando* consists of a series of instructions to twist a strip of paper, join it to form a Möbius strip and cut continuously along the unending plane with a pair of scissors as it keeps unraveling, becoming thinner with every cut.<sup>578</sup> Ana María León sees this direct appeal and invitation to an audience to participate regardless of their education or social status, a dismantling of the elitism that exists in the art world.<sup>579</sup>

---

<sup>576</sup> Suely Rolnik, "Molding a Contemporary Soul: The Empty-Full of Lygia Clark", [http://caosmose.net/suelyrolnik/pdf/molding%20john\\_nadine.pdf](http://caosmose.net/suelyrolnik/pdf/molding%20john_nadine.pdf), accessed January 20, 2011.

<sup>577</sup> Ibid.

<sup>578</sup> Ana María León, "Lygia Clark - Between Spectator and Participant," *Thresholds*, Issue 39, 12 Jul 2011. 47.

<sup>579</sup> Ibid.



Fig. 78. Max Bill, *Tripartite Unity*, 1948-49, Stainless steel, 114 x 88.3 x 98.2 cm

While employing the same form as Swiss artist Max Bill's *Tripartite Unity*, Clark's work contrasts sharply with his.

According to Osthoff:

Bill pursued the visualisation of non-Euclidean ideas by using traditional techniques as well as permanent materials with noble associations such as marble, stone and bronze. His Möbius-strip sculpture is to be contemplated by the viewer. Clark, by contrast, defined the concept of endless space as a succession of paradoxical relationships to be directly experienced in the body.<sup>580</sup>

Max Bill (1908 -1994) had become the single most influential individual artist in Brazil after winning the international prize in the 1951 São Paulo Biennial with *Tripartite Unity*, a work based on the Möbius strip.<sup>581</sup> *Caminhando* becomes a literal unraveling of Bill's *Tripartite Unity*.<sup>582</sup> English art critic Guy Brett notes that It was "this rebellious spirit in the Brazilian avant-garde" that made it possible to transpose "the ideas of European abstraction deeply

---

<sup>580</sup> Osthoff.

<sup>581</sup> Ronaldo Brito, *Neoconcretism: vertex and breakage of the Brazilian construction project*, 2. Ed. (Sao Paulo: COSAC & Naify, 1999) 110.

<sup>582</sup> Ibid.



without any over-respectful solemnity or feeling of inferiority”.<sup>583</sup> As Brett observes, “These artists could therefore aim at the universal, even the cosmic, while immersed in the local and particular.”<sup>584</sup>

In 1968, Clark moved to Paris in self-imposed exile to escape the oppressive military regime in Brazil. In her essay “Lygia Clark Between Spectator and participant”, León writes that most of the photographs of Clark’s time in Paris show the artist “engaging with her own works”.<sup>585</sup> This revealing aspect of Clark’s practice is also identified in an interview of art historian Yves Alain Bois, recalling a meeting he had with the artist shortly after her exile in Paris:

And she started unpacking all *Bichos*, all this and that, and that, and *Breath with me*, you know, it was extraordinary for me because I could see her get into it... I was fascinated.<sup>586</sup>

León’s and Bois’ observations seem to contradict Clark’s own assertion that she does not take much pleasure in playing with her work.<sup>587</sup> Bois points out that Clark was very depressed at the time for a number of reasons – her ex-husband had just died, she had been traumatised by the commercialism that she witnessed at the Venice Biennale where she had exhibited and also by the complicated political moment in 68.<sup>588</sup> Bois does not specify whether it was the political situation at large or in Brazil that was the cause of Clark’s depression. In Brazil, a decree issued in 1968 marked the beginning of the most repressive and brutal period of military dictatorship, referred to as the “leaden years”.<sup>589</sup> 1968 was also the year Martin Luther King and Bobby Kennedy were assassinated, the Prague Spring, the Chicago Convention, the Tet Offensive in Vietnam and the student rebellion in France. In the same interview, Bois lists Winnicott among the authors Clark

---

<sup>583</sup> Guy Brett, “The Logic of the Cobweb”, *Novas Direções*, Museu de Arte Moderna, Rio de Janeiro, 2002.

<sup>584</sup> *Ibid.*

<sup>585</sup> *Ibid.*

<sup>586</sup> Yve-Alain Bois, Interview by Jane de Almeida in his office at Harvard University, July 2nd, 2005, [http://www.janedalmeida.com/yve\\_alain\\_bois.pdf](http://www.janedalmeida.com/yve_alain_bois.pdf), accessed April 4, 2011.

<sup>587</sup> Interview by Pedrosa.

<sup>588</sup> *Ibid.*

<sup>589</sup> Herhenhoff, “The Art of Passage”, 49.

read.<sup>590</sup> The artist was therefore familiar with Winnicott object-relations theories, discussed in chapter six regarding Kokoshka's trauma and the role of play in his theories.<sup>591</sup> For Winnicott, psychotherapy itself is a form of play between the patient and therapist. According to Winnicott, "The work done by the therapist is directed towards bringing the patient from a state of not being able to play into a state of being able to play".<sup>592</sup> It seems likely that the therapeutic dimension in Clark's work was experienced by the artist herself as a type of personal therapy.

Over the course of the 1970s and 1980s Clark developed her relational experiments. The inspiration came from Félix Guattari and Gilles Deleuze's experiments of institutional psychotherapy undertaken at the innovative psychiatric hospital La Borde.<sup>593</sup> Clark's explorative interest in this field would be expanded upon her return to Rio in 1976 until her death in 1988, when she moved into the private sphere of psychotherapy, where according to Rolnik, the context changed from one of play and experiment, to one of healing.<sup>594</sup> *Structuring the Self* (1976-1988), included a deliberately therapeutic dimension.<sup>595</sup> Rolnik explains the proposition; "The artist received each person individually for one-hour sessions, one to three times a week, over a period of months, and, in certain cases, for more than one year".<sup>596</sup> The new focus of Clark's research became the memory of trauma.<sup>597</sup>

Rolnik observes that *Structuring the Self* opened up the capacity of the body, in the attempt to create a new, aesthetic subjectivity in which the 'client' would be open to an

---

<sup>590</sup> Ibid.

<sup>591</sup> Donald Winnicott, "Transitional Objects and Transitional Phenomena," *International Journal of Psychoanalysis* 34 (1953), 89–97. December 1953.

<sup>592</sup> Donald Winnicott, "Playing: Its Theoretical Status in the Clinical Situation," 1971, <http://www.mythosandlogos.com/Winnicott.html>, accessed 8 April, 2012,

<sup>593</sup> Suely Rolnik, *The Body's Contagious Memory: Lygia Clark's Return to the Museum "Return to the Museum"*, trans Rodrigo Nunes, [http://eipcp.net/transversal/0507/rolnik/en/#\\_ftnref9](http://eipcp.net/transversal/0507/rolnik/en/#_ftnref9), accessed April 8, 2012.

Rolnik notes that Clark was enthused over the *Anti-Oedipus: Capitalism and Schizophrenia*, published in 1972, and co-written by Guattari and Deleuze, which the artist found resonated with her own investigations.

<sup>594</sup> Ibid.

<sup>595</sup> Ibid.

<sup>596</sup> Rolnik, *The Body's Contagious Memory: Lygia Clark's Return to the Museum*.

<sup>597</sup> Ibid.

endless process of becoming other.<sup>598</sup> Rolnik relates Clark's propositions to her own concept of the *vibrating or resonant body* – “the capacity of all sensory organs to allow themselves to be affected by otherness and the whole body's power to resonate to the forces of the world”.<sup>599</sup>

In her essay *Sentimental Cartography*, Rolnik expands on the notion:

Our consistency is made of these compositions creating themselves over and over, inspired by the pieces of the world that affect us. The vibrating body is therefore that what, within us, is the inside and the outside at the same time. The inside is nothing more than a fleeting combination of the outside.<sup>600</sup>

Elsewhere, still referring to the notion, she articulates:

Contact with the other, human and nonhuman, mobilises affects as changing as the variable multiplicity that constitutes otherness. The constellation of such affects forms a reality of sensations, corporeal reality, which, though invisible, is no less real than visible reality and its maps. It is the world composing itself over and over, uniquely, in the subjectivity of each person.<sup>601</sup>

Rolnik sees Clark's relationship with the client based on “her sensations of the living presence of the other in her own resonant body”.<sup>602</sup> Clark's relationship with the other becomes a complete transformation of anthropophagy. It is no longer about the devouring of the other for there is no difference between the inside and the outside, the visible and the invisible, the I and the Other.

---

<sup>598</sup> Rolnik, “Molding a Contemporary Soul: The Empty-Full of Lygia Clark,” [http://caosmose.net/suelyrolnik/pdf/molding%20\\_john\\_nadine.pdf](http://caosmose.net/suelyrolnik/pdf/molding%20_john_nadine.pdf), accessed January 20, 2011.

<sup>599</sup> Suely Rolnik, *Sentimental Cartography: Contemporary Transformations of Desire*, (São Paulo: Estação Liberdade, 1989)

<sup>600</sup> Ibid.

<sup>601</sup> Rolnik, “Molding a Contemporary Soul: The Empty-Full of Lygia Clark”

<sup>602</sup> *Corpo vibrátil* or “resonant body” is a notion that Suely Rolnik had been working on since 1987, when she first proposed it in her doctoral thesis, published as a book in 1989.

## 8.5 Hélio Oiticica (1937-1980)

Clark's experimental explorations of the body's internal and external spaces are further expanded in the work of Oiticica.<sup>603</sup> Critic Roberta Smith observes that Oiticica's originality lies in his inventive use of colour and in his bridging of "first- and third-world cultures in a way that has seldom been equaled".<sup>604</sup> This bridging takes place in the forms of intervention, installation and spectator participation, locally rooted but with a universal message.<sup>605</sup> Oiticica's strategies concern the sensual body and its interrelations with space.<sup>606</sup> His two participatory key concepts were *Crelazer* (to believe in leisure) and the *Suprasensorial*. *Crelazer* was for Oiticica "a condition for the existence of creativity which is in turn based on joy, pleasure and phenomenological knowledge".<sup>607</sup> The second concept, the *Suprasensorial*, promotes the expansion of the individual's normal sensory capacities to discover his/her internal creative centre.<sup>608</sup> Not unlike Aldous Huxley and Timothy Leary, Oiticica believed that expanding perception could unleash the creative impulse.<sup>609</sup> Since Oiticica read Baudelaire, he would have been acquainted with the nineteenth-century volume *Hashish, Wine, Opium*.<sup>610</sup> While the *Suprasensorial* could be represented by hallucinogenic states, since it evoked religious trances and other alternate states of consciousness such as ecstasy and delirium, it was not necessarily induced with drugs.<sup>611</sup> If the Surrealists experimented with free association (discussed in chapter four) and automatic writing to explore the dynamic relations between both conscious and unconscious realities, Oiticica used the Samba dance to gain entry to alternate states of consciousness.

---

<sup>603</sup> Simone Osthoff, "Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future", [www.leonardo.info/isast/spec.projects/osthoff/osthoff.html](http://www.leonardo.info/isast/spec.projects/osthoff/osthoff.html), accessed 18 March 2012.

<sup>604</sup> Roberta Smith, "A Short, Intense Career Marked by Vibrant Color", *The New York Times*, March 17, 2007.

<sup>605</sup> Michael Kimmelman, "A Brazilian's Work in the 70's Now Looks New", *Art Review*, *The New York Times*, August 2, 2002.

<sup>606</sup> Ibid.

<sup>607</sup> Ibid.

<sup>608</sup> Ibid.

<sup>609</sup> Nascimento, "Design wearables for interactive art based on Brazilian tropicalism", 46.

<sup>610</sup> The four pieces in this volume document Gautier and Baudelaire's own involvement in the Club of Assassins, who met under the auspices of Dr Moreau to investigate the psychological and mind-enhancing effects of hashish, wine and opium. Walter Benjamin himself, talks about Baudelaire's influence to use drugs with a heuristic intention, as an experiment with his intellectuality.

<sup>611</sup> Osthof, "Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future".



Fig. 79. Hélio Oiticica, *Parangolé* 1964-1979.



Fig. 80. Caetano Veloso attired in one of Oiticica's *Parangolé*

One of the most important works of Brazilian modern art is the *Parangolé* 1964-1979. The word *parangolé*, a slang term from Rio de Janeiro, refers to a range of events or states which includes idleness, a sudden confusion or agitation, an unexpected situation, and

excitement amongst people or a dance party.<sup>612</sup> The *Parangolé* resembles a cape or banner, made of fabric, paper, plastic, straw, and/or rope sewn together and brightly painted or drawn on.<sup>613</sup> All become part of the *Parangolé* experience.<sup>614</sup> The inspiration was the costume worn by the dancers of the Mangueira Samba school. Oiticica developed a strong connection with the Brazilian 'other': the underprivileged, predominantly black, socially excluded people of the favela.<sup>615</sup>

Music, especially Samba, represents a fundamental part of the *Parangolé* experience:

The rehearsals themselves are the whole activity, and the participation in it is not really what Westerners would call participation because the people bring inside themselves the "samba fever" as I call it, for I became ill of it too, impregnated completely, and I am sure that from that disease no one recovers, because it is the revelation of mythical activity...Samba sessions all through the night revealed, that myth is indispensable in life, something more important than intellectual activity or rational thought when these become exaggerated and distorted.<sup>616</sup>

Oiticica's use of the word 'ill' to describe the Samba experience is noteworthy for pathology then becomes an attribute in the production of art. Since his *Crelazer* concept is linked with creativity, his illness becomes a 'creative illness' just like Nerval, Pessoa and Jung's.

Oiticica's reference to the importance of the role of myth in life was recognised by Jung. His ideas of a collective unconscious and the power of archetypes form the central tenet of his theories.<sup>617</sup> Jung's concept of a collective unconscious is in turn a precursor of Cassirer and Langer's philosophy of the understanding of symbols as the most inherent characteristic mental trait of humankind.<sup>618</sup> The importance of myth also relates to the

---

<sup>612</sup> Ibid.

<sup>613</sup> Nascimento, "Design wearables for interactive art based on Brazilian tropicalism", 45.

<sup>614</sup> Osthof, "Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future".

<sup>615</sup> Anna Deleuze, "Tactile dematerialization, sensory politics: Helio Oiticica's Parangoles", *Art Journal* June 22, 2004.

<sup>616</sup> Oiticica quoted by Guy Brett in "Helio Oiticica: Reverie and Revolt", *Art in America*, January 1989, 120.

<sup>617</sup> Carl Gustav Jung, *The Archetypes and The Collective Unconscious*, *Collected Works*, (New Jersey: Bollingen), 1981.

<sup>618</sup> Susanne K. Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*. (6th ed.), (Cambridge: New American Library, 1954), 58.

theory of morphic resonance. Scientist Rupert Sheldrake's ongoing research demonstrates that, "Everyone draws upon and in turn contributes to a collective human memory" and "the past forms and behaviour of organisms influence present organisms through direct immaterial connections across time and space".<sup>619</sup> Rolnik's own concept of the vibrating and resonant body also relates to both Jung and Sheldrake's theories. The common thread between all of these theories and Oiticica's own *Suprasensorial* is above all concern for the psyche and the interconnectedness between everything – human and non human, past and present.

Oiticica's description of the Samba experience is also revealing in that it conjures an initiatory ritual. Oiticica dressed in a *Parangolé* dancing Samba evokes the bedecked captor and prisoner of the anthropophagic ritual. It is however an anthropophagy with a difference. It is no longer about the literal annihilation of the other and or his discourse. It does not involve a traditionally understood geographic displacement but takes place *in situ*, that is, in the geography of the body itself. The *Parangolé* can thus be seen as an environmental program that opens the individual towards the collective and life itself.<sup>620</sup> Ultimately, the *Parangolé* becomes a potential extension of integration within the larger ecology of the event.<sup>621</sup>

In November 1964, Oiticica wrote:

The discovery of what I call *Parangolé* marks a decisive point and defines a specific position in the theoretical development of my entire experience with the question of three dimensional colour constructions.<sup>622</sup>

If *Bichos* represents the last stage of Clark's geometric research, Oiticica's *Parangolé* marks a no less important point in the latter's own investigation.<sup>623</sup> Osthoff observes that the most important conceptual aspect of the *Parangolé* is the transformation of hard-edged

---

<sup>619</sup> Rupert Sheldrake. *Morphic Resonance: The of Formative*, (Vernon: Park Street Press). 2009, 227.

<sup>620</sup> Maria José Justino, "Seja marginal, seja herói. Modernidade e pós-modernidade em Hélio Oiticica". UFPR Publishing, Curitiba, 1998.

<sup>621</sup> Ibid.

<sup>622</sup> Edward J. Sullivan, "Latin American Art in the 20th century", Catalogue for the exhibition of the same name in Cologne. Prestel-Verlag, Munich 1993.

<sup>623</sup> Osthoff, "Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future".

geometric planes into folds of wearable materials.<sup>624</sup> This new geometric/body-based language allowed Oiticica to fuse, geometry, organic (the body), colour, structure, space and time.

The *Parangolé* has parallels with the work of German artist Franz Erhard Walther (1939-), a contemporary of Oiticica. Walther's *Stirnstück* was a prototype of a series of fifty-eight works, known simply as *1. Werksatz* (First Set of Works), consisting of strips of sewn cloth with pockets and pleats. According to Simone Menegoia, *1. Werksatz* "found its full meaning only when the visitors, following simple rules laid down by the artist or inventing their own, made use of the pieces: holding them in their hands, lying down on them, wearing them while they walked around".<sup>625</sup> Menegoia observes that these forms of radical painting and geometry, "conquered real space and time".<sup>626</sup> While Walther's version is austere, Oiticica's equivalent is sensual and carnivalesque, an art made for dancing Samba.



Fig. 81. Franz Erhard Walther, Kreuz Verbindungsform. Element n°36 of 1.Werksatz, 1967. Fabric, large red cross in red fabric with 4 holes, 664 x 664 cm; small red cross in red fabric with 4 holes, 137 x 137 cm; diameter of the oval holes, 22 x 25 cm; envelope (white cotton): 48 x 57 cm.

<sup>624</sup> Simone Osthoff, "Hélio Oiticica's Parangolé: Nomadic experience in endless motion" in *Diaspora and Visual Culture: Representing Africans and Jews*, ed. Nicholas Mirzoeff, (London: Routledge) 2000.

<sup>625</sup> Ibid.

<sup>626</sup> Menegoia, "Franz Erhard Walther".



Anna Deleuze sees Oiticica's association with Mangueira linked with the political resistance to the dictatorship that had taken over the country in 1964.<sup>627</sup>

Osthoff observes that the artist's concepts of Crelazer and Supersensorial in their embracement of strategies of "pleasure, humour, leisure and carnivalesque" are directly opposed to a "pleasure-denying productivist work ethic", and as a result a "revolutionary and anti-colonialist stand".<sup>628</sup> Kimmelman argues that while the work had an "implicit social thrust," it was "not explicitly political."<sup>629</sup>



Fig. 82. Brazilian cavalrymen, with drawn sabres, charge students on the steps of a downtown church in Rio De Janeiro, April 4, 1968

If the extent of the political aspect of Oiticica's work can be disputed, the 'trauma' aspect cannot be ignored, given that the parangolés were made between 1964 and 1979. Oiticica himself described the space in Brazil as, "A country where all free wills seemed to be

---

<sup>627</sup> Ibid.

<sup>628</sup> Simone Osthoff, "Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future".

<sup>629</sup> Ibid.

repressed or castrated”.<sup>630</sup> The meaning of Neo-Concretists’ work cannot be fully understood without acknowledging the traumatised space of Brazil at the time. Both Clark’s and Oiticica’s work can be seen as a reaction and/or an escape from a trauma brought on by the political situation. Clark’s engagement with her own work (discussed earlier), and Oiticica dancing Samba in a *parangolé* can be observed as forms of personal introspection - a personal introspection that also invites the spectator to participate in his/her own private awareness. This introspective mood is appropriate in our time of what Walter Benjamin calls “crisis of perception”.<sup>631</sup>

## 8.6 Lygia Pape (1927-2004)

Lygia Pape’s *Book of Time* (1961-63) invokes the fin de siècle symbolist poet Stéphane Mallarmé (1842 -1898). Mallarmé’s poetry anticipates many of the fusions between poetry and the other arts that were to blossom in the next century. The book has a central role in Western culture and perhaps in Brazil, more than elsewhere, where it has been reassessed and transformed by artists such as Pape herself, Augusto de Campos (1931-), Julio Plaza (1938-2003), Artur Barrio (1945-), Raymundo Collares (1944-), Mira Schendel (1919-), Ivens Machado (1942-) and several others.<sup>632</sup> The book became a model, a project and a motif in Pape’s work, starting with the *Book of Creation* (1959), the *Book of Architecture* (1959-1960) and the *Book of Time*. These works have a strong relationship with a project of Mallarmé’s called *Le Livre* (The Book). Mallarmé envisioned *Le Livre* as a cosmic text-architecture, a flexible structure that would contain “all existing relations between everything”.<sup>633</sup> The poet pondered and worked on the concept for more than thirty years but it was never realised.<sup>634</sup> Perhaps Pape saw her books as an interpretation of Mallarmé’s vision. Vernancio Filho comments Pape’s reinvention of the book and its projection in 1959 onwards as “the possibilities of a meta-book or a beyond-book”.<sup>635</sup> The concept of the book has been explored in my own work: *French Books 2007-2008*,

---

<sup>630</sup> Oiticica, untitled text, in *Information*, (exh. cat.) ed. Kynaston L. McShine, (New York: Museum of Modern Art), Summer 1970, 103.

<sup>631</sup> Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, 652.

<sup>632</sup> Vernancio Filho, “The Re-creation of the Book” in *Lygia Pape: Magnetized Space*, exh. cat. (Madrid: Museo Nacional Centro de Arte Reina Sofia in collaboration with Projeto Lygia Pape, 2011), 224.

<sup>633</sup> Jerome Rothenberg and David Guss eds. *The book: Spiritual Instrument*, trans. Michael Gibbs, (New York: Granary Books, 1996), 14 -20.

<sup>634</sup> Ibid.

<sup>635</sup> Filho, “The Re-creation of the Book”, 223.

*Australian Books 2008, Japanese Books 2008, Women Books 2008 and Greene Books 2009.*

Pape was also the first artist in Brazil to develop art as a network of experimental practices that included painting, drawing, printmaking, film and performance.<sup>636</sup> Her multi-faceted art-making expanded under the influence of Mallarmé, Merleau-Ponty and Langer. According to Adrian Searle, her investigation, “On the mutability and the immutability of the sign, as well as with a way of thinking founded in artistic practice as bodily presence, as a means to resubmit the issue of expression”.<sup>637</sup>



Fig. 83. Lygia Pape, *Book of Time* 1961 - 63, Gouache on wood, 365 pieces, Installation view, Serpentine Gallery, London 2011

Pape's *Book of Time*, consists of a series of 365 vibrantly coloured wooden blocks representing 'pages', of a book. Searle observes that, like much of Pape's earlier art, the work recalls, “constructivism, or between-the-wars purist abstraction albeit, with a beat of its own – Brazilian sensibility, sensuality and reality”.<sup>638</sup> While the geometric shaped reliefs

<sup>636</sup> Paula Herhenhoff, “The Art of Passage”, 22.

<sup>637</sup> Ibid.

<sup>638</sup> Adrian Searle, “Lygia Pape: modernist with a bossa nova beat”, *The Guardian*, Thursday 8 December 2011.

that combine the circle, the square, the triangle and rectangle and the reference to the grid is undeniable, there is nothing static about the work. It is not about transcendental observation but about flux, energy and movement. An active engagement takes place on a sensory level.

The power of understanding symbols, i.e. of regarding everything about a sense-datum as irrelevant except a certain form that it embodies, is the most characteristic mental trait of mankind. It issues in an unconscious, spontaneous process of abstraction, which goes on all the time in the human mind: a process of recognising the concept in any configuration given to experience, and forming a conception accordingly.”<sup>639</sup>

More than any other works, the *Book of Time* illuminates the way in which Langer’s influence manifests itself in Pape’s work. Langer believed that symbolism was the ‘new key’ to “understanding how the human mind transformed the primal need to express oneself”.<sup>640</sup> For Langer, the human mind is perpetually undergoing the process of symbolic transformation causing it to be “a veritable fountain of more or less spontaneous ideas”.<sup>641</sup> Her *Philosophy in a New Key* puts forward the idea of a basic and pervasive human need to symbolise everything, to invent meanings, and to invest meanings in one’s world.<sup>642</sup> The wooden objects in *The Book of Time* resemble a series of brightly coloured flags, signs or logos, music scores and so on, revealing Pape’s continuous process of meaning-making through the power of seeing one thing in terms of another. What was important for the artist was to communicate ideas in an essentially sensorial way rather than by formal discourse. The relief and the cut in the *Book of Time* becomes a profound form of intervention, underscoring the action of the artist. The precision of relief and cut does not impose restriction, rather, its very precision seamlessly interconnects one plane to another. Paradoxically, the boundaries become more imprecise and fluid. The work becomes a play of visual and auditory echoes. Like music scores, the work pulsates, vibrates and resonates.

---

<sup>639</sup> Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*, 58.

<sup>640</sup> Ibid.

<sup>641</sup> Dryden, Donald, "Susanne Langer and William James: Art and the Dynamics of the Stream of Consciousness", *The Journal of Speculative Philosophy*, 15, 2001, 272–285.

<sup>642</sup> Howard Gardner, "Philosophy in a New Key Revisited: An appreciation of Susanne Langer" in *Art, Mind, and Brain: A Cognitive Approach to Creativity*, (New York: Basic Books, 1982). 48–54.

Pape wrote:

My concern is always invention. I always want to invent a new language that's different for me and for others, too... I want to discover new things. Because, to me, art is a way of knowing the world ... to see how the world is ...<sup>643</sup>

Laura Cumming refers to the *Book of Time* them as a “new language in unending permutation”.<sup>644</sup> The dialectic interrelation of colour, geometry and space takes place and carries new meanings. This new language based on reality is a new way of looking. It is a non-verbal language between opposites and the negotiation of differences. As such, it becomes a reformulated anthropophagy.

Filho has remarked that it was the first time that Pape had “used colour so intensively and freely”.<sup>645</sup> On closer inspection, while viewing the work at Serpentine gallery in 2011, I came to the surprising realisation that colour in the 365 wooden blocks of the *Book of Time* is restricted to the three primary colours and black and white. It is the purity of the colours, their chromatic properties and their relationship to one other that generates what Filho describes as, “an stoppable flux...that takes over us completely.”<sup>646</sup> The *Book of Time* belies Neo-Concretist ethos: It is not about the object but the ideas and feelings it can generate. The “ideal simplicity and uncomplicated joy” that Cumming observes in Pape’s art, speaks volumes of her informed practice.<sup>647</sup> It is one based on restraint, elegance and poetic articulation.

---

<sup>643</sup> Lygia Pape, cited in Laura Cumming: “Lygia Pape: Magnetized Space,” Press release, Serpentine Gallery, London, December 2011.

<sup>644</sup> Laura Cumming, Lygia Pape: Magnetized Space – review, Serpentine Gallery, London, The Observer, Sunday 11 December 2011

<sup>645</sup> Venancio Filho, “The Re-Creation of the Book”, 223.

<sup>646</sup> Ibid.

<sup>647</sup> Ibid.



Fig. 84. Lygia Pape, *Book of Time* 1961 - 63, Gouache on wood, 365 pieces, Installation view Museo Nacional Centro de Arte Reina Sofia

Over the years Pape has used the terms '*magnetised space*' to explain her work.<sup>648</sup>

According to Pape, "The magnetised space lies between *I* and *we*, one that is in perpetual flux, always open-ended and, therefore, fragmentary and permanently indeterminate".<sup>649</sup>

For the Neo-Concretists, space and time were not merely external relationships between objects. The Neo-Concretist Manifesto states that, "the expression '*spatialisation of the artwork*' means that this work makes itself always present; that it is constantly reviving the same dynamic impulse that created it and from which, in turn, the work has resulted".<sup>650</sup>

The "magnetised space," Pape refers to becomes a *hystericised space*. In this space, the artist's own expression withdraws, "conceding the initiative to the words, forms and actions of the viewer".<sup>651</sup>

<sup>648</sup> Manuel J. Borja-viillel, Teresa Velázquez, "Lygia Pape: Magnetized Space," Museo Nacional Centro de Arte Reina Sofia in collaboration with Projeto Lygia Pape, 2011, 15.

<sup>649</sup> Ibid.

<sup>650</sup> Ferreira Gullar, *Manifesto Neoconcreto*, *Journal do Brasil*, Sunday supplement, Rio de Janeiro, March 22, 1959.

<sup>651</sup> Ibid.

## 8.7 My Work

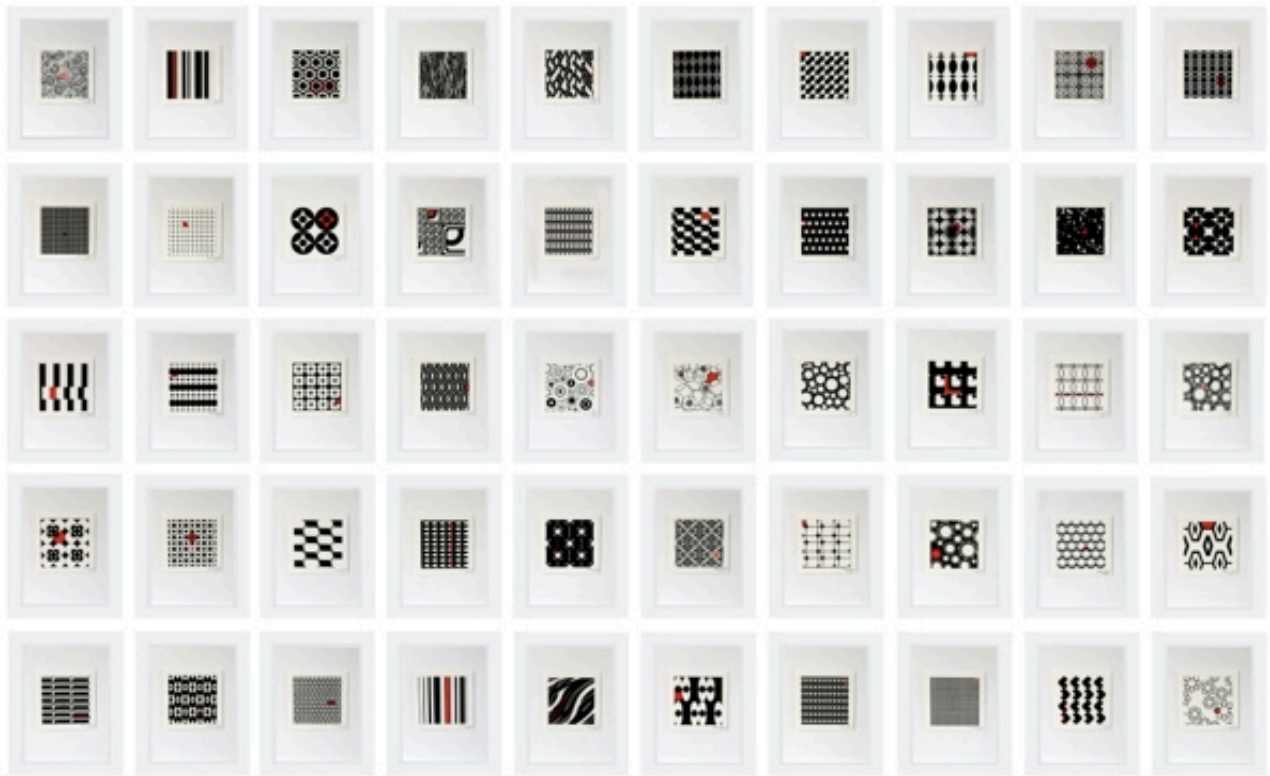


Fig. 85. Vilma Bader, *The White Space of Mallarmé* 2013, Pigment ink on archival paper, 50, each 22.7 x 17.7 cm.



Fig. 86. Vilma Bader, *The White Space of Mallarmé*, detail

Visually, my work lies closer to Pape than Oiticica or Clark. *The White Space of Mallarmé* 2013 is a meditation on Mallarmé's white space. The work invokes Mallarmé's connection between whiteness and silence. Unlike most of my works in the last four years, this work

does not contain words. If, according to Mallarmé, meaning is always the effect of a play between words, in this work meaning becomes the effect of a play between shapes. Every one of the fifty pages is monochromatic except for a slick of red ink. The red, however minimal, accentuates the white of the page and becomes an act of intervention in the negotiation and passage of the viewer into the picture plane. The white of the page is charged with meaning; and the white silence is a precondition of any meaning that might emerge. The white frames and the gallery walls, become an extension of the silence within the work.

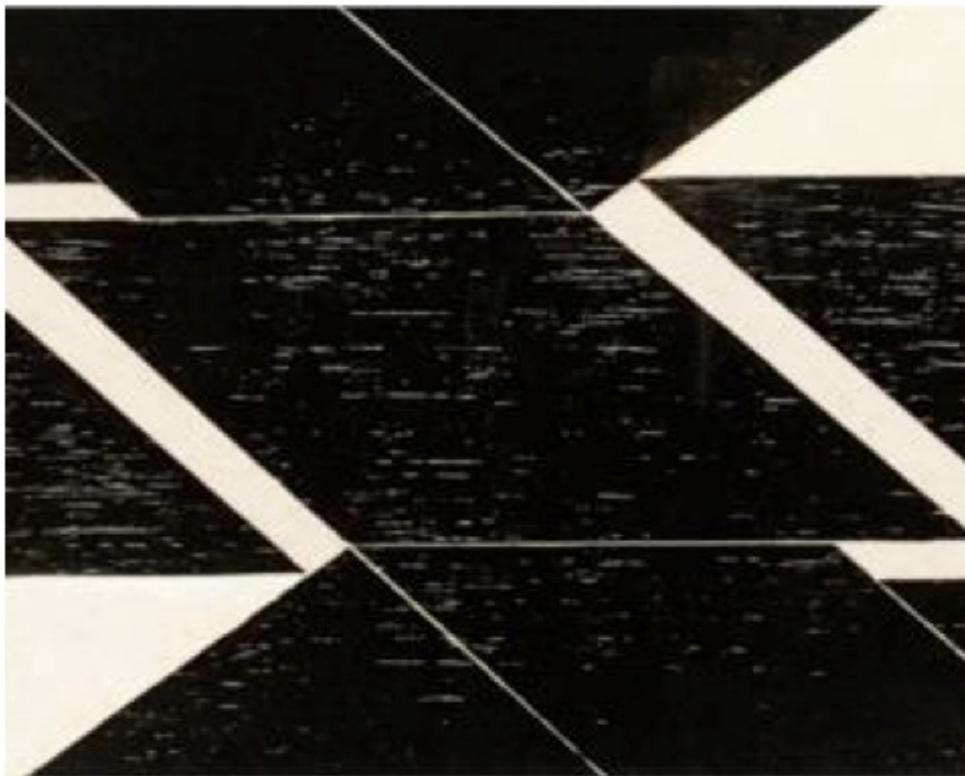


Fig. 87. Lygia Pape, *Tecelar* 1958, woodprint.

The near absence of colour in Pape's woodcuts *Tecelares* (1957-1959) can also be seen as a form of silence. Pape reasoned that colour when used in engraving can become gratuitous.<sup>652</sup> Perhaps Pape inherited her suspicion of colour in engraving from Stanley Hayter. He was highly regarded in Brazil and Pape had attended his studio in 1959.<sup>653</sup> In an interview with Deborah Rosenthal, Hayter warned against using colour in printmaking, "Colour if you have to, and it'll then be the predominant means of expression; if you don't

---

<sup>652</sup> "On printmaking: A statement of Lygia Pape", *Jornal do Brasil*, Sunday, March 22, 1959, 8.

<sup>653</sup> *Ibid.*



have to, you're better off in black and white!"<sup>654</sup> This is not a dismissal of colour per se but a considered use of it. An excessive use of colour in *The White Space of Mallarmé* would have been an act of violence against the whiteness of the page. The red is used for its strong properties and not as a form of gratuitous embellishment. Neither is it a predominant means of expression.

Whiteness and silence have been explored by other artists, including Kazimir Malevich (1879-1935). His painting *White on White* 1918 is regarded among the most radical paintings of its day.<sup>655</sup> The subtle variations of white and the blurred outlines of "the asymmetrical square generate a feeling of infinite space rather than definite borders".<sup>656</sup> In music, John Cage (1912-1992) contributed *4'33"* 1952. The work consists of three movements during which a performer or performers are instructed to produce no intentional sounds for four minutes and thirty-three seconds.<sup>657</sup> This radical gesture shifts the conventional structure of music from the performer to the audience.<sup>658</sup> Cage emphasized that this was not a shock strategy but to attune listeners to silence as a structure within musical notation.<sup>659</sup> More recently, Scottish poet, writer and musician Don Paterson (1963- ) wrote *On Going to Meet a Zen Master in the Kyushu Mountains and Not Finding Him*.<sup>660</sup> The incredibly long title is followed by an otherwise empty page arguably succeeds due to the playful link with Zen and the absurd juxtaposition of wordlessness.<sup>661</sup> Don Paterson sees whiteness as "a maximal minimalism – but never, never nothing..."<sup>662</sup> More recently, Serbian artist Marina Abramovic's ambitious artistic project *The Artist is*

---

<sup>654</sup> Deborah Rosenthal, "Interview with Stanley William Hayter, Paris, May, 1980," in *Stanley William Hayter in America: Paintings, Drawings and Prints, 1940-1950*, exh. cat., Francis M. Nauman Fine Art, Manhattan, 2009.

<sup>655</sup> *Inventing Abstraction, 1910–1925*, December 23, 2012 - April 15, 2013, [http://www.moma.org/collection/object.php?object\\_id=80385](http://www.moma.org/collection/object.php?object_id=80385), accessed March 18, 2013.

<sup>656</sup> Ibid.

<sup>657</sup> *There Will Never Be Silence: Scoring John Cage's 4'33"*, MoMA, October 12, 2013-June 22, 2014, <http://www.moma.org/visit/calendar/exhibitions/1421>, accessed June 4, 2014.

<sup>658</sup> Ibid.

<sup>659</sup> Ibid.

<sup>660</sup> From his 1997 collection, *God's Gift to Women*.

<sup>661</sup> Rob Mackenzie, "The Blank Page and White Space in Poetry", September 1, 2011, <http://magmapoetry.com/the-blank-page-and-white-space-in-poetry/>, accessed August 10, 2013,

<sup>662</sup> Don Paterson, "On Going to Meet a Zen Master in the Kyushu Mountains and Not Finding Him," <http://musique-concrete.tumblr.com/post/67037949197/on-going-to-meet-the-zen-master>, accessed 20 March 2013.

*Present* took place in March to May 2010 at the Museum of Contemporary Art in Los Angeles. It consists of the artist and the public staring at one another for eight hours, six days a week. The work underscores the importance of silence and demonstrates that one can make art out of nothing.



Fig. 88. Richard Hamilton, *White Album* sleeve 1968

The sleeve of the Beatles' experimental *White Album* 1968 was designed by English pop artist Richard Hamilton in collaboration with McCartney.<sup>663</sup> The iconic plain white sleeve had the band's name discreetly embossed slightly below the middle of the right side, and a unique stamped serial number, convey, in Hamilton's words, "the ironic situation of a numbered edition of something like five million copies".<sup>664</sup> The minimalist design coincided with the emergence of conceptual art at the time.

---

<sup>663</sup> Grant Scott, Barry Miles, Johnny Morgan, *The Greatest Album Covers of All Time*, (United Kingdom: Pavillion Books, 2008), 50.

<sup>664</sup> *Ibid.*, 52.



Fig. 89. Constructing the frames for *The White Space of Mallarmé* 2013

Duras (discussed in chapter one), not only relates the white space on the pages of the text to silence but also to time. She writes, “There should be great stretches of silence..., silences in which nothing happens except the passage of time.”<sup>665</sup> The seriality and repetition in the *The White Space of Mallarmé* has an element of time. This is also found in its mode of construction. According to Yve Alain Bois, in an increasingly mechanised and automated world, labour has lost all the expressiveness it used to have, when the artisan, would enter into a dialogue with his work.<sup>666</sup> The making process is important to me, it provides me with a different notion of time and temporality. The coming together can take a long time but time is never linear when making the work for it is tempered by a contemplative engagement – a form of surrender to one’s own mind. The engagement and time factor are equally important.

The notion of repetition in *The White Space of Mallarmé* relates to Freud’s theory of resistance in clinical psychology. According to Freud, “The greater the resistance the more extensively will expressing in action (repetition) be substituted for recollecting”.<sup>667</sup> In

<sup>665</sup> Marguerite Duras, *The Malady of Death*, trans. Barbara Bray, (New York, Grove Press, 1986), 56.

<sup>666</sup> Lygia Clark cited in Yve-Alain Bois, “Nostalgia of the Body” *October*, Vol. 69 (Summer, 1994), 101.

<sup>667</sup> Sigmund Freud, “Further recommendations in the technique of psychoanalysis: Recollection, repetition, and working though,” In *Collected Papers*, Vol. 2, (New York: Basic Books 1959). 366.

Freud's understanding, the patient "abandons himself to the compulsion to repeat, which is now replacing the impulse to remember, not only in his relation with the analyst but also in all other matters occupying and interesting him at the time".<sup>668</sup> In the art making process, resistance can be seen as that of resisting the world or forgetting the world. Perhaps it is what Nietzsche calls 'the music of forgetting'.<sup>669</sup> In psychoanalytic technique it is only through transference that a successful cure takes place.<sup>670</sup> The transference in art takes place through the artist's intent and energy into the art object. A dialogue inevitably takes place.

Silence and whiteness relate to meditation, an intrinsic part of my art making in recent years. While *The White Space of Mallarmé* shows perpetual flux, paradoxically, there is also a stillness. Within the stillness and nature of repetition, one can read the repetitive elements in meditation, such as breathing and chanting. I think of that stillness as being a metaphor for the space that counts for the creative person, the space s/he creates within her/himself. That stillness or standstill is symptomatic of the paralysis of hysteria – the hysterised space of the artist's inner world.

Clark wrote:

Until our era, the artist was only a thermometer in which the new spiritual reality of the future was indicated. There will come a time when everyone will be that thermometer and bring within themselves that future-present.<sup>671</sup>

Perhaps this process has already started...

---

<sup>668</sup> Ibid.

<sup>669</sup> Friedrich Nietzsche, "The first distinction to be made regarding works of art", aphorism 367, *The Gay Science*, trans. Walter Kaufmann, (New York: Vintage Books, 1974), 324.

<sup>670</sup> Sigmund Freud, The dynamics of transference. In *Collected Papers*, Vol. 2, (New York: Basic Books, 1959), 312.

<sup>671</sup> Undated manuscript in the Fundació Antoni Tàpies catalog, Barcelona 1997, op.cit., 156 - 157.

## Conclusion

This paper presents the research that runs parallel with my studio practice in an attempt to gain an understanding of hysteria's place in the art world. My creative output has followed the course of my research throughout the last four years, shifting and changing in response to hysteria's ever mutable characteristics from antiquity to our present century. The crux of this thesis lies in identifying the powerful role of hysteria in art, and the reconfiguration of its symptom as a modern day crisis of perception. The medical course that hysteria has taken over the centuries has been constantly reflected in the artworks that have been inspired by it and have sprung from its symptoms.

Although the research does not reflect my ever evolving practice in its entirety, it gives the reader a clear indication where my interest lies and what motivates me as an artist. There were several works completed during the research project, all of which are discussed. There were other works made before the research project was undertaken that are directly linked with this project; of these only *Drugs 2009* is briefly discussed. Artist Lygia Pape has talked of her work as being circular rather than having stages.<sup>672</sup> My practice can also be described as such. My research reflects the circuitous but circular trajectory of hysteria, art and of life itself.

Each chapter contributes to forming a synthesised and over-arching image of hysteria and why the condition continues to be a source of inspiration for contemporary artists and literary figures. The artists I have chosen to discuss are only a few amongst a multitude of possibilities. The focus on specific artists is all the more valuable. While French artist Louise Bourgeois's *Arc of Hysteria* is discussed, her practice is not addressed. This is by no means an oversight. Bourgeois' work is a dynamic meeting point between modern art and psychoanalysis. The artist recognised the contentious role of gender in the history of hysteria and her male *Arc of Hysteria* is an important work in that it welds the duality of the sexes. Bourgeois is however exclusively a sculptor. The decision to devote a whole chapter on Neo-Concretism and my attraction to NeoConcretist artists, Clark, Oiticica and

---

<sup>672</sup> Lygia Pape, Cited in Hubbard, Lygia Pape: Magnetized Space, Serpentine Gallery, [http://suehubbard.com/index.php?mact=News,cntnt01,detail\\_0&cntnt01articleid=68&cntnt01returnid=57](http://suehubbard.com/index.php?mact=News,cntnt01,detail_0&cntnt01articleid=68&cntnt01returnid=57), accessed 28 August, 2012.

Pape is that they do not defend the autonomy and specificity of any art form. Pape's *Tecelares* predates Frank Stella's *Black Paintings* by a couple of years. While the *Black Paintings* enjoy a privileged place in the history of contemporary art, *Tecelares*, some of which are strikingly similar to the *Black Paintings*, are relegated to the margins.<sup>673</sup> Unlike Stella, Pape, Oiticica and Clark do not reaffirm the modernist canon.<sup>674</sup> The Neo-Concretists, as defined by the Neo-concrete Manifesto, sought to explore the "existential, emotional and effective significance of art to express the complex reality of modern humanity".<sup>675</sup> The poetic quality in their work also resonates with me. Guattari considered poetry to be one of the most important components of human existence, not so much in terms of value, but rather as a functional element and articulated that, "we should prescribe poetry in the same way as vitamins".<sup>676</sup>

Two other artists given prominence in this paper are Annette Messager and Hanne Darboven. These two artists have been of considerable influence very early in my practice and continue to be. The other artists discussed at length in this paper are the Surrealists André Breton and Hans Bellmer. Breton's work has a direct link with hysteria and Bellmer is discussed as the quintessential male hysteric. Writer and film maker Marguerite Duras' work is also discussed. Her books are a great source of inspiration for me.

Freud's theories of the unconscious were probably the most influential in our understanding of the mind and body connection. Freud is critiqued alongside several other theorists who have extended on his theories. While Jung is discussed to a lesser extent, he is no less important. Jung, like Freud, saw the mind and body connection and the role of the unconscious. Jung also saw the important role of the spirit and while his school of psychotherapy lies in the fringes of mainstream psychology, it is the very fabric of a new school of thought. In the words of Sara Corbett, Jung is remembered today as, "a proponent of spirituality outside religion and the ultimate champion of dreamers and seekers everywhere".<sup>677</sup>

---

<sup>673</sup> Manuel J. Borja-viillel, and Teresa Velázquez, "Lygia Pape: The Magnetized Space", 14.

<sup>674</sup> Ibid.

<sup>675</sup> Gullar Ferreira. "Neo-concrete Manifesto".

<sup>676</sup> Félix Guattari and Suely Rolnik, *Molecular Revolution in Brazil*, (New York: Semiotext/MIT, 2007). 269.

<sup>677</sup> Sara Corbett, "The Holy Grail of the Unconscious," *The New York Times Magazine*, September 16, 2009.

The final chapter of this paper brings hysteria to a full circle. Moreover, it is an attempt to come to terms with hysteria's often dark history. The Neo-concretists reflect this final stage of unification and of coming to terms with the idea of hysteria as a modern day crisis of perception. Clark, Oiticica and Pape used the traumatised space of Brazil to take art beyond the autonomous art object and sought "ways in which art can interact with life, and set in motion processes of change".<sup>678</sup> The NeoConcretist's unification of the body and the mind and their invitation to the audience to partake in the art making process all indicate an art that aspires to heal. Their work is about constant energy, an ever-present activity of thinking and feeling. The participatory aspect in NeoConcretism is not about participation for its sake, but rather in Yve-Alain Bois' words, "For the participant to invest his or her gesture with meaning and for this act to be nourished by thought".<sup>679</sup> Ultimately NeoConcretists Clark, Oiticica and Pape can be understood as artists in a mystical tradition. They understood the psyche as an infinitely spiritual and fluid place, a space that can be tapped for enlightening and healing. Their legacy cannot be underestimated in terms of artistic freedom and experimentation.

My research has widened my practice and opened avenues. While my thesis has extrapolated many answers, other questions have manifested. There are several lines of inquiry I wish to explore further. I envisage examining the psychological aspect of healing in a number of artistic forms. Also on my agenda is the exploration of colour and its impact on emotional wellbeing and as an agent for healing. Colour is, as Stephen Melville states, "In most instances both, subjective and objective, physically fixed and culturally constructed, absolutely proper and endlessly misplaced ... [it] can appear as an unthinkable scandal."<sup>680</sup> Oiticica is one of the main artists I will be looking at, in particular his *Grand Nucleus* (1960-1966). If Pape was scarce in her use of colour, Oiticica was uncompromising though he never arbitrarily assigned colour to form.

I also plan to look closely at Outsider art and possibly do a collaborative work with people who have suffered from mental illness. Another project is to expand on my work *Culture Bound Syndromes* and use Callan Park's architectural space as a site of intervention to

---

<sup>678</sup> Guy Brett, *Art in the Plural*, Catalogue New Directions, Museum of Modern Art, Rio de Janeiro, 2002.

<sup>679</sup> Yve-Alain Bois, "Nostalgia of the Body". 101.

<sup>680</sup> Stephen Melville, "Colour has yet to be named," (1993) cited in *Colour Documents of Contemporary Art*, ed. David Bachelor, (London and USA: Whitechapel and MIT Press, 2008), 194.

evoke its disturbing past as a psychiatric institution. Also on my list is the making of movable wooden structures incorporating both geometric and organic forms that represent the iconography of hysteria. In this serial work wood would be the medium, allowing me to put to work the skills I acquired in wood carving during my workshop in Prague. In June 2014, I plan to walk the beaten track of northern Spain through to Santiago de Compostela in the north-west, a pilgrimage that dates back to the beginning of the eleventh century. This would allow me to observe silence both interiorly and exteriorly and open myself to the varieties of religious and spiritual experience. I hope this opportunity will allow me to generate work. My intent is to make work that goes beyond the artist's intention, art as a catalyst for change. NeoConcretist artists have succeeded in transforming art into a collective activity where the spectator is no longer a passive, sentient being but an active participator and the artist is no longer a myth but a facilitator. Their insistence of a new language in art is both literal and metaphorical. The history of hysteria itself shows language as we understand it to be wearisome and weighed down by historical accumulation. The NeoConcretist's non verbal language is not implicitly a literal silence as the artist continues to speak but in the way that he is not heard, the initiative is left to the spectator to listen. Silence is never about nothing. Heinrich von Kleist's work was criticised as belonging to "the invisible theatre" but in time, Kleist's invisible theatre became "visible".<sup>681</sup> Perhaps the contemporary artist's task is that of inventing new languages, ways of seeing and hearing that we do not yet know about. The search goes on...

---

<sup>681</sup> Günter Blamberger, Kleist's Conflict with Goethe, <http://www.heinrich-von-kleist.org/index.php?id=421&L=1>, accessed 20 July, 2013.



## Bibliography

### Books

Adams, Francis. *The Genuine Works of Hippocrates*, New York: William Wood and Company, 1891.

Adler, Dan. *Hanne Darboven: Cultural History 1880-1983*, London: Afterall Books, 2009.

Appignanesi, Lisa. and Forrester John. *Freud's Women*, (New York: Other Press, 2001

Aragon, Louis. *Le paysan de Paris*, Paris: Gallimard, 1926.

Bachelor, David. ed. *Colour Documents of Contemporary Art*, London and USA: Whitechapel and MIT Press, 2008.

Bailey, Michael David. *Magic and Superstition in Europe: A Concise History from Antiquity to the Present*, Maryland: Rowman & Littlefield, 2007.

Bailey, D. L., Townsend, D.W., Valk, and P.E. Maisey, M.N. *Positron Emission Tomography: Basic Sciences*. Secaucus, New Jersey: Springer-Verlag, 2005.

Barthélémy, T. *Etudes sur le dermatoglyphisme ou dermo-neurose toxosomatrice*, Paris: Jouve, 1893.

Barrett, W. S. Euripides. ed., introduction and commentary, *Hippolytos*, Oxford: Clarendon Press, 1964.

Baudelaire, Charles. *Oeuvres Completes*, vol. I., Paris: Gallimard, 1979.

Beard, George. M. *American Nervousness: Its Causes and Consequences*, New York: Arno Press, 1972.

Beard, George. M. *Sexual Neurasthenia: Its Hygiene, Causes, Symptoms, and Treatment* New York: Treat, 1884.

Beauvoir, Simone de. *The Second Sex*, Paris: Gallimard, 1949.

Belton, Robert J. *Beribboned Bomb: The Image of Woman in Male Surrealism Art*, University of Calgary Press: Calgary, Alberta, 1995.

Benjamin, Walter. *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, Harry Zohn trans, New York: Verso, 1997.

Benjamin, Walter. *Illuminations*, ed. Hannah Arendt, trans. Harry Zone, New York: Schocken Books, 1968.

Benjamin, Walter. *On Some Motifs in Baudelaire*, London: Harvard University Press, 1973.

Bernadac, Marie-Laure. ed. *Annette Messenger - Word for Word*, London: Violette LTD, 2006.

- Berridge, Kate. *Vigor Mortis: The End of the Death Taboo*, London: Profile Books, 2001.
- Bischoff, Ulrich. *Munch*, trans. Michael Hulse, Benedikt Tashen Verlag GmbH: Köln, 2000.
- Blomley, Nicholas K. *Law, Space and the Geographies of Power*, New York: The Guilford Press, 1994.
- Bloom, Harold. *The Western Canon*, New York: Riverhead Books, 1995.
- Borch-Jacobsen, Mikkel. *The Emotional Tie: Psychoanalysis, Mimesis, and Affect*, trans. Douglas Brick et. al. Stanford, California: Stanford Univ. Press, 1992.
- Bonnet, Marguerite. *Naissance de l'Aventure Surréalisme*, 2nd ed., Paris: Corti, 1988.
- Brand, Paul. *In His Image*. Zondervan, MI: Grand Rapids, 1987.
- Breton, André. *L'amour Fou*, trans. Friedhelm Kemp, Frankfurt/M: Libraries Prometheus, 1975.
- Breton, André. *Nadja*, Paris: Gallimard, 1964.
- Brown, Peter. *Augustine of Hippo*. Berkeley: University of California Press, 1967.
- Brito, Ronaldo. *Neoconcretism: vertex and breakage of the Brazilian construction project*, 2nd ed. Sao Paulo: COSAC & Naify, 1999.
- Burton, Robert. *The Anatomy of Melancholy*, Volume 1, United Kingdom: Lightning Source, 2010.
- Cardinal, Roger. *Breton Nadja*, London: Grant & Cutler, 1986.
- Carter, Robert Brudenell. *On the Pathology and Treatment of Hysteria*, London: John Churchill.1853.
- Charcot, Jean-Martin. *L'Hystérie*, ed. E. Trillat (Toulouse: Privat, 1971), 156.
- Charcot, Jean-Martin. *Leçons du Mardi at the Salpêtrière*, Paris: Delahaye & Lecrosnier, 1887-1888.
- Claretie, Jules. *Les amours d'un interne*, Paris: E. Dentu, 1883.
- Clément, Catherine. *Opera: The Undoing of Women*. trans. Betsy Wing, Minnesota: University of Minnesota Press, 1988.
- Comay, Rebecca, ed. *Lost in the Archives*. Toronto: Alphabet City, 2002.
- Cornu V., *Contribution à l'étude de la dermatographie (urticaire graphique, provoquée)*. Paris: Méd.,1890.

- Cummings, Neil, and Marysia Lewandowska, *The Value of Things*, Basel: Birkhauser, 2000.
- Davenport-Hines, Richard. *The Pursuit of Oblivion: A Social History of Drugs*, London: Phoenix Press, 2004.
- Davis, Lennard J. *Obsession: A History*, The University of Chicago Press: Chicago, 2008.
- Debord, Guy. *Society of the Spectacle*, Detroit: Black & Red, 2010.
- Deleuze, Gilles. *Spinoza: Practical Philosophy*, trans. Robert Hurley, San Francisco: City Lights Books, 1981.
- Delteil, Joseph. *Les Chats de Paris*, Paris: Les Editions de Paris, 1994.
- Deikman, Arthur J. *The observing Self: Mysticism and Psychotherapy*, Boston: Beacon Press, 1982.
- Didi-Huberman, Georges. *Invention de l'hystérie: Charcot et l'iconographie photographique de la Salpêtrière*, Paris: Macula, 1982.
- Duras, Marguerite. *Hiroshima mon amour*, synopsis, Paris: Gallimard, 1960.
- Marguerite Duras, *The Malady of Death*, trans. Barbara Bray, New York, Grove Press, 1986.
- Duras, Marguerite. *Le ravissement de Lol V. Stein*, Paris: Gallimard, 1964.
- Duras, Marguerite. *The Square*, London: John Calder, 1977.
- Ernest Earnest, S. *Weir Mitchell: Novelist and Physician*, Philadelphia: University of Pennsylvania Press, 1950.
- Easlea, Brian. *Witch Hunting, Magic and the New Philosophy*, Brighton, Sussex: Harvester, 1980.
- Eggum, A. *Edvard Munch: Paintings, Sketches, and Studies*, New York: C.N. Potter, 1984.
- Ehrenreich, Barbara and English, Deirdre. *Complaints and Disorders: The Sexual Politics Of Sickness*, New York: Feminist Press, 1991.
- Emmons, Shirlee. Lewis, Wilbur. *Researching the Song: A Lexicon*. (Oxford and New York: Oxford University Press, 2006).
- Fabre, A. *L'Hystérie Viscérale: Nouveaux Fragments de Clinique Médicale*, Paris: A. Delahaye & E. Lecrosnier, 1883.
- Fer, Briony. *The Infinite Line: Re-making Art After Modernism*, Connecticut: Yale University Press, 2004.
- Ferro, António. *D. Manuel II, o Desventurado*, Lisboa: Livraria Bertrand, 1954.

- Grenier, Catherine. *Annette Messenger*, trans. David Radzinowicz Howell, Paris: Flammarion. 2001
- Gross, Kenneth. *The Dream of the Moving Statue*, Pennsylvania: Penn State University Press, 2006.
- Guattari, Félix, and Rolnik, Suely. *Molecular Revolution in Brazil*, New York: Semiotext/MIT, 2007.
- Fer, Briony. *On Abstract Art*, New Haven and London; Yale University Press, 1977.
- von Feuchtersleben, Ernst. *The Principles of Medical Psychology*, Translated by rans. Edited by H. E. Lloyd, London: Sydenham Society, 1847
- Figueredo, Luciano ed., Lygia Clark y Hélio Oiticica: Cartas, 1964-1974, Rio de Janeiro: Editora UFRJ, 1996.
- Freud, Sigmund "Charcot," in *The Freud Reader*, ed. Peter Gay, New York: Norton, 1969.
- Freud, Sigmund. *Collected Works*, Volume 1, 1892-1899, ed. Anna Freud, Marie Bonaparte, E. Bibring, W. Hoffer, E. Kris and Osakower O., London: Vintage Classics, 1952.
- Freud, Sigmund, *Collected Papers*, Volume 2, New York: Basic Books 1959.
- Freud, Sigmund. *General Psychological Theory: Papers on Metapsychology*, New York: Touchstone, 2008.
- Freud, Sigmund. *Standard Edition of the Complete Psychological Works of Sigmund Freud*, Edited and translated by J. Strachey, A. Freud, and A. Tyson. 24 vols. London: Hogarth, 1959.
- Forth, Christopher. "Neurasthenia and Manhood in Fin-de-Siècle France" In *Cultures of Neurasthenia from Beard to the First World War*, Marijke Gijswijt-Hofstra and Roy Porter, eds. (Amsterdam: Rodopi, 2001).
- Foucault, Michel. *The History of Sexuality*, Vol.1, Penguin Books: London, 1976.
- Foucault, Michel. *History of Madness*, Routledge: New York, 2009.
- Gardner, Howard. *Art, Mind, and Brain: A Cognitive Approach to Creativity*, New York: Basic Books, 1982.
- Gilman, Charlotte Perkins, *The Living of Charlotte Perkins Gilman: An Autobiography*, New York: Arno Press, 1972.
- Gilman, Charlotte Perkins. *Women and Economics*, Boston, MA: Small, Maynard & Co., 1898.

- Gilman Sander L., et. al., *Hysteria Beyond Freud*. Berkeley: University of California Press 1993.
- von Goethe, Johann Wolfgang. *The Sorrows of Young Werther*. Translated by Thomas Carlyle and R. D. Boylan; Edited by Nathan Haskell Dole; Introduction by Thomas Carlyle. New York: Dover Publications, 2002.
- van Gogh, Vincent, *The Complete Letters of Vincent van Gogh*, trans. Johanna van Gogh-Bonger, Edited by Robert Harrison, New York: Bulfinch, 1991.
- Goldstein, Jan. *Console and Classify: The French Psychiatric Profession in the Nineteenth Century*, New York: Cambridge University Press, 1987.
- Goody, Jack. *The Domestication of the Savage Mind*, Cambridge: Cambridge University Press, 1977.
- Gosling, F. S. *Before Freud: Neurasthenia and the American Medical Community*, Urbana: University of Illinois Press, 1987
- Grenier, Catherine. *Annette Messenger*, trans. David Radzinowicz, Paris: Flammarion, 2001.
- Gross, Kenneth. *The Dream of the Moving Statue*, Ithaca: Cornell University Press, 1992.
- Guillain, Georges. *Jean-Martin Charcot 1825-1893: His life, His work*, ed. Paul B. Hoerber, trans. P. Bailey, Paris: Masson, 1959.
- Guattari, Félix. Rolnik, Suely, *Molecular Revolution in Brazil*, New York: Semiotext/MIT, 2007.
- Harrington, Ann. *Medicine, Mind and the Double Brain: A Study in Nineteenth-Century Thought*, New York: Princeton University Press, 1987.
- Harris, Ruth, *Murders and Madness: Medicine, Law, and Society in the Fin de Siècle*, Oxford: Clarendon Press, 1989.
- Havelock, Christine Mitchell. *The Aphrodite of Knidos and Her Successors: A Historical Review of the Female Nude in Greek Art*, Michigan: University of Michigan Press, 1995.
- Heath, Stephen. *The Sexual Fix*, London: Macmillan Publishers, 1982.
- Higonnet, Ann. *Pictures of innocence: The History and Crisis of Ideal Childhood*, London: Thames and Hudson, 1998.
- Hoffman, Ernst Theodor Amadeus. *Tales of Hoffman*, trans. Stella Humphries, and Vernon Humphries, London: Penguin Book.
- Honour, Hugh. and Fleming, John. *A world History of Art*, London: Laurence King Publishing Ltd, London, 2002.

- Huizinga, Johan. *The Autumn of the Middle Ages*, trans. Rodney J. Payton and Ulrich Mammitzsch, Chicago: University of Chicago Press, 1996.
- Hulak, Fabienne. *Folie et Psychanalyse dans L'expérience surréaliste*, sous la direction de, Nice 1992.
- Hustvedt, Asti. *Medical Muses: Hysteria in 19th Century Paris*, London: Bloomsbury, 2012.
- Irigaray, Luce. *This Sex Which Is Not One*, New York: Cornell University Press, 1985.
- Israël, Lucien. *L'hystérique, le sexe, et le médecin*, Paris: Masson, 1983.
- James, William. *The Varieties of Religious Experience*, Introduction and notes by Wayne Proudfoot. New York: Barnes and Noble Classics, 2004.
- Janet, Pierre. *The Mental State of Hystericals*, trans Caroline Rollin Carson, Preface Daniel N. Robinson, Washington D.C.: University of Publications of America, 1977.
- Jaspers, Karl. *General Psychopathology*, 7th ed. trans. Hoenig and M. W. Hamilton, Chicago: Univ. of Chicago Press, 1963.
- Jarvis, Helen. Cloke, Jonathan. Kantor, Paula. *Cities and Gender*. New York: Routledge, 2008.
- Johnson, Barbara. *Persons and Things*. Cambridge, Massachusetts: Harvard University Press, 2010.
- Jordanova, Ludmilla. *Sexual Visions: Images of Gender in Science and Medicine between the Eighteenth and Twentieth Centuries*, Hemel Hempstead, Harvester Wheatsheaf, Madison: University of Wisconsin Press, 1989.
- Jorden, Edward. *A Brief Discourse of a Disease called the Suffocation of the Mother*, London: John Winder, 1603.
- Jung, Carl. Gustav. *Memories, Dreams, Reflections*, ed. Aniela Jaffé, New York: Vintage Books, 1965.
- Jung, Carl Gustav. *The Archetypes and The Collective Unconscious*, Collected Works, New Jersey: Bollingen, 1981.
- Kanner, Andres M. and Schachter, Steven C. *Psychiatric Controversies in Epilepsy*, Massachusetts: Academic Press, 2008.
- Kierkegaard Søren, *Either/Or*, London: Penguin, 1992.
- Kirby, Vicky. *Telling Flesh: The Substance of the Corporeal*, New York: Routledge, 1987.
- Kristeva, Julia. *Black Sun: Depression and Melancholia*, New York: Columbia University Press, 1989.

- Knight, Denise D. *The Diaries of Charlotte Perkins Gilman*, Charlottesville, VA: University Press of Virginia, 1994.
- Krauss, Rosalind E. *LeWitt in Progress*, Rome: SLCT, 1994.
- Krauss, Rosalind. *October: the second decade, 1966-1996*, Cambridge: MIT Press, 1997.
- Krohn, Alan. *Hysteria: The Elusive Neurosis*, New York: International University Press, 1978.
- Lachman, Gary. *The Dedalus Book of the Occult: A Dark Muse*, Cambs, UK: Dedalus Books, 2004.
- Langer, Susanne K., *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*, 6th ed., Cambridge: New American Library, 1954.
- Lefebvre, Henri. *State, Space, World*, ed. Neil Brenner and Stuart Elden, trans. Gerald Moore, Neil Brenner and Stuart Elden, Minneapolis: University of Minnesota Press, 2009.
- Ludwig, A. M., *The price of Greatness*, New York: Guilford Press, 1995.
- Maxwell-Stewart, P. G. *Witchcraft in Europe and the New World*, New York: Palgrave, 2001.
- Mercer, Kobena. *Cosmopolitan Modernisms*, London: Institute of International Visual Arts, 2005.
- Merleau-Ponty, Maurice. *Phenomenology of Perception*, New York: Routledge & Kegan Paul, 1958.
- Merrill, Lynn. *The Romance of Victorian Natural History*, Oxford: Oxford University Press, 1989.
- Micale, Mark S., *Approaching Hysteria: Disease and its Interpretations*, New Jersey: Princeton University Press, 1995.
- Micale, Mark S., *Beyond the Unconscious: Essays of Henri F. Ellenberger in the History of Psychiatry*, Princeton: Princeton University Press, 1993.
- Micale, Mark S., *Hysterical Men: The Hidden History of Male Nervous Illness*, Cambridge, London: Harvard University Press, 2008.
- Michelet, Jules. *Satanism and Witchcraft: A Study in Medieval Superstition*, trans. A. R. Allinson, London: Arco Publications.
- Mitchell, Silas Weir. *Doctor and Patient*, Philadelphia: J. B. Lippincott, 1888.
- Mitchell, Silas Weir. *Lectures on Diseases of the Nervous System Especially in Women*, 2d ed. London: J. & A. Churchill, 1885.

- Mitchell, Silas Weir. *Wear and Tear: Hints for the Overworked*, 4th ed. Philadelphia: J. B. Lippincott. 1891.
- Mirzoeff, Nicholas, ed. *Diaspora and Visual Culture: Representing Africans and Jews*, (London: Routledge) 2000.
- Möbius, Paul. *On the Physiological Idiocy of Women*, Halle: Marhold, 1900.
- Monteiro, George. *Fernando Pessoa and nineteenth-century Anglo-American literature*, Lexington: University Press of Kentucky, 2000.
- Morley, Simon. *Writing on the Wall; Word and Image in Modern Art*, London: Thames & Hudson 2003.
- Morris, David B., *The Culture of Pain*, Berkeley, Los Angeles, California: University of California Press 1993.
- Mosfjeld, Oskar. *Henrik Ibsen of Skien*, Oslo: Gyldendal, 1949.
- Nelson, Victoria. *The Secret Life of Puppets*, Massachusetts: Harvard University Press, 2001.
- Nietzsche, Friedrich. *The Gay Science*, trans. Walter Kaufmann, New York: Vintage Books, 1974.
- Novaes, A. *The Other Bank of the West*, São Paulo: Companhia das Letras, 1999.
- Oesterreich, T. K. *Possession: Demoniacal and Other*, New York: Richard R. Smith, 1930.
- Ovid. *Metamorphoses*, trans. A. D. Melville, Oxford: Oxford University Press, 1986.
- Pamuk, Orhan. *Istanbul: Memories and the City*, trans. Maureen Freely, New York: Alfred A. Knopf, 2006.
- Parsons, Deborah. *Streetwalking the Metropolis; Women, the City and Modernity*, Oxford: Oxford University Press, 2003.
- Pessoa, Fernando. *Selected Poems*, London: Penguin Books, 2000.
- Plath, Sylvia. *Collected Poems*, London: Faber and Faber, 1981.
- Plato. *Plato in Twelve Volumes*, Vol. 9 trans. W.R.M. Lamb, Cambridge, MA: Harvard University Press; London: William Heinemann Ltd. 1925.
- Polling, Clark V. *André Masson and the Surrealist Self*, New Haven and London: Yale University Press, 2008.
- Pollock, Griselda. *Vision & Difference: Femininity, Feminism, and the Histories of Art*, London: Routledge, 1988.



- Pollon, Frances. *The Book of Sydney Suburbs*, Sydney: Angus & Robertson Publishers, 1990.
- Rait, Lila. *Through the Nursery Window: A History of Antique and Collectible Doll in Australia, 1788-1950*, Oxford: Oxford University Press, 1989.
- Reich, Wilhelm. *Character-Analysis*, trans. Theodore P. Wolfe, New York: Farrar, Straus & Giroux, 1949
- Richter, Paul. *Études Cliniques sur la Grande Hystérie ou Hystéro-Épilepsie*. (Paris: Delahaye & Lecrosnier, 1885.
- Robinson, Hilary. *Feminism Art Theory: An Anthology 1968 - 2000*, Massachusetts: Blackwell Publishers Inc. 2001.
- Rogers, Mary F. *Barbie Culture*, London: Sage Publications, 1999.
- Rolnik, Suely. *Sentimental Cartography: Contemporary Transformations of Desire*, São Paulo: Estação Liberdade, 1989.
- Rothenberg, Jerome. Guss, David. eds. *The book: Spiritual Instrument*, trans Michael Gibbs, New York: Granary Books, 1996
- Roudinesco, Elisabeth. *La Bataille de cent ans: Histoire de la psychanalyse en France*, Paris: Ramsay, 1982.
- Russell, Jeffrey Burton. *Witchcraft in the Middle Ages*, Ithaca, New York: Cornell University Press, 1972.
- Schickel, Richard. *The World of Goya*, United States: Time Inc, 1971.
- Schwartz, Hillel. *The Culture of the Copy: Striking Likeness, Unreasonable Facsimiles*, New York: Zone Books, 2000.
- Scott, Grant. Miles, Barry. Morgan, Johnny. *The Greatest Album Covers of All Time*, United Kingdom: Pavillion Books, 2008.
- Shakespeare, William. "King Lear", in *The Complete Works of Shakespeare*, Editor John Dover Wilson. Cambridge University Press: London, 1985.
- Shakespeare, William. *Measure for Measure*, ed. J. W. Lever, London: Methuen, 1965.
- Shakespeare, William. *The Taming of the Shrew*, ed. Michael Fynes-Clinton and Perry Mills. Cambridge: Cambridge University Press, 2007.
- Sheldrake, Rupert. *Morphic Resonance: The Nature of Formative Causation*, Toronto: Park Street Press, 2009.
- Shorter, Edward. *From Paralysis to Fatigue: A History of Psychosomatic Illness in the Modern Era*, New York: The Free Press, 1992.

Simeon, Daphne. Abugel, Jeffrey. *Feeling Unreal: depersonalization disorder and the loss of the self*, Oxford: Oxford University Press, 2008.

Skultans, Vieda. *English Madness: Ideas on Insanity, 1580-1890*, London: Routledge & Kegan Paul, 1978.

Soupault, Philippe. *Les Dernières Nuits de Paris*, Paris: Seghers, 1975.

Steiner, Reinhard. *Egon Schiele, 1890-1918: The Midnight Soul of the Artist*, Köln: Taschen, 1994.

Stephen, Karin. *The Wish to Fall III: A study of Psychoanalysis and Medicine*, New York: Cambridge University Press, 1960.

Stiegler, Bernard. "Techniques and Time", vol. 1. in *The Fault of Epimetheus*, trans Richard Beardsworth and George Collins, California: Stanford University Press, 1998.

Sturken, Mariita, and Cartwright, Lisa. *Practices of Looking*, Oxford: Oxford University Press, 2004.

Szasz, Thomas. *The Second Sin*, New York: Doubleday, 1973.

Taylor, A. E. *A Commentary on Plato's Timaeus*, Oxford: Clarendon Press, 1928.

Tomanek, Alois. *Forms of Puppets*, Prague: AMU Press, 2006.

Tosa, Marco. *Barbie: Four Decades of Fashion, Fantasy, and Fun*, London: Pavilion Books, 1998.

Trillat, Etienne. *Histoire de L'hystérie*, Paris: Seghers, 1986.

Veith, Ilza. *Hysteria: The History of a Disease*, Chicago, London: The University of Chicago Press, 1965.

Weisman, Leslie Kanés. *Discrimination By Design: A Feminist Critique of the Man-Made Environment*, Chicago: UP Illinois, 1994.

Whitford, Frank. *Oskar Kokoschka: A Life*, London: Wiedenfeld and Nicholson 1986.

Willis, Thomas. *An Essay on the Pathology of the Brain, and Nervous System in which Convulsive Disorders are Treated of*, Translated by S. Pordage, London: Dring, and Harper, 1684.

Wilson, B. "Legal Straitjackets: When Reason Fails: Law and Mental Illness", in *Tomorrows Law*, ed. H. Selby, (Sydney: Federation Press, 1995), 312.

## **Book chapters**

Baudelaire, Charles. "Morale du joujou" (1853) in *Oeuvres Completes*, vol. I., Paris: Gallimard, 1979.

Bonnet, Marguerite. "La rencontre d'André Masson avec la Folie. Saint-Dizier, Août-Novembre 1916" in *Folie et Psychanalyse dans L'expérience Surréaliste*, Nice: Fabienne Hulak, 1992.

Charcot, Jean-Martin. "A propos de six cas d'hystérie chez l'homme," in *J. M. Charcot: L'Hystérie*, ed. E. Trillat, Toulouse: Privat, 1971.

Clark, Lygia. Letter to Hélio Oiticica on 6 Feb 1964, in Figueredo, Luciano ed., *Lygia Clark y Hélio Oiticica: Cartas, 1964-1974*, Rio de Janeiro: Editora UFRJ, 1996.

Clark, Lygia. "Dear Hélio, 14 November, 1968," in Figueredo, Luciano ed., *Lygia Clark y Hélio Oiticica: Cartas, 1964-1974*, Rio de Janeiro: Editora UFRJ, 1996.

Cullen, William. "Of the Hysteria or the Hysterical Disease" in *First Lines of the Practice of Physic*, Notes by John Rotheram, Edinburgh: Bell, Bradfute, 1791.

Feinstein, Howard M., "The Use and Abuse of Illness in the James Family Circle," in *Ourselves, Our Past: Psychological Approaches to American History*, ed. Robert J. Brugger (Baltimore: Johns Hopkins University Press, 1981).

Fer, Briony. "Bordering on blank: Eva Hesse and Minimalism," in *On Abstract Art*, New Haven and London; Yale University Press, 1977.

Freud, Sigmund, "A Note upon the Mystic Writing-Pad" in *General Psychological Theory: Papers on Metapsychology*, (New York: Touchstone, 2008).

Freud, Sigmund. "Further recommendations in the technique of psychoanalysis: Recollection, repetition, and working through," In *Collected Papers*, Vol. 2, New York: Basic Books 1959.

Freud, Sigmund and Breuer, Josef. "Studies on Hysteria", in *The Complete Psychological Works of Sigmund Freud*, ed. J. A. Strachey, London: The Hogarth Press, 1955.

Freud, Sigmund. "The dynamics of transference", in *Collected Papers*, Vol. 2, New York: Basic Books, 1959.

Gardner, Howard. "Philosophy in a New Key Revisited: An appreciation of Susanne Langer", in *Art, Mind, and Brain: A Cognitive Approach to Creativity*, New York: Basic Books.

Gilman, Sander L. "The Image of the Hysterical," in *Hysteria Beyond Freud*, Gilman et al, Berkeley: University of California Press, 1993.

King, Helen. 'Once Upon a Text: Hysteria from Hippocrates', in *Hysteria beyond Freud*, Gilman et al, Berkeley: University of California Press, 1993.

Kolk, B.V. van der. "The complexity of adaptation to trauma: Self-regulation, stimulus discrimination, and characterological development," in B.V van der Kolk, *Traumatic Stress: The Effects of Overwhelming Experience on Mind, Body, and Society*, eds. A. McFarlane A, L. Weisaeth, New York: Guilford Press, 1996.

Lerner, Harriet A. "The Hysterical Personality: A 'Woman's Disease,'" in *Women and Mental Health*, ed. Elizabeth Howell and Marjorie Bayes, New York: Basic Books, 1981.

Melville, Stephen. "Colour has yet to be named," (1993) in *Colour Documents of Contemporary Art*, ed. David Bachelor, London and USA: Whitechapel and MIT Press, 2008.

Micale, Mark. "Hysteria Male/Hysteria Female: Reflections in Comparative Gender Construction in Nineteenth-Century France and Britain," in *Science and Sensibility: Essays in the History of Gender, Science, and Medicine in Nineteenth-Century Britain*, ed. Marina Benjamin, New Brunswick, N.J.: Rutgers University Press, 1994.

Nietzsche, Friedrich. "The first distinction to be made regarding works of art", aphorism 367, *The Gay Science*, trans. Walter Kaufmann, New York: Vintage Books, 1974.

Rousseau, G. S., "A Strange Pathology" in *Hysteria beyond Freud*, Gilman et al, Berkeley: University of California Press, 1993.

Showalter, Elaine. "Hysteria, Feminism, and Gender" in *Hysteria Beyond Freud*, Gilman et al, Berkeley: University of California Press, 1993.

Tal, Kali. "Speaking the Language of Pain: Vietnam War Literature" in *Context of a Literature of Trauma, Fourteen Landing Zones: Approaches to War Literature*, ed. Philip K. Jason, Iowa City: University of Iowa Press, 1991.

Wilson, B., "When Reason Fails: Law and Mental Illness," in *Tomorrows Law*, ed. H. Selby, Federation Press: Sydney, 1995.

Zelizer, Viviana. 'Pricing the priceless child', in *Self and Society*, ed. Ann Branaman, Oxford: Blackwell Publishers, 2001

## Catalogues

Borja-viillel, Manuel J., and Velázquez, Teresa, "Lygia Pape: Magnetized Space", (exh. cat.) Museo Nacional Centro de Arte Reina Sofia in collaboration with Projeto Lygia Pape, 2011.

Gorsen, Peter. "The Stigmatized Beauty from the Salpêtrière", *The Wounded Diva: Hysteria, Body and Technology in the 20th Century*, (exh. cat.), Oktagon: Munich, 2000.

"Mel Bochner: thought made visible 1966 -1973", ed. Richard Field, (exh. cat.), (New Haven Yale University Art Gallery 2007)

Brett, Guy. *Force Fields: phases of the kinetic*, (exh. cat.) London: Hayward Gallery, 2000.

Brett, Guy. "The Logic of the Cobweb" (A Lógica da Teia), *Novas Direções*, (exh. cat.) Museu de Arte Moderna, Rio de Janeiro, 2002.

Brett, Guy. "Art in the Plural", *New Directions*, (exh. cat.), Museum of Modern Art, Rio de Janeiro, 2002.

Burton, Johanna. *Mel Bochner Language, 1966 - 2006*, (exh. cat.), ed J.Burton, New Haven and Chicago 2007.

Didi-Hubermann, Georges. "Graphic Ecstasy" in *The Wounded Diva: Hysteria, Body and Technology in the 20th Century*, Oktagon, Munich, 2000.

Eiblmair, Silvia, "Woman, Machine, Medium" in *The Wounded Diva: Hysteria, Body and Technology in the 20th Century Art*, (exh. cat.), Munich: Oktagon, 2000.

Filho, Venancio. "The Re-Creation of the Book", in *Lygia Pape: Magnetized Space*, (exh. cat.) Museo Nacional Centro de Arte Reina Sofia in collaboration with Projeto Lygia Pape, 2011.

Clark, Lygia. "On Cannibalism", (exh. cat.) São Paulo: São Paulo International Biennial, volume 1, 46.

Gullar, Ferreira. "Dialogue on the non-object," Rio de Janeiro, *Journal do Brasil*, Sunday Supplement, March 26, 1960, in *Neo-Concrete Experience*, (exh. cat.) Michael Asbury (curator), London: Gallery-32, 2009.

Gullar, Ferreira. "Theory of the Non-object" (1959), Michael Asbury trans., in Kobena Mercer, *Cosmopolitan Modernisms*, London: Institute of International Visual Arts, 2005.

Hayter, Stanley William and Deborah Rosenthal, "Interview with Stanley William Hayter, Paris, May, 1980," in *Stanley William Hayter in America: Paintings, Drawings and Prints, 1940-1950*, exh catalogue, Francis M. Nauman Fine Art, Manhattan, 2009.

Herkenhoff, Paulo. Lygia Pape: "The Art of Passage" in *Lygia Pape: Magnetized Space*, (exh. cat.) Madrid: Museo Nacional Centro de Arte Reina Sofia, 2011.

Marcadé, Bernard. "Annette Messenger: The Taxidermy of Desire", *Annette Messenger: Comédie Tragédie* (exh. cat.) Grenoble: Musée de Grenoble, 1989.

Oiticica, untitled text, in Kynaston L. McShine, ed., *Information*. (exh. cat.) New York: Museum of Modern Art, Summer 1970.

Sullivan, Edward J. *Latin American Art in the 20th century*, (exh. cat.) for the exhibition of the same name, Cologne. Prestel-Verlag, Munich 1993.

Winzen, Matthias. "Hysterized Spaces", in *The Wounded Diva: Hysteria, Body and Technology in the 20th Century*, (exh. cat.), Oktagon: Munich, 2000.

## Dissertations

Addyman, Marie E. "The Character of Hysteria in Shakespeare's England" (Ph.D diss., University of York, 1988).

Nascimento, de Oliveira Ricardo. "Design wearables for interactive art based on Brazilian tropicalism", (Ph.D diss., University of Linz 2009).

## Interviews

Bois, Yve-Alain. interview by Jane de Almeida, University, July 2nd, 2005. [http://www.janeddealmeida.com/yve\\_alain\\_bois.pdf](http://www.janeddealmeida.com/yve_alain_bois.pdf), Accessed April 4, 2011.

Pape, Lygia, interview with Vera Pedrosa, Morning Post, Rio de Janeiro, 1968.

Pape, Lygia, interview with Angélica de Moraes, O Estado de São Paulo, April 22, 1995.

## Journals

Aragon, Louis. "Le cinquantenaire de l'hystérie (1878-1928)," in: *La Révolution Surréaliste*, no. 11, Quatrième année, 15 mars, (1928): 20.

Avgikos, Jan. "Cindy Sherman: Burning Down the House," *Artforum*, 31 January (1993): 74-79.

Babington, B. G., London: Sydenham Society. (1847): 228.

Bailey, D. L. D.W., Townsend, P.E. Valk, Maisey, M.N.. *Positron Emission Tomography: Basic Sciences*. Secaucus, New Jersey: Springer-Verlag, (2005).

Berrios, G. E. "Melancholia and depression during the 19th century: A conceptual History". *British Journal of Psychiatry*, (1988): 298-304

Blamberger, Günter. Kleist's Conflict with Goethe, <http://www.heinrich-von-kleist.org/index.php?id=421&L=1>, Accessed 20 July, 2013.

Bogousslavky, J., "Marcel Proust's diseases and doctors: the neurological story of a life". *Front Neurol Neurosci*, (2007): 22.

Bois, Yve-Alain "Nostalgia of the Body" *October*, Vol. 69, Summer, (1994).

Boss, Jeffrey M. N. "The Seventeenth-Century Transformation of the Hysterical Affection, and Sydenham's Baconian Medicine," *Psychological Medicine* 9, (1979).

Brain, Russell. "The Concepts of Hysteria in the Time of William Harvey," *Proceedings of the Royal Society of Medicine*, LVI, April, (1963).

Brett, Guy. "Helio Oiticica: Reverie and Revolt," *Art in America*, January, (1989).

Brett, Brett. "The Logic of the Cobweb", *Novas Direções*, Museu de Arte Moderna, Rio de Janeiro, (2002).

Carneiro da Costa, Manuela L. and Viveiros de Castro, Eduardo B. "Vingança e temporalidade: os Tupinambás," *Anuário Antropológico* 85, Rio de Janeiro: Ed. Tempo Brasileiro, (1986).

- Charcot, J.-M. and P. Richer, "Note on Certain Facts of Cerebral Automatism Observed in Hysteria during the Cataleptic Period of Hypnotism," *Journal of Nervous and Mental Disease* 10 (1883). 1-13.
- Chodoff, Paul. and Lyons, H. "Hysterical Personality: A Re-evaluation". *Psychoanalytic Quarterly* 34 (1965).
- Christopher L.C.E. Witcombe, *Venus of Willendorf*, Art History & Images Studies - Essay 1, (2003).
- Clark, Lygia. "Caminhando," *Fundació Antoni Tàpies, Lygia Clark*. (1983).
- Clark, Lygia. "We reject the Freudian idea of man conditioned by his unconscious past," 1966. *Nós recusamos*, Rio de Janeiro: Funarte, (1980): 30.
- Collier, R. "DSM revision surrounded by controversy," *CMAJ*, January 12. Vol.182, No.1, 16-17. (2010).
- Corbett, Sara. "The Holy Grail of the Unconscious," *The New York Times Magazine*, September 16, 2009.
- Cornu, V. Contribution à l'étude de la dermatographie (urticaire graphique, provoquée). Paris (1890).
- Delboeuf, Joseph. "Une visite a la Salpêtrière." *Revue de Belgique* 54 (1886).
- Deleuze, Anna. Tactile dematerialization, sensory politics: Helio Oiticica's Parangoles, *Art Journal* June 22, (2004).
- Dryden, Donald. "Susanne Langer and William James: Art and the Dynamics of the Stream of Consciousness", *The Journal of Speculative Philosophy*, 15. (2001).
- Didi-Huberman, Georges. "The Figurative Incarnation of the Sentence (Notes on the "Autographic" Skin)", *Cabinet*, Issue 13, Futures Spring (2004).
- Dujardin-Beaumetz, G. "Notes sur des troubles vaso-moteurs de la peau observés sur une hystérique (femme autographique)," *L'Union médicale*, no.144, December (1879).
- Fer, Briony. "Objects beyond Objecthood", *Oxford Art Journal* 22.2, (1999).
- Freeman, K. "Mental Health and the Criminal Justice System," *Crime and Justice Bulletin: Contemporary Issues in Crime and Justice*, no. 38, (1998).
- Gamgee, Arthur. "An Account of a Demonstration on the Phenomena of Hystero-Epilepsy given by Professor Charcot," <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2221928/pdf/brmedj05321-0001.pdf>, Accessed August 28, (2011).
- Gilman, Charlotte Perkins. "Why I wrote the Yellow Wallpaper," *The Forerunner*, October (1913).

Gullar, Ferreira, *Manifesto Neoconcreto*, *Journal do Brasil*, Sunday supplement, Rio de Janeiro, March 22, 1959.

Harvey, Jessamy. "From maternal instinct to material girl: the doll in postwar Spain (1940s-50s)," *Journal of Romance Studies*, Volume 2 Number 2, (2002).

Hubbard, Sue. "Lygia Pape: Magnetized Space," Serpentine Gallery, <http://suehubbard.com/index.php?mact=News,cntnt01,detail,0&cntnt01articleid=68&cntnt01returnid=57>

"Hysteria and Women", *American Journal of Psychiatry* 545 (May 1982). <http://psycnet.apa.org/psycinfo/1982-23662-001>, Accessed April 4, 2012.

Johnson, Diane "From Fairy to Witch: Imagery and Myth in the Azaria Case", *Aust. J. Cultural Studies*, 2:2 (1984), 90.

Justino, Maria José. "Seja marginal, seja herói. Modernidade e pós-modernidade em Hélio Oiticica". Curitiba: UFPR Publishing, 1998.

Kaufman J. C., "The Sylvia Plath Effect: Mental Illness in Eminent Creative Writers," *Journal of Creative Behavior*, (2001), 37-50.

Kessler, R.C. et. al. Lifetime Prevalence and Age-of-onset Distributions of *DSM-IV* Disorders in the National Comorbidity Survey Replication. *Arch Gen Psychiatry*. Vol.62, No.6, (2005).

Kirmayer, Laurence J. MD, "Explaining Medically Unexplained Symptoms," *The Canadian Journal of Psychiatry*, October (2004).

Kleist, Heinrich von. "On the Marionette Theatre," trans. Idris Parry, 1810, <http://www.southerncrossreview.org/9/kleist.htm>, Accessed June 11, 2012.

Knight, Cher Krause "Less than Playful: Hans Bellmer's Doll," *Visual Resources: An International Journal of Documentation*, Volume 27, Issue 3, (2011): 227-248.

Knuuttila Sirkka, "Fictionalising Trauma," <http://www.doria.fi/bitstream/handle/10024/50284/fictiona.pdf>, Accessed June 12, 2012.

Kohon, Gregorio. "Reflections on Dora: The Case of Hysteria," *International Journal of Psychoanalysis* 65 (1984).

Konuk, Kader. "Istanbul on Fire: End-of-Empire Melancholy in Orhan Pamuk's Istanbul," *The Germanic Review: Literature, Culture, Theory* 86:4, (2011).

Kruk et al "Borrowing And Selling To Pay For Health Care In Low- And Middle-Income Countries". *Health Affairs* 28 (4): 66, (2009).

Lagnado, Lisette. "On How the 24th Sao Paulo Biennial took on Cannibalism." In: "Third text", issue 46, Philadelphia: Routledge, (1999).



- León, Ana María "Lygia Clark - Between Spectator and Participant," *Thresholds*, Issue 39, 12 Jul, (2011).
- Lippard, Lucy R. "Hanne Darboven: Deep in Numbers", *Artforum*, vol. 12 no. 2 October (1973).
- Lynch, T. "The Geometric Body in Durer's Engraving Melancholia I". *J. Warburg and Courtauld Inst.*, 226-232, (1982).
- Menegoia, Simone. "Franz Erhard Walther", *Kaleidoscope*, Issue 3, May (2014).
- Markus, Ruth, "Surrealism Praying Mantis and Castrating Women," vol 21, no.1, Spring - Summer (2000).
- Maudsley, Henry. "Sex in Mind and Education," *Fortnightly Review* 15, (1874).
- Meessen, B., Zhenzhong, Z., Van Damme, W., Devadasan, N., Criel, B., Bloom, G. "Iatrogenic poverty". *Tropical Medicine & International Health* 8, 70, (2003).
- Micale, Mark S. "Hysteria and Its Historiography: A Review of Past and Present Writings, II". *History of Science* 27, (1989).
- Milner, Marion. 'Obituary: Karin Stephen (1889-1953)', *The International journal of psychoanalysis*, Vol. 35, (1954).
- McGuire, Meredith. "Religion and the Body: Rematerializing the Human Body in the Social Sciences of Religion," *Study of Religion*, vol. 29, no. 3, (1990).
- Moebius, Paul. *Concerning the Physiological Weakness of Women*, [http://www.historyhouse.com/c/in\\_history/?hysteria](http://www.historyhouse.com/c/in_history/?hysteria), Accessed 28 June, 2011.
- Morlock, Forbes. "The Very Picture of a Primal Scene: *Une leçon clinique à la Salpêtrière*", *Visual Resources: An International Journal of Documentation*, Vol.23, Nos.1-2, March-June, (2007).
- Mullan, John. "Hypochondria and Hysteria: Sensibility and the Physicians," *The Eighteenth Century: Theory and Interpretations* 25, no. 2, Spring (1984).
- Nettle, D., "Schizotypy and Mental Health amongst Poets, Visual Artists, and Mathematicians". *Journal of Research in Personality*, 40, (2006): 876-890.
- Oiticica, Hélio. "Emergence of supra-sensory in Brazilian art," (1967), in *Aspiro ao grande labirinto*, Luciano Figueiredo, Lygia Pape, and Wally Salomão (org.), Rio de Janeiro: Rocco, (1986): 105.
- Osthoff, Simone. "Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future", [www.leonardo.info/isast/spec.projects/osthoff/osthoff.html](http://www.leonardo.info/isast/spec.projects/osthoff/osthoff.html) , Accessed 18 March 2012.

Page, L. A. Wessely, S. "Medically Unexplained Symptoms: Exacerbating Factors in the Doctor-Patient Encounter." *J R Soc Med* 96 (5): May, (2003).

Paradis, Carita. "Where Does Metonymy Stop? Senses, Facets, and Active Zones," Department of English, Lund University, Sweden.

Peterson, M. Jeanne. "Dr. Acton's Enemy: Medicine, Sex, and Society in Victorian England," *Victorian Studies* 29, Summer (1986).

Pontalis, Jean-Bertrand. Non-communicating vessels, *The New French Review*. (1978).

"Poupée, variations sur le montage d'une mineure articulée," *Minotaure* 6 Winter, (1934): 35.

Raischle, Marcus E. Brain Metastasis, PET, Volume 2, (1980).

Phyllis Rakow, "Through the Eyes of an Artist", [ms.revoptom.com/index.asp?page=2\\_13572.htm](http://ms.revoptom.com/index.asp?page=2_13572.htm), Accessed April 7, 2012.

"Revenge and temporality: the Tupinambás," *Revista de Antropologia*. vol.45 no.1 São Paulo, (2002).

Risse. "Hysteria at the Edinburgh Infirmary: The Construction and Treatment of a Disease, 1770-1800," *Medical History* 32, (1988).

Roberts, Donna. "*Surrealism and Natural History: Instincts, Involution, and Atavistic Reverie in the Work of Roger Caillois and Salvador Dalí*", 2012. <http://www.academia.edu/>, Accessed 10 July, 2010.

Seligman, Rebecca. Kirmayer, Laurence J. *Dissociative Experience and Cultural Neuroscience: Narrative, Metaphor and Mechanism*, Springer Science+ Business Media, L.L.C 2008.

Rolnik, Suel. "Anthropophagic Subjectivity," *Arte Contemporânea Brasileira: Um e/entre Outro/s*, São Paulo: Fundação, Bienal de São Paulo, (1998).

Rolnik, Suely. "Avoiding False Problems: Politics of the Fluid, Hybrid, and Flexible," trans Rodrigo Nunes. [http://www.e-flux.com/journal/avoiding-false-problems-politics-of-the-fluid-hybrid-and-flexible/#\\_ftnref1](http://www.e-flux.com/journal/avoiding-false-problems-politics-of-the-fluid-hybrid-and-flexible/#_ftnref1), Accessed January 20, 2011,

Rolnik, Suely. "Molding a Contemporary Soul: The Empty-Full of Lygia Clark," [http://caosmose.net/suelyrolnik/pdf/molding%20\\_john\\_nadine.pdf](http://caosmose.net/suelyrolnik/pdf/molding%20_john_nadine.pdf), Accessed January 20, 2011

Rolnik, Suely, *Sentimental Cartography: Contemporary Transformations of Desire*, São Paulo: Estação Liberdade, (1989).

Rolnik, Suely. *The Body's Contagious Memory: Lygia Clark's Return to the Museum*. trans Rodrigo, Nunes [http://eipcp.net/transversal/0507/rolnik/en/#\\_ftnref](http://eipcp.net/transversal/0507/rolnik/en/#_ftnref), Accessed April 8, 2012,

Sarmah, Satta. "Nerve disorder's pain so bad it's called the 'suicide disease'". *Medill Reports Chicago*, <http://news.medill.northwestern.edu/chicago/news.aspx?id=79817>, Accessed 28 January 2012.

Scott, Michael. *The scandal of Praxiteles' Aphrodite*, 1 November, 2010, <http://www.historyextra.com/blog/scandal-praxiteles%E2%80%99-aphrodite>, Accessed 7 June 2012,

Smith, John H. "Abulia: Sexuality and Diseases of the Will in the Late Nineteenth Century," *Genders* 6 (Fall 1989).

Smith, Roberta. "A Short, Intense Career Marked by Vibrant Color", *The New York Times*, March 17, (2007).

Stone, J., Wojcik, W., Durrance, D., Carson, A. Lewis, S. MacKenzie, L., Warlow, C. P., Sharpe, M., "What should we say to patients with symptoms unexplained by disease? The "number needed to offend"". *BMJ (Clinical research ed.)* 325 (7378): 1449–1450.

Steel, k.; P. M. Gertman, C. Crescenzi, J. Anderson. "Iatrogenic illness on a general medical service at a university hospital". *N. Engl. J. Med.* 304 (11). 1981, <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1758071/>, Accessed July 28, 2011.

Sharpe, M. "What should we say to patients with symptoms unexplained by disease? The "number needed to offend"". *BMJ (Clinical research ed.)* 325 (7378). (Dec 2002).

Siewierski, Henryk. Universidade de Brasília, "Utopia and Anthropophagy: Europe Beyond Its Frontiers", accessed July 20, 2011, <http://www.europequartet.org/participants.php?l=en>, Accessed July 20, 2011.

Taylor, Sue. "The Wandering Libido and the Hysterical Body," Hans Bellmer in *The Art Institute of Chicago, Department of Art History, The University of Chicago*, <http://www.artic.edu/reynolds/essays/taylor.php>, Accessed 10 February, 2013.

Telson, H.W., "Une leçon du docteur Charcot à la Salpêtrière", *Journal of the History of Medicine and Allied Sciences*, Vol.35, No.1, January, (1980).

Winnicott, Donald. "Playing: Its Theoretical Status in the Clinical Situation," 1971, <http://www.mythosandlogos.com/Winnicott.html>, Accessed 8 April, 2012.

Winnicott, Donald. "Transitional Objects and Transitional Phenomena". *International Journal of Psychoanalysis* 34, (1953).

Witcombe, Christopher L.C.E. *Venus of Willendorf*, *Art History & Images Studies - Essay* 1, (2003)

Xu, K., Evans, DB; Carrin, G; Aguilar-Rivera, AM; Musgrove, P; Evans, T., "Protecting Households from Catastrophic Health Spending". *Health Affairs* 26 (4). (2007).

## **Periodicals**

Birkett, Dea. 'I'm Barbie, buy me', *The Guardian Weekend*, 28 November, 1998.

Bowater, Donna. "Shyness could be defined as a Mental Illness", The Telegraph, Wednesday 15 February 2012.

Corbett, Sara. "The Holy Grail of the Unconscious," The New York Times Magazine, September 16, 2009.

Cumming, Laura. "Lygia Pape: Magnetized Space", The Observer, Sunday 11 December 2011.

Hills, Rachel, "The Naked Truth", The Sydney Morning Herald, Sunday Life, February 5, 2012, 16.

Kennedy, Maev. "Tate sets out to rescue reputation of artist tarnished by Bubbles", The Guardian, Wednesday 16 May 2007. accessed August 17, 2013.

Kimmelman, Michael. "A Brazilian's Work in the 70's Now Looks New", Art Review, The New York Times, August 2, 2002

Kinetz, Erica. "Is Hysteria Real? Brain Images Say Yes", The New York Times, September 26, 2006.

*Manifesto neoconcreto*, *Journal do Brasil*, Sunday supplement, Rio de Janeiro, March 22, 1959.

McDougall, Bruce (27 June 2007). "Callan Park plan anger". *The Daily Telegraph* (Australia). accessed 8 April. 2013.

Searle, Adrian. "Lygia Pape: modernist with a bossa nova beat", The Guardian, Thursday 8 December 2011.

## Websites

Biography of Gerard de Nerval, <http://www.poemhunter.com/gerard-de-nerval/biography/>, Accessed April 7, 2012.

Brazil History, Accessed 20 February, 2012, <http://www.geographia.com/brazil/brazihistory.htm>

Black Dog Institute, Accessed 28 January, 2012, <http://www.blackdoginstitute.org.au/public/bipolardisorder/bipolardisorderexplained/>

Günter Blamberger, Kleist's Conflict with Goethe, Accessed 20 July, 2013, <http://www.heinrich-von-kleist.org/index.php?id=421&L=1>

Coppélia, Accessed 20 July, 2012, <http://www.classicfm.com/composers/delibes/music/coppelia/>

Day of Saudade, Accessed 28 August, 2013. <http://www.brasilecola.com/datas-comemorativas/dia-da-saudade.htm>,

Graduate School Gallery Program, July-10-26, 2013, Accessed July 24, 2013, <http://scagradschool.tumblr.com/post/54644622434/dystopia-graduate-school-gallery-program->

Földenyi, Laszlo. "Melancholy and abstraction". Accessed September 10, 2010. <http://www.signandsight.com/features/710.html>

*Inventing Abstraction, 1910–1925*, December 23, 2012–April 15, 2013. Accessed March 18, 2013, [http://www.moma.org/collection/object.php?object\\_id=80385](http://www.moma.org/collection/object.php?object_id=80385)

Linnaeus, Accessed 28 January, 2012, Carl. <http://www.ucmp.berkeley.edu/history/linnaeus.html>

"Medical Bills Leading Cause of Bankruptcy, Harvard Study Finds", Accessed June 8, 2012, [www.consumeraffairs.com/news04/2005/bankruptcy\\_study.html](http://www.consumeraffairs.com/news04/2005/bankruptcy_study.html),

Mackenzie, Rob. "The Blank Page and White Space in Poetry", September 1, 2011, Accessed August 10, 2013, <http://magmapoetry.com/the-blank-page-and-white-space-in-poetry/> Mental Illness or Social Sickness? May 18, 2008. <http://susanrosenthal.com/articles/mental-illness-or-social-sickness>

"Miraculous Cures in Lourdes," Accessed June 14, 2013, <http://en.lourdes-france.org/deepen/cures-and-miracles/miraculous-cures-in-lourdes>

New South Wales Mental Act 2007 - Sect 4, Accessed 19 January, 2011, [mhrm.mhcc.org.au/chapter-4/4c.aspx](http://mhrm.mhcc.org.au/chapter-4/4c.aspx)

Paterson, Don. "On Going to Meet a Zen Master in the Kyushu Mountains and Not Finding Him," Accessed 20 March 2013, <http://musique-concrete.tumblr.com/post/67037949197/on-going-to-meet-the-zen-master>

Rosenthal, Susan. <http://susanrosenthal.com/about>, Accessed June 8, 2012.

van Setten, Henk Neurasthenia: the Toll of Civilization?, Accessed June 8, 2011, <http://historyofmentalhealth.com/tag/marcel-proust/>

There Will Never Be Silence: Scoring John Cage's 4'33", MoMA, October 12, 2013-June 22, 2014. Accessed June 4, 2014. <http://www.moma.org/visit/calendar/exhibitions/1421>

Sexuality & Modernity: Victorian Sexuality, Accessed 11 September, 2010, <http://www.isis.aust.com/stephan/writings/sexuality/vict.htm>

Ottoman Empire, Accessed 28 August, 2013. [www.oxfordislamicstudies.com/article/opr/t236/e0611](http://www.oxfordislamicstudies.com/article/opr/t236/e0611)

Medical dictionary, Accessed 22 July, 2012, <http://www.medterms.com/script/main/art.asp?articlekey=7117>,

Sylvia Plath/ Academy of American Poets, Accessed February 6, 2012, <http://www.poets.org/poetsorg/poet/sylvia-plath>

## **Video**

“Plaisirs/Déplaisirs, le bestiaire amoureux d’Annette Messager,” video documentary by Heinz Peter Schwerfel, Artcore, 2001.

“The World of Lygia Clark”, video documentary directed by Eduardo Clark, PLUG Produções, 1973.