

OBJECTS
OF
DEVOTION
AND
DESIRE

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“Objects of Devotion and Desire” is supported by Nellie and Robert Gipson.
The exhibition catalogue is made possible by Hester Diamond.

OBJECTS OF DEVOTION AND DESIRE

Medieval Relic to Contemporary Art

Curated by Cynthia Hahn

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January 27–April 30, 2011

The Bertha and Karl Leubsdorf Art Gallery
Hunter College
New York City

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ACKNOWLEDGMENTS

This show has been a joint project between students of contemporary art and a medievalist who tried to show them how religious and spiritual issues of engagement might be important to understanding art today. Contemporary art might not itself be religious, but it is engaged in persuasion—it reaches out to the viewer and asks for response just as medieval reliquaries did in their own time. In this class, I presented ideas from my work and asked students to bring forward artists who use similar practices and ask similar questions. The exhibition of modern and contemporary artists in this show represents an end product of their explorations—each artist participates in a larger vision of art that calls, like reliquaries, for committed viewer response. It is in this sense that the students are truly *co-curators* of the show. Their excitement and involvement has given the exhibition a breathtaking energy. I have learned so much from them, and, it must be said, we have had an awful lot of fun.

Although all of the students labored long and hard securing the works they had selected and writing catalogue entries and essays, I want to single out a few for their particular and unflagging commitment. Valentina Spalten and Ashira Loike worked to gather the photographs for the catalogue. Anjuli Lebowitz assembled loans and forms, Annie Wischmeyer compiled the checklists, Danyel Ferrari worked on issues of installation and presentation, Maggie Norville valiantly took on the Sisyphean task of copyediting, Sarah Young consulted on graphic design, and Kimberly Alvarado built the website. Ross McDonnell worked on both installation issues and graphic design and helped build pedestals as well.

We are grateful above all to the artists, collectors, galleries, and libraries that loaned or facilitated the loans of the artworks: Alexander and Bonin, New York; Eleven Rivington, New York; Lisa Darms at the Fales Library and Special Collections, New York University; Donald and Helen Goddard; Carol and Arthur Goldberg and their assistant Denise Mattia; Elizabeth Szancer Kujawski and staff; Loveed Fine Arts, New York, and Perimeter Gallery, Chicago; Matthew McNulty; Tamas Banovich and Magdalena Sawon at Postmasters Gallery, New York; Marco Nocella at Ronald Feldman Fine Arts, New York; Charles Schwartz; Mark Bradford, the estate executor for Stuart Sherman; Marsie, Emanuelle, Damon, and Andrew Scharlatt for the Hannah Wilke estate; and Alejandro Zaia. At The Metropolitan Museum of Art, we would like to extend special thanks to Peter Barnet, Michel David-Weill Curator in Charge of the Department of Medieval Art and The Cloisters; Barbara Drake Boehm, Curator, Department of

Medieval Art and The Cloisters; Christine Brennan, Collections Manager; and Emily Foss, Assistant Registrar, for their support and assistance with the loans of the five medieval reliquaries featured in this exhibition.

The students and I would like to thank a number of people for their advice and assistance: Jonathan Berger; Maria Laura Castiglioni; Antonella Pelizzari and Geoffrey Batchen; John Davies; Peter Jackson; Pierre Jasmin of RE:Vision Effects; the Hunter College Integrated Media Arts MFA program; the Josephinum Medical Museum in Vienna, Austria; Philipp Knopf; and Rosmarin Frauendorfer.

For help with photography and video, we thank Rebecca Cleman and Nick Lesley at Electronic Arts Intermix; Babette Mangolte; Christine Brennan, Collections Manager at The Metropolitan Museum of Art; and Jennifer Belt at Art Resource.

We would like to thank Nellie and Robert Gipson for their generous support of this exhibition. The accompanying catalogue is made possible by a gift from Hester Diamond. Culture Ireland funded the associated costs of Noel Brennan's participation in this exhibition, and the Auxiliary Enterprise Corporation (AEC) funded Gayil Nalls's *World Sensorium* anointing at the exhibition's opening.

Among the community at Hunter, our special thanks goes to the Gallery Committee, particularly Gallery Director and Bershad Professor of Art History Joachim Pissarro, Chief Curator and Professor of Art History Katy Siegel, and Executive Director and Art Department Chair Thomas Weaver. We also thank the gallery staff—Tracy L. Adler, Jessica Gumora, Mara Hoberman, and Phi Nguyen—for their efforts to make this show successful.

Of course, the galleries at Hunter would not survive without the enthusiastic support of President Jennifer J. Raab and the Office of Institutional Advancement and the work of Kimberly Watson, Major Gifts Officer in the Office of the President. Our gratitude is extended to them.

Finally, for production and design of our catalogue we must gratefully acknowledge Anne Finkelstein, and for her careful editing, Priya Bhatnagar.

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PREFACE

In 2001, more than four hundred thousand people traveled to The Metropolitan Museum of Art in New York to see the exhibition “Jacqueline Kennedy: The White House Years.” Dresses, hats, gloves, and jewels worn by the celebrated First Lady of the United States were draped over mannequins, set upon pedestals, and enclosed in protective vitrines. One could say they were enshrined for the viewers, who followed a set path through the galleries. Large historic photo murals of Mrs. Kennedy fulfilling her official responsibilities—alighting from a plane in Pakistan, traveling up the river to Delhi—lent an air of reverence to the display. At the end of the exhibition, a catalogue could be purchased as a souvenir of the visit. Those familiar with the Manhattan landscape could exit the Museum and pass by both the building where the former First Lady had lived, and the church where her funeral Mass had taken place.

For anyone puzzled by the concept of the veneration of relics, whether in the Middle Ages or today, the “Jacqueline Kennedy” exhibition may serve as an instructive contemporary, secular example, for it bears many of the hallmarks of medieval devotion. Admittedly, no one came to the exhibition anticipating that the objects or their deceased owner possessed miracle-working powers. But visitors unwittingly assumed the role of pilgrims visiting a shrine, winding their way to the Museum, in lieu of a sanctuary. Patiently the exhibition-goers waited in line to come into proximity with objects indelibly linked to the special memory of a revered figure. Because of their treasured history, the objects had acquired a value as ‘relics’ far greater than their material worth, a fact not lost on the crowd. Indeed, the value of such objects had been incontrovertibly established by the sale of similar pieces from the First Lady’s collection at public auction in 1996.

In a broader sense, all works of art exhibited in museums, from the *Mona Lisa* at the Louvre to the guitar of Eric Clapton at the Rock and Roll Hall of Fame, can be said to constitute a kind of sacred treasure today. Representative of the finest creative impulses of humankind, they offer us a firsthand glimpse, if not of the divine, then at least of the divine spark. The Department of Medieval Art and The Cloisters have a long-established tradition of sharing their sacred treasures with sister institutions across town, throughout the country, and around the world. The Department’s first loans to American university museums were to Amherst College and Fordham University in the early 1940s. The loan of medieval reliquaries to “Objects of Devotion

and Desire” is the second loan from the department to New York’s own Hunter College. While our world-famous collection of medieval art is only a short walk away from Hunter, the study and loan of pieces from the medieval collection to this exhibition has afforded Hunter students, working under the direction of Professor Cynthia Hahn, an intimate acquaintance with the art of the reliquary. The objects on loan held the relics of the saints, but in a sense they also survive as relics—of the arts of the Middle Ages. Juxtaposed with contemporary works of art that touch on common themes, these works of art will, we hope, be perceived anew, animated by a spirit of liveliness that was, after all, an essential ingredient in their creation.

Barbara Drake Boehm

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OBJECTS OF DEVOTION AND DESIRE: Relics, Reliquaries, Relation, and Response

Cynthia Hahn



Fig. 1 *Tibetan Buddhist Rock Crystal Reliquary*, date unknown.
Image courtesy David Germano.

“remains”) as well as in our most basic understanding—the existence and importance of relics has far more to do with operations of memory and selection than with any intrinsic worth of material things. This is true even for the relics of the venerated saints of the Middle Ages, which prominent commentators on relics in the Middle Ages (for example, Paulinus of Nola of the fourth century and Thiofridus of Echternach of the eleventh) consistently refer to as “dust.”

If we ask, “what is dust?” we begin to find some measure of insight. Again, a practical definition is readily available: dust is fine powder or earth. However, if we examine the word, we find it operates through a process of exclusion rather than through positive meaning. Dust is a secondary product of dirt. Dust is what we unhappily discover in corners. Dust is the opposite of the valuable, whole, and

As an object category, the ‘relic’ has withstood the so-called test of time. It appears in cultures and religions throughout the world, even among those that claim resistance to ‘superstition’—cultures as diverse as the modern secular world, Judaism, Islam, and, of course, Catholicism. This ‘omnipresent persistence,’ even among nonbelievers, is the first of many ways in which these surprising objects thwart our preconceived ideas.

Before getting much further, however, we must ask, what *is* a relic? Where does its seemingly natural power originate? Perhaps even more germane to our particular interest in art: what is a *reliquary* and why do they exist? The answer to the last question seems obvious—a reliquary is the container for a relic—but, as we will see, the relationship of object to container is not obvious at all, either in the medieval world or in the modern. In some extreme examples, the relic is not always a natural object and the reliquary not always manmade.

Although relics are persistently material—both by definition (from the Latin *reliquiae*, or

active; it is the extraneous, the inert, the unwanted, the 'other.' How does dust become the powerful and valuable relic? The answer is, again, both simple and complex.

Relics achieve distinction above all by being 'collected' and honored. The physical remains of St. Polycarp were gathered by his followers after his martyrdom and cremation c. 155 and declared "more precious than precious stones, and finer than gold" (Martyrdom, 18). In this first identifiable act of Christian "relic-ing" (I use this neologism in order to put the focus on a verb or action rather than a noun or object, as suggested by Suzanne Preston Blier in discussions of Yoruba practices), the faithful *identified* ashes as *valuable* and *equivalent in meaning to a holy human being*. Moreover, intrinsic to this act of collection and identification is a corollary act of framing. Enframing can be constituted by a number of practices including ritual, storytelling, or, most obviously, placing the valuable substance or object in a fitting container. Now when we think of the reliquary, we realize, therefore, that it is not subsequent to but coterminous with the relic. The reliquary *defines* the relic—it declares, This is valuable! This is here! This is worthy of preservation and honor! In other words, the act of selection and subsequent enframing in some sense *make* the relic rather than the reverse.

This seems, again, paradoxical or contrary to sense. It is also emphatically contrary to the core message of every reliquary—each of which tries very, very hard to convince us that no act of relic-ing ever took place. The reliquary asserts through its construction and its precious materials that the relic is intrinsically valuable, eternal, and indeed has existed from a designated and pregnant historical moment worthy of remembrance—the death of a saint, the crucifixion of Christ, the moment of a touch—and will be preserved forever without change. The reliquary constitutes as its very mission the support of memory (and that implies a value that precedes its existence). Nevertheless, in some sense, as we have seen, the relic does not exist without the reliquary.

This persistence and definition of the holy 'relic' by means of the reliquary is strikingly demonstrated in the Tibetan Buddhist visionary tradition. In Tibetan Buddhism, a persecuted religion that first emerged in the seventh and eighth centuries and has found a resurgence in the twentieth and twenty-first, a 'treasure' tradition helps to bind religious ideas across time. As David Germano has shown, 'treasure' encompasses relics that are revealed to worthy and reincarnated 'disciples,' such as objects from earlier eras that are said to have been strategically left behind or actually buried. These objects (or relics) emerge to teach principles of Buddhism and take the form of texts, statues of the Buddha, and ritual implements. The most remarkable aspect of this tradition is that the 'reliquaries' that contain these supposedly ancient objects are not containers at all. They are simple spherical or ovoid stones of great natural beauty that are said to have dropped from the sky (still warm like meteorites), or emerged from walls into the hands of the designated disciples (fig. 1). How they offer up their contents has never

been revealed, but their status as mystical objects that are also timeless, natural, and valuable seems incontrovertible. Thus, they establish a frame of *value* against which the *status* and *importance* of the emergent 'relics' are asserted. They also clearly reverse the conventional order of relics and reliquaries—in this instance the relics are manmade, the reliquaries natural.

In their 'container-ness,' the medieval reliquaries on display in this exhibit are perhaps more straightforward than the aforementioned Tibetan examples, but they are no less eloquent in arguing for the value of any substance they may contain. We are fortunate to show a range of reliquary constructions that demonstrates a wide variety of strategies of enclosure and enframement and raises a series of questions intrinsic to medieval Christian reliquaries, and, as we shall see, to many other objects 'of devotion and desire.'

THE MAKING OF RELIQUARIES— ARTISTIC PRACTICE AND RELATIONAL AESTHETICS

Vision

A first issue confronting the maker of any reliquary is how much to reveal. Not how much 'skin' to show, but how much skin or surface to peel back to reveal the core, the secret, the sacred. Indeed, how to constitute that sacred content with a sufficiently indicative exterior. Many reliquaries were never meant to be opened. Like the tiny early Christian stone sarcophagus (cat. 1), they were shut tight. Nevertheless, such stubborn opacity does not mean the relic is removed from interaction. Although this marble box never revealed its contents, it was still 'open' to its audience. A sort of chimney construction allowed it to receive libations or offerings of aromatic oils that has left it with an entrancing and persistent odor.

In contrast, other reliquaries, such as the figure of the priest who carries a relic in a crystal capsule (cat. 28), offer up their contents as fully visible. (Whether one could actually get close enough in a church to see this is another question.) The play of revelation and concealment is a core strategy of creating meaning with reliquary display. It is both intrinsic to the production of an aura of preciousness and effective in the creation of a sense of desire in the spectator. It ineluctably opens the question of the value of vision and ultimately poses a conundrum concerning what human eyes might be *capable* of seeing.

Words

After deciding, however, how much to show, next is the decision about how much to tell. Given that reliquaries often must assertively argue for the value of their contents, words—inscriptions and stories—are essential to creating a context for the holy and to framing the relic. But too many words might "protest too much," might



Fig. 2 *Plaque from an Arm Reliquary of St. Victor, 1243.* Engraved and gilt copper. From the abbey of Montieramey (Champagne). Musée national du Moyen Âge, Paris, Cl. 11981. Image: Wikimedia Commons.

create a raucous environment instead of a more appropriate meditative silence. (In this, today, as exhibition designers, we find sympathetic common ground: how many words are too many?)

A first task of words is labeling. If the relic is a bone, whose bone is it? If the relic is a scrap of cloth, who wore or touched it? Labeling might take the form of an *authentic*, a tiny scrap of parchment with the saint's name written on it—as can be seen in the upper crystal of the arm relic on display (cat. 7)—or might appear in beautifully inscribed Latin as on an arm reliquary of Vincent in the Musée de Cluny in Paris (fig. 2).

The latter inscription, on the base—that is, the usually invisible bottom of the arm reliquary—is surely much more than a mere label. It gives a date of the donation, the name of the donor and saint, and, in combination with a picture, reveals the certainty that Vincent is worthy of this honor, his reliquary. We see the dying saint on a bier and above him a tiny childlike figure representing his soul as it rises to heaven and is received by angels. Here we are constituted as witnesses as the realm of words connects directly to that of stories and images. Although the medieval reliquaries in our exhibition have suffered the exile of being removed from their cult spaces to the cool and remote cases of museums (and this gallery), in their original settings, stories were the stuff that connected relics and reliquaries to their communities and to a vivid life of action, of healing, of ritual, and of the past—and the future—of their own 'lives.'

Materials

Reliquary making by necessity involves the use of material. Sumptuous or meaningful materials were an essential part of asserting the importance of reliquaries and their contents in the Middle Ages. Most reliquaries, if possible, were made "of gold and gems"—a phrase asserting great value that echoes from the classical period (Ovid) through today. Some ingeniously re-created the effect of such precious substances through craftsmanship and meticulous technique (cat. 27). Other materials, however, could also be used; the materials mentioned in the Bible as used in the building of the Temple of Jerusalem—bronze, iron, wood, marble, and again, gold and gems—were favored choices. Ivory was also prized because it reflects the tactility and whiteness of skin, implicating a sense of the flesh; every medieval treasury seems to have had at least one ivory box. The *Casket of St. Cunigunde* (fig. 3), memorializing an early German saint and queen, uses not only ivory, but also gold, or at least gilding. Most remarkable is that it was probably not even originally a reliquary and perhaps did not belong to the queen.

Making a reliquary indeed does not necessarily involve making an entirely new thing. Reliquaries, like relics themselves, can be 'selected' or created by addition or compilation. Rather than shame, value could be found in old, 'used' objects appearing in new guises. *Spoliation*, or the repurposing or recycling of older materials, was not just expedient but desirable in the Middle Ages. Reusing a luxury or courtly object such as this beautiful ivory box allows a transference of value, a carrying-on of



Fig. 3 So-called *Casket of St. Cunigunde*, c. 1000? Scandinavia. Oak, mammoth ivory, and gilded bronze. The Bamberg Cathedral Treasury, Bavarian National Museum, Munich Inv. Nr MA 286. Image: Wikimedia Commons.

significance from one cultural milieu to another—from court to church, from antiquity to present day.

In particular, many reliquaries reused precious materials such as ancient gems. Remarkably, the mythical and/or pagan subject matter generally did not seem to concern the artist, patron, or audience. Occasionally, however, gems were recut, as in this example that was once part of a Christian object in the treasury of the Sainte-Chapelle, St. Louis's great relic shrine in Paris (fig. 4). This large and beautiful amethyst was engraved with a portrait of the Roman emperor Caracalla, but was later adjusted to represent St. Peter through the addition of a cross (at the right) and an inscription. The Greek inscription and large, fine quality of the gem would have given it, and the object it adorned, higher associative value, implying that it came from the East, and even from the Byzantine court, as did many of St. Louis's other treasures.

Implicitly addressing both the past and the future, the combination of reused and new materials can 'renew' a relic and bring it up to date. In the fourth century, Paulinus of Nola praised this quality in a shrine, writing:

They are the same yet not the same as they depict the shape of future and present blessings....So it will be on the day when men are permitted to rise again with life renewed. Amongst those who rise, precedence will be given to the group whose flesh is covered with a shining garment.

(The Poems of Paulinus of Nola, 301–2)

Reliquaries must never be dilapidated but always polished and perfect, reflecting light and the glory of their contents. Even as they are refurbished and changed, paradoxically they stay the same, asserting timelessness and eternity.

Meaning

In making objects of timeless beauty, artists that produced reliquaries made extraordinary claims. In effect, reliquaries insist that certain *things*, although seemingly insignificant, are more 'real' and 'powerful' than other things. This sense of power in material objects is, of course, not new to Christianity but is a persistent theme in human culture. The notion gets at the heart of the persistence of relics themselves.



Fig. 4 Engraved Amethyst Depicting Emperor Caracalla with Later Inscriptions, c. 212. Département des Monnaies, Médailles et Antiques de la Bibliothèque nationale de France, Paris. Chab. 2101. Image: Marie-Lan Nguyen / Wikimedia Commons.

One key for understanding the mysterious power of such meaning lies in thinking about the problem in terms of sign theory. Rather than a *symbol* (an arbitrary sign arbitrarily assigned a meaning) or an *icon* (a likeness or representative sign), relics are most like the third category of Peircean sign theory, the *index*. The index, most simply put, acknowledges the irrational human belief in the lingering power of *contact*. Just as smoke indicates fire, or a footprint indicates the presence of a man on Robinson Crusoe's island, the indexical sign does not represent full presence but effectively points to or *indicates* the real and the present because it gives evidence of one-time contact or somehow maintains an adjacency to that which it represents. Having once been part of or having touched the holy makes the relic a conduit of the forces that are intrinsic to the original. Nevertheless, just like a sign, the relic has qualities the original does not possess. The relic is not confined by space, time, or context. It can readily move out into the world, carrying its significance far and wide.

Collection and Presentation

Reliquaries and their relics are quintessentially objects intended for collection (or curation?). Indeed, they are rarely, if ever, found alone. They cluster in groups—Christian relics are more powerful as a 'chorus' of saints that reflects the power of the Heavenly Jerusalem and the Court of Heaven. Even in small reliquaries (cat. 7), multiple relics might reside together to be displayed. Church treasuries or collections are thus another sort of context that helps establish the worth and meaning of relics. However, in order to allow such a context to work, rituals of display and explication had to be performed. Treasuries of the Middle Ages, therefore, had someone to care for them: a keeper, or even what one might think of as a tour guide. Such a keeper not only cared for the objects but also preserved their stories. Medieval treasuries always had associated legends, often fully revealed only late in their histories but sometimes sketched or hinted at in early inventories or chronicles. Of course, the inscriptions and images, which might be difficult to read or decipher, also benefited from explication. Thus, as James Clifford argues, objects become the "occasions for the telling of stories and the singing of songs," adding to any other powers that they might hold (Clifford, 189).

In fact, as we begin to think about the interaction of guide and viewer, we begin to get a sense of how important viewer reaction is to the constitution of a relic's significance. In its sumptuous materials, its evocation of stories, its shining beauty, its indexical power—in all of these things—the reliquary counts on the reaction of the viewer. In essence, the reliquary is a rhetorical argument, materially asserted—sometimes spectacularly so—concerning the importance and power of the relic. It can even take the form of a rhetorical device—as in the case of an arm reliquary—that is, a metaphor or synecdoche.

Bodies

Finally, in making a reliquary, the medieval artist makes a form that 'faces' us, confronts us, and addresses us bodily. Not surprisingly, the body itself becomes a primary source of the production of meaning in reliquaries.

Indeed, despite appearances and assertions to the contrary, medieval body-part reliquaries are not shaped like human appendages because they hold corresponding relics; often they do not. Given this fact, the assertion that they are simple representations of their contents falls apart. Instead of objects that are purely 'representational,' arm relics, for example, are complexly 'metaphorical' and

'relational.' They show the saint to be the active 'limb' of the 'body' of the Church (fig. 5). They allow the clergy to point and to 'extend' its reach, perhaps in the form of miracles of healing, perhaps in the form of theatrical liturgies where such a prop could bless the crowd. The fingertips of the reliquary in the exhibit show wear, clear evidence that the arm was not purely an object of display but also a 'conduit' of power.

However, in addition to all of these potential uses and meanings, the arm reliquary and its even more uncanny and strange compatriot, the head reliquary (fig. 6), through an evocation of a life-size body-part, attest to the *presence* of the saint. Yes, a transfigured and heavenly body, but a *body* nonetheless. These objects, in fact, are so uncharacteristically realistic in the context of the general abstraction of medieval art that scholars once asserted that reliquaries led the way for a return to monumental sculpture in the Middle Ages, an art form that had been left behind since antiquity because of Mosaic or Old Testament prescriptions against "graven images." Most scholars no longer believe this particular storyline. In the end, we must credit artistic use of realism and the evocation of the empathy of bodies as other means artists used to conjure up the power of the relic.

Of course, relics and reliquaries participate almost automatically in a rhetoric of the power and presence of the body, but artists of reliquaries find means to make these ideas more powerful and assertive. In addition to body-part reliquaries presented as a spectacle of heads, arms, and feet, reliquaries could be associated with bodies in other ways. They could bring their indexical power into operation through *physical contact* with the devotee. Indeed, although the primary means of experiencing relics and reliquaries was the visual, relics call out to be touched. Stories tell of pilgrims who touch or even bite relics in order to come into the most intimate possible contact with the object of devotion. (In some sense, then, reliquaries can serve as protection against overzealous devotees.)

Some reliquaries, however, especially the very small and the privately owned, were intended to facilitate contact with individual worshippers. The tiny cross-shaped reliquary (cat. 11) is a personal reliquary, in effect a piece of jewelry. One notes, however, that it is not primarily a showy display piece as jewelry so often is, but instead is .shaped and formed to facilitate an interaction between relic and owner. With its two hinged sides, it can be opened so that the viewer can look at the relic inside. It



Fig. 5 Arm Reliquary of St. Gorgonius, c. 1450. Metal with ancient spolia gems. Cathedral Treasury, Minden, Germany. Image: Wikimedia Commons.

is decorated on both sides even though only one side would show during wearing. While the outer image depicts the crucifixion, the inner side (turned toward the breast, the heart) holds an image of Mary, the mother of Christ and the most effective of intercessors who could carry any prayer to her son. The shape of the cross even intimates the shape of the wearer's body during prayer, as Christians of this early period prayed in a gesture with lifted arms, the 'orant' pose.

Thus, it is no empty claim to argue that reliquaries called upon the viewer to complete the imaginative 'whole,' to respond and interact with the relic. They bedazzled with their beauty and reflective surfaces; they taught their viewers how to respond to the relic, to venerate and honor it. They evoked the power of the body, even in its disgusting bits, to lift the mind heavenward, and to make prayer.

MODERN AND CONTEMPORARY ART

Relics and Response

Relics and reliquaries are not a thing of the past. Artists raised in the Catholic faith, as well as a wide range of contemporary artists, evoke Christian relics as part of the discourse about the power of matter and the ability of objects and the body to testify. Although some artists use irony or try to 'steal' some of the power of that discourse, the curators of this exhibition have not found these to be the artists that produce the most compelling and intriguing work. The dialogue that is possible between medieval art objects and art of the modern and contemporary era does not end with conventional Catholic meanings and dogma, instead it is the strategies that medieval artists used to create powerful aesthetic statements that are used by artists today.

Perhaps the clearest and most powerful reference to reliquaries *per se* in contemporary art appears in the work of Paul Thek. In dialogue with a troubled personal spirituality and informed by a Catholic upbringing, he interrogated the possibilities of the body in the series, *Technological Reliquaries*, encasing slabs of 'meat' or casts of his body in Plexiglas boxes. Alluding to a wide range of references—including Christian martyrs, votive images, museum display, and casualties of the Vietnam War—his work with the body was also very intimately subjective. He wrote, "We accept our thing-ness intellectually but the emotional acceptance of it can be a joy" (Thek, 13). These "reliquaries," recently on view in a Whitney retrospective, unlike medieval reliquaries audaciously present their contents to scrutiny (fig. 7). They are, however, with their evocation of bleeding, sliced flesh and collapsing expanses of rotting skin and fat clotted with hair, very difficult to look at in their "thing-ness." Perhaps more joyous is the artist's conception of his own living head as a sort of relic in relation to a group of objects he called "head boxes," initially presented in an installation titled *A Procession in Honor of Aesthetic Progress: Objects to Theoretically Wear, Carry, Pull, or Wave* (exhibited at Galerie M.E. Thelen in Essen, Germany, in 1968). These clear glass boxes with holes to accommodate the insertion of the head, and shoulder supports to allow carrying in procession, evoke the possibility of a raucous ritual celebration of art.

Joseph Beuys also focused on the ability of material thingness to communicate meaning in the 1960s. When Beuys constructed a sled using, for him, powerful and significant materials—felt, fat, and a flashlight—he assembled and identified meaningful objects and used the indexical even if the meaning originated in the personal (cat. 12). I say "originated in the personal" because the artist aggressively used story and context to build meaning for his or her audience. These objects and materials represent a role in a salvational myth of rescue and recovery of the artist and at the same time are affixed to an object of obviously metaphorical and 'moving' possibilities. Labels and inscriptions play an important part in the artwork. In the end, there is very little difference between these materials and what are called relics.

Today, Eva and Franco Mattes consciously engage with the discursive language of relics, but they do so in order to examine and critique the modern art market and its system of values. In *Stolen Pieces*, a work from 1995–97 exhibited for the first time last year (cat. 13–14), they display ‘relics’ of famous artworks which they contend they have chipped off, broken, or stolen from galleries and museums. Whether or not their story is true, the horror of desecration of ‘masterpieces’ that it invokes is reminiscent of the story of St. Hugh biting the relic bone of Mary Magdalene. That story is told in the Middle Ages as a parable of appallingly inappropriate behavior, but ultimately, by the end of the tale, the behavior is forgiven and excused as an act of reverence to the living saint by a divinely inspired holy man. Similarly, the Matteses may begin with a critique of the art world but their work reinforces the status of art in the same way a relic fragment magnifies the importance of a saint. In *Stolen Pieces*, the conceptual artworks are ‘broken’ but thereby renewed and enlivened; from their moribund state as objects in an exhibition, they are returned to an original ‘liveliness.’

From the time of the daguerreotype, photography has been associated with the indexical sign and examined for what appears to be its particular ability to preserve memories. As the objects in our exhibition demonstrate (cat. 15–26), the mechanical capture of the touch of light is only the first step in the process of the making of meaning with photography. In particular, the manipulation of photographs, the framing and reframing with the inclusion of hair or mementoes, and even the exploitation of the possibilities of the use of metals and other materials are all reminiscent of strategies of the making of reliquaries. When looking at the daguerreotype of a young girl with the frame of hair (cat. 19), one is reminded of the Tibetan reliquary that reverses the role of relic and reliquary, manufactured and natural.

Ishmael Randall Weeks works hard to explore the spatial and dynamic possibilities of found photographs of sacred spaces (cat. 23–25). He transforms them into velvety and dark images in which one can barely recognize church interiors, but then inscribes them with bright white ‘lights’ that describe collapse and movement, energizing still, sacred spaces and recalling their potential for activation by ritual and belief. Nate Larson creates a photographic record that does not contain recognizable images of the objects he photographs. Instead he uses the process of Kirlian photography to capture the ‘auras’ projected by personal treasures that he has asked subjects to describe in documentation that is part of the work. The photographs



Fig. 6 *Head Reliquary of St. Gonsaldus*, c. 1200. Limoges. Germanisches Nationalmuseum, Nuremberg. Image: Wikimedia Gnu license / Wolfgang Sauber.

ultimately raise the question of the physical presence of the spiritual. Just as medieval reliquaries appeal to all the senses, modern artists aggressively explore the responsive possibilities of the senses beyond sight in order to elicit audience involvement.

Gayil Nalls's *World Sensorium* (cat. 2–4) is a carefully constructed complex of meanings that begins with the idea of the sense of smell in the form of a 'perfume' but that expands to encompass notions of geography and the interaction of groups of people as well as rituals such as that of anointing. Her bottle is perhaps the only object among the modern and contemporary artworks in this exhibition that comes close to resembling a medieval reliquary, but she has supplemented that object with video (not exhibited here), sound, and 'souvenirs' with which the participant can take away the intoxicating scent. Nalls even engages with time in her perfume, which captures a world of c. 1900, but carries it forward to the first 'exposure' of the scent at the Millennial celebration in Times Square in 2000. In some sense, this is very close to the multimedia experience and memory-making qualities of a medieval shrine.

Stuart Sherman's performances (cat. 30–32) show the power of ritual to make and consolidate meaning using things. Carefully scripted and performed without irony, they use seemingly arbitrarily selected objects that acquire meanings as Sherman manipulates them. What at first seems ephemeral and inconsequential gains significance through the processes of viewing, listening, and willing participation as part of an audience. In contrast to Sherman's approach, Bryan Zanisnik's dual-monitor video *Preserve* (cat. 29) assertively affixes meaning to a variety of objects through the artist's attentive filming of his father's narrative tours of his family home and a taxidermy museum. As an audience, we are witness to fabulist storytelling by our 'guide,' as well as crosscut associations between the two juxtaposed venues. Interweaving themes of domesticity, mortality, self-fashioning, and, again, ritual, imbue domestic objects and dead animals with importance as bearers of memory and meaning.

Two sculptures by contemporary artists make more specific (but not at all obvious) references to reliquary forms. Noel Brennan's *Five Golden Haemorrhoids* (cat. 33) references the Old Testament story in Samuel that tells of the Philistines' abuse of the Ark of the Covenant, the archetype of all medieval reliquaries. When the Philistines were punished by God, "he smote them with emerods," after which they found redemption by making votive images—representations—of the hemorrhoids and placing them in the Ark. This sculpture celebrates that unlikely biblical story with a piece made from *spolia* (trash wood) yet painted and gilded to create a soaring and victorious form, a sort of sketchy model of redemption through artistic process.

Jeffrey Mongrain's *Januarius and Dr. Hirsch* (cat. 10) also uses gilding, in this case applied to a vial of DNA that mimics the relic capsules that are common in medieval reliquaries (cat. 28). Mongrain specifically references one of these reliquaries with his title naming St. Januarius of Naples, whose blood miraculously 'boils' on his feast day. In a minimalist presentation of vial and ceramic 'pool' below it, he further references themes of blood, sacrifice, death, martyrdom, and the modern tragedy of the World Trade Center, finally setting up a sort of resonance of soul/body dichotomies.

Much more explicit investigations of the body are presented in the work of Hannah Wilke and Melissa Hacker. Both artists explore the ideal feminine form in works titled *Venus*, and both show a medicalized vision that disrupts and dismembers the goddess's beauty. As in relics and reliquaries of the Middle Ages and the work of Paul Thek, there is no reluctance to explore the power of the body, to eviscerate it, to push it into the presence of the audience in all its fleshy wonder.

Above all, contemporary artists find common ground with medieval makers of reliquaries in exploring the meaning of vision. Their pieces similarly reveal and conceal; they ask what is body, what is aura, what is soft as skin, what is hard as glass? In Hiromi Takizawa's *1,000 Halos* (cat. 6) the play of light and shadow makes meaning as much as do the fragments of blown glass—the whole evoking and honoring an ancient and revered Buddhist shrine. Olafur Eliasson's *Eye See Eye* (cat. 5) distills the question even more thoroughly. His piece—a sort of reconstructed eye that itself gives off light in what seems to be a parallel to the medieval theory of vision of Extromission—examines the essence of vision. This eye, as theorists of the Middle Ages would have it, seems to send out rays that gather information, bringing those truths back to itself. Its 'mechanics' are exposed, but its 'action' remains unexplained, spiraling out projecting ribbons of light and shadow, posing the ultimate questions for those of us focused on the visual: What can we see? What are the possibilities of sight?

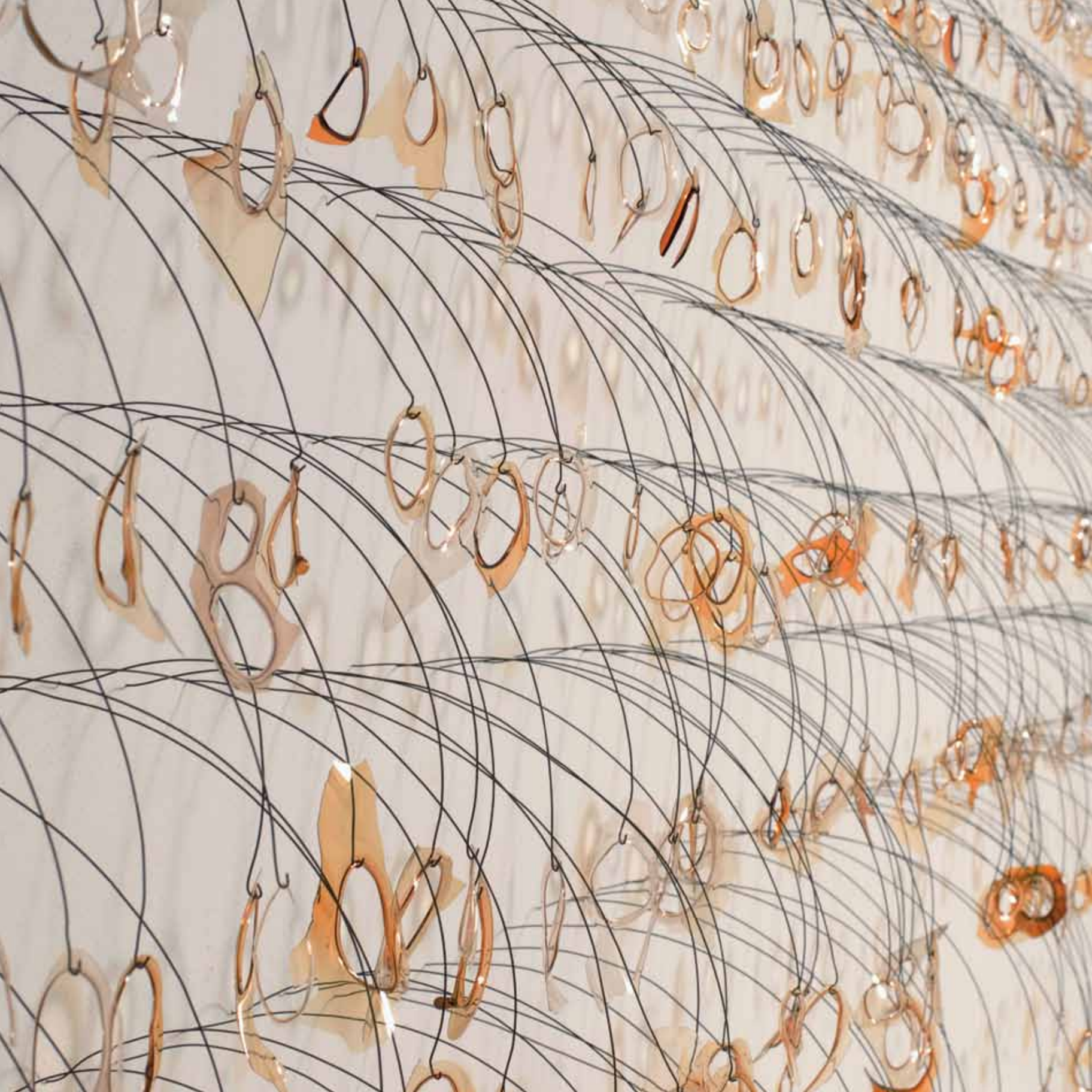
Finally, Christian Boltanski returns us to the indexical nature of the photograph but removes it to a distance, rephotographing his archive of images, dimly lighting this shrine to long-dead children (of the Holocaust?). We solemnly approach the piece (cat. 26) as if in a sacred space; indeed the artist has used the rhetoric of reliquaries, of churches, to create that ambiance. We come to understand that memories are constructed and must be put into play in order to give them the power that we hope they can maintain. The installation, rather than remaining tied to a specific historical memory, initiates a searching and analysis of one's own memories.

Relations

Nicolas Bourriaud has proposed a theory of "relational aesthetics" that supplants older ideas of an aesthetics of beauty in art. His ideas have recently been seconded in the larger philosophical field by a movement called Speculative Realism, which seeks to return to the relations between objects (and people as phenomena) as the basis for understanding the world. Graham Harman, in his "Object Oriented Philosophy," would seem to deny the possibility of understanding the object, arguing instead that "an object is in itself an infinite recess, unknowable and inaccessible by any other thing," but he also maintains that "two objects can...interact...through the mediation of a 'sensual vicar.'" Bourriaud argues that what seem like very similar relational values include audiences in a "system of intensive encounters" and produce "the collective elaboration of meaning" that is a product of the modern world (Bourriaud, 15). It may be that artists have a heightened sense of their roles in creating such encounters and initiating a dialogue between viewers, objects, and makers, and it may be that modern tools such as the Internet, video, and the ability to easily produce multiples magnify effects, but we have found that such concerns were clearly present in the production of medieval reliquaries as well. As Bourriaud explains, our gaze "creates" form and forms are developed one from another, until finally form becomes "face." Or, as Serge Daney writes, "all form is a face looking at us," creating our desire (Bourriaud, 21). The body and the notion of human presence are and always have been a powerful means to create a 'community' of viewership, playing upon our intrinsic instincts for empathy and identification. Using further psychological tools including revulsion as well as attraction, artists of the medieval through the contemporary periods induce a sense of wonder in our relation with the object that endows it with a significance out of proportion to any intrinsic worth. One of the most basic operations of art is the *creation* of relationships between viewers and objects of devotion and desire.



Fig. 7 Paul Thek, Untitled, 1964. From the series *Technological Reliquaries*. Wax, metal, wood, paint, hair, cord, resin, and glass. 24 x 24 x 7 1/2 in. Watermill Center Collection. Courtesy Alexander and Bonin, New York. Photograph by D. James Dee.



VISION /
SENSES

VISION / SENSES

Seeing is believing. Touching, tasting, smelling, and hearing are believing too. Insofar as belief and intellection require the concrete—we use objects to focus our minds and we ritualistically manipulate objects to demonstrate belief and attention—it is important to examine the role our senses play in informing our relationship with objects. It is what we *sense* in and through objects that creates their significance and power.

As Proust's madeleine demonstrates, *smell* and *taste* play on memory more vividly than the other senses. Gayil Nalls's *World Sensorium* (cat. 2–4) similarly attempts to both preserve a moment in time and bring it into the consciousness of a crowd, distilling the world into a concoction of identifying fragrances. Playing with the biological link between our sense of smell and memory, the fragrance becomes a universal olfactory relic of time and place, attempting to allow us to commune with what is absent. The small reliquary sarcophagus (cat. 1) wafts a haunting and beautiful smell if its lid is removed, recalling the many libations to the saint that were poured into the tiny hole along the upper ridge of its lid and connecting us to believers of the past.

To *touch* is to situate oneself spatially in relation to something else, to know that thing is physically present, and to move from the abstractions of smell and taste to a literally more tangible form of reality. With its visibly worn fingertips, the *Arm Reliquary* of St. Fiacre (cat. 7) becomes an 'index' of touch; it was used in liturgical rituals of blessing. Devotees must have lined up to receive this touch and, in so doing, they became agents of their own blessing—yielding to and reaching out for the outstretched limb, both touching and being touched. The glittering yet ethereal material (glass) of

1,000 Halos (cat. 6) both invites and deflects touch, pushing the viewer to evaluate the work's meaning.

But despite the visceral power of the 'lower senses,' *vision* remains the queen of the senses, ruling over the others. Vision, along with *hearing*, is the primary means we use to process thought and nourish our intellect. Vision operates by means of light, and light—whether in medieval Dionysian metaphysics or in Olafur Eliasson's *Eye See Eye* (cat. 5)—is presented as a potential avenue to truths that lie *beyond* the senses. The ultimate truth of *Eye See Eye* is driven by the expressive gestures of the emanating light and its shadows, and by our personal sensory engagement with shadow play. Light, brilliant to subdued, is often used metaphorically in art and literature to personify God or ultimate divinity. For the medieval scholar and scientist Witelo, "Corporeal light... confers specific form upon matter in a process fully reflective of the downward effluence of Divine Light" (Rutledge, 160). Thus, the eye of the viewer and the eye in *Eye See Eye* encounter each other in the space where the corporeal spectator meets the spiritual and the intellectual.

Again, seeing is a significant aspect of *belief*; it makes corporeally present that which is absent or unintelligible. Seeing is an avenue through which the divine can be made physically present to us for petition and intellectual contemplation. But it is important to note that vision is highly mutable and conditioned by personal and cultural paradigms. It is not a given but rather an act of choice. We choose not only what we look at, but also how we choose to see it.

To this end, when we think of vision, we must also think of *visuality*—that is, the constructed understanding of what it

means to see. The visual practices or forms of engagement with the world that constituted vision in medieval times and what vision means in modern times are different. Medieval thought hierarchically distinguished between three types of vision: corporeal, spiritual, and intellectual. Ranked lowest was corporeal vision, the physical sense of sight, while the highest was intellectual vision, that which lies beyond the physical senses and is understood only in the mind. Yet, it is actually and finally through corporeal vision, like corporeal light, that divine truths had to be ultimately revealed, since it was corporeal vision that worked to turn the mind's eye—the intellect—toward the divine.

In this medieval understanding of vision, it is not what we see or its physical presence, but rather, the *contemplation* of the object that is important—what the object signifies or what we believe the object to signify. Ultimately, meaning is not a matter of inherent worth; relics contain only as much meaning as we ascribe to them. Similarly, visual theorist David Morgan discusses a subtly different modern “social life of images” and proposes the existence of certain kinds of “contracts” that control how we see, ranging from the mimetic to the allegorical to the deconstructive. For example, the viewing of photography calls upon the “mimetic contract,” putting forward the notion of a precise imagery that guaranteed viewers reliability. (Whether photographs actually offer this, is, of course, always in dispute.)

Eva and Franco Mattes's *Stolen Pieces* (cat. 13–14) manipulates such ideas of the contractual, presenting dozens of small objects “stolen” from iconic artworks. Inherent in the narrative of the work is the uncertainty regarding the origin of the objects. We are, nonetheless, inclined to suspend

doubt and enter into the ‘believing game,’ ascribing truth to the narrative and seeing the pieces as what they purport to be—relics of renowned artworks. We are disconcerted by but revel in the illicit nature of their acquisition, delighting in the *presence*—albeit fragmentary—of such significant artworks.

As with medieval reliquaries, contemporary art requires the viewer to complete the work, supplying conclusions and interpretations based on what he or she chooses to see. Lacking, however, the religious framework or established visual language of medieval art, modern and contemporary art tend toward a more idiosyncratic syntax derived from personal symbolism and particular biographical experience. Inference plays an important role, as does the ‘indexical’ capacity, pointing toward higher truths and providing a space for *contemplation* similar to that in medieval art.

Finally, again, ‘belief’—whether religious or intellectual—necessitates a body, action, and an object. It is our repeated, circumscribed interactions, our sensory engagement with objects, that announce the faith we have in them. To be sure, in this context, the definition of ‘the senses’ must be extended to include the forces that power their operation, the faculties of desire and volition: grasping, holding, making, letting go, moving, speaking, understanding. Any *action* that facilitates and allows sensory interaction with an object becomes an action-sense of longing. Our senses allow us to ‘sense’ objects, both literally and figuratively, but it is our “devotion and desire” that allow our belief to happen in them and through them.

Kimberly A. Alvarado and Annie Wischmeyer

RELIQUARY CASKET

Byzantine, 6th century. Marble with traces of paint in modern incised decoration. 6 ⁵/₁₆ x 8 ⁵/₁₆ x 5 ¹/₂ in.
Lent by The Metropolitan Museum of Art, Gift of Blumka Gallery, in Memory of Mrs. Barbara Paley, 1978 (1978.273a, b).
Image: © The Metropolitan Museum of Art / Art Resource, NY.

Interment in a sarcophagus was the preferred form of burial for the late-Roman and early-Christian elite, and certainly the holy martyrs deserved equivalent treatment. But these remains were different—these individuals had undergone violent deaths, having often been tortured, dismembered, or burned. In addition, the remains of martyrs were worthy of veneration, and needed to be (relatively) accessible and mobile. The use of a miniaturized version of the traditional sarcophagus was implemented; the small marble versions were easily carried and suitably sized to contain fragments, ashes, and dust.

These reliquary caskets have been found in significant numbers in small cryptlike recesses beneath the altars of early-Christian churches throughout the former Eastern Roman Empire. Although this particular reliquary has been emptied, nested inside of a comparable casket of the same period from Macedonia was a small egg-shaped box, an engraved cross on its surface, containing bits of brocade fabric and bone. Through its form and contents, the reliquary readily identifies with its funerary context.

A bronze lock, hinges, and straps once held the gabled lid securely closed, leaving the small opening in the center of the roof-ridge as the only point of access for devotees. Through this opening, libations of highly aromatic oils would have been poured onto the relic contents, in offering to the martyrs. The ritual pouring out of oils, wine, water, liquor, blood, milk, and other fluids served an important role in many antique religious practices and still persists in contemporary iterations. Traditionally practiced in such disparate locales as Greece, South America, and Africa, as well as in such varying traditions as Judaism, Buddhism, and various shamanic practices, the offering of libations is perhaps one of the most ubiquitous and universal acts of devotion. In our own time, pouring out the first sip of a drink in memory of lost loved ones (including the saints) is a widespread contemporary practice. In this reliquary casket, the strong scent of these aromatic offerings is still potent, attesting to the enduring power of scent and its ability to facilitate communion with the divine.

Modern incised illustrations, thought to have been added in the nineteenth century, decorate all four sides of the casket. The two long sides depict, on one side, two heads, and on the other, a single head flanked by the Greek letters *alpha* and *upsilon*. Incised on the proper right end is a dove flanked by the Greek letters *theta* and *omega*. A geometric design and the letters *eta* and *tau* decorate the left end. These inscriptions all make reference to Jesus Christ. This modern addition attests to an important characteristic of reliquaries: their surfaces are constantly reworked, added to, and re-contextualized, layers of decoration and meaning being continuously built upon each other. The fact that it was seen to be necessary to make such additions more than thirteen centuries after this object's origin speaks not only to the significance of this particular reliquary, but also to the timeless nature of the sacred object and the persistence of memory.

Maggie A. Norville



Gayil Nalls

2. *WORLD SENSORIUM, 1ST RECORD*

1999–2000. World aromatic phytogetic material (100 mL at 25%) in amber borosilicate bottle. Edition 1/18. 4 x 2 x 2 in. Courtesy of the artist.

3. *BREATH, ESSENCE, AND (AFTER)IMAGE*

1998. Audio CD. Edition of 1,000. 62 minutes. Vehicle for Organic Aesthetics. Courtesy of the artist.

Presenting *World Sensorium* in its tiny vessel, Gayil Nalls asks us to believe in the authenticity of the vessel's contents as a very powerful substance: the iconic phytogetic materials of 230 countries. The laborious production of the scent involved extensive correspondence with political ministries who were asked to identify "national" plants. Nalls then gathered or processed each into essential oil, proportionally combining them according to the population of each country at the turn of the twentieth century. The resulting olfactory sculpture is in essence a 'pure' perfume. When the work debuted at the millennial New Year's celebration in New York City's Times Square, approximately one million people participated in what the artist terms "a collective metabolic experience." The 'world scent' cascaded downward from the ball-drop tower by way of Microencapsulated Paperworks, made with the same technology as print ad perfume samples. Celebrants simultaneously ingested the iconic scents of their own countries of origin and those of everyone present, in universal commemoration of a milestone of time. Positioned in both personal ritual and shared experience, the work provided a kind of multisensory rapture, which the artist contends human minds and bodies require in order to commune in memory, association, and understanding.

In *World Sensorium*, Nalls recognizes that the iconic statuses of plants in medical, culinary, ceremonial, and industrial history have profound implications on human cultural and biological evolution. By harnessing them, she has attempted to create an indexical substance that triggers an awareness of our universal identity. As in both Buddhist and Christian systems, similar 'recollections' entail a potential for healing or even 'enlightenment' or 'grace.' In these religious traditions, participants are not dormant repositories; each 'human vessel' is both container and content. Similarly, Nalls maintains that by participating in *World Sensorium*,

each individual transforms from fragment to whole in an olfactory-driven performance.

Ritual studies show that performance and olfaction have historically been intertwined. Theorist Catherine Bell insists that the "mind and body" must be understood as part of a continuum rather than in isolation, while Suzanne Evans says that olfaction facilitates this connection. Even preceding the modern discovery of pheromones, scent was often utilized in performance for characterization, while relics were claimed to have the 'odor of sanctity.' Like the stories that attract worshipers and inspire them to identify with a martyr or saint, "fragrance," Evans observes, "emanates out with its presumed proof of divinity and impacts all who perceive it" (Evans, 195). For centuries scent has been used not merely as an aid for classification, but also for authentication and instruction.

It may seem that the warm amber glow of *World Sensorium's* modest bottle might muddle or belie such powerfully symbolic contents. However, this very obscurity contributes to the work's ability to simultaneously pronounce and deconstruct the reliquary/relic model. By diluting its visual appeal and emphasizing its essential olfactory and performative potential, *World Sensorium* petitions for the expansion of its meaning beyond a literal or symbolic object in space, to a means of identification and a catalyst for transformation.

Sophia Marisa Lucas

4. *World Sensorium Microencapsulated Paperworks*

1999–2000. Microencapsulated paperworks containing 10 grams of *World Sensorium*.

Image: *World Sensorium* at Times Square 2000
Courtesy of the artist.





WORLD SENSORIUM

By
GAYIL NALLS

1999
FIRST EDITION

Olafur Eliasson

EYE SEE EYE

2005. Copper, mirror, wood, plastic, bulb, and cable. 23 ½ in. diameter x 12 in. depth.
The Carol and Arthur Goldberg Collection.
Image courtesy of Studio Olafur Eliasson and Tanya Bonakdar Gallery, New York.

Thy word is a lamp unto my feet, and a light unto my path.

Psalms 119:105

Inherent to the work of Danish-Icelandic artist Olafur Eliasson is the investigation of natural phenomena and materials. His large-scale projects and interventions often present light, fabricated material, or water in varied situations and permutations.

Eliasson's work is crowded with incident, its success dependent on perceptual engagement in the viewer. These perceptions are activated by environmental manipulation, the play of light and shadow forcing the viewer to be mindful of his or her own interactions with the work, of his or her own body-consciousness. Eliasson elicits a finely tuned rapport between object and individual.

As a central symbol in religious artwork, light expresses ineffable spirituality. It personifies God Himself—it heralds the way. Light is transformative, a catalyst to the metaphysical in the viewer/object exchange. Its use is predominant in works that compliment devotional practices throughout art history—refracted light spangled through stained glass windows, gestures emitted from frescoed skies to proclaim the Crucified Christ, lamps and lanterns, bearers of light...*Lucifer*.

In *Eye See Eye*, we are presented with a lamp emitting yellow light and casting shadow from an ocular centre through a metal web. We sense the object with our eyes and, as confirmed by the title of the work, the suggestion is of an iris looking back at us, a larger-than-life gaze inverted back onto ourselves. We are invited to investigate projected light and shadow play in terms of how we see and look.

In Eliasson's objects and installations, the activity of light rather than the material itself determines the potential of the work. What we have is a great moment paused still. Eliasson silences and captures the ephemeral with distinct

purpose. Light and shadow are but gestures controlled for expression. The shadow play is precisely tuned so that the presented moment evokes a visceral response in the viewer. Wire, metal, light, and the form of the object are secondary to the effect of the ribbons of shadow projected.

Without the viewer's body-conscious interaction with sensory manipulations, there is seemingly nothing here but an object of elegant contemporary design. However, in the activity of viewing as directed by Eliasson, we participate in a moment of heightened awareness. This subtle yet tangible difference between looking and 'seeing' is one that the artist presents sensitively, without trickery, gimmickry, or ostentation. Eliasson's work maintains a seriousness through its measured use of material and environmental manipulation—in this case, through the evocative use of shadow and light.

Ross McDonnell



Eye See Eye

Installation view. 2005.

Image courtesy of Studio Olafur Eliasson.



Hiromi Takizawa

1,000 HALOS

2009. Glass and wire. Dimensions variable.
 Courtesy of the artist. Image courtesy of the artist and Terry Brown.

In her work, Hiromi Takizawa deals with experiences of dislocation from home and Japanese culture, a theme that informs her intent to express materially the immaterial character of memory and emotion. To do so, she uses qualities inherent to her chosen medium—the light, reflection, refraction, and translucency of glass. In her installation *1,000 Halos*, Takizawa creates a piece that speaks to the symbolic light of both the Christian and Buddhist religious traditions.

Takizawa takes specific inspiration for *1,000 Halos* from the Buddhist temple Sanjūsangen-dō, built in the twelfth and thirteenth centuries in Kyoto, Japan. The building houses 1,001 life-size statues of Kannon, the Buddhist goddess of mercy, made of gilded Japanese cypress. In one Buddhist legend, Kannon vowed to free all from suffering and deliver them to the Pure Land. When she was unable to reach all those waiting in various stages of reincarnation, her head split into eleven pieces and she was given a thousand arms to assist her. Kannon is the personification of compassion, the divine mother (particularly in Japanese Buddhism), and is often compared to the Virgin Mary.

The long, narrow, intimate interior of the Sanjūsangen-dō in which the 1,001 Kannon stand speaks not only to corporeal vision, but also requires visitors to use other senses and ‘the eye of the mind.’ Hiroshi Sugimoto attempted to convey a sensory experience of visiting this temple in his 1995 photographic series, *Sea of Buddhas*, “recreating the splendor of the thousand bodhisattvas glistening in the light of the morning sun rising over the Higashiyama hills” (Sugimoto 1995).

In Buddhism the earliest uses of the halo were reserved for Amitābha, one of the oldest Buddhas. The name “Amitābha” means “infinite light,” an idea of great importance in the Buddhist tradition. Within Buddhism, light represents ‘pure experience’ or Nirvana, as described in the *Avatamsaka Sutra*:

The Buddha sits on the site of enlightenment
 Pure and clear is his great radiant light,
 Like a thousand suns emerging
 Illuminating all over space...
 Illuminating the world
 With light that has no end.

(Cleary, 82–83)

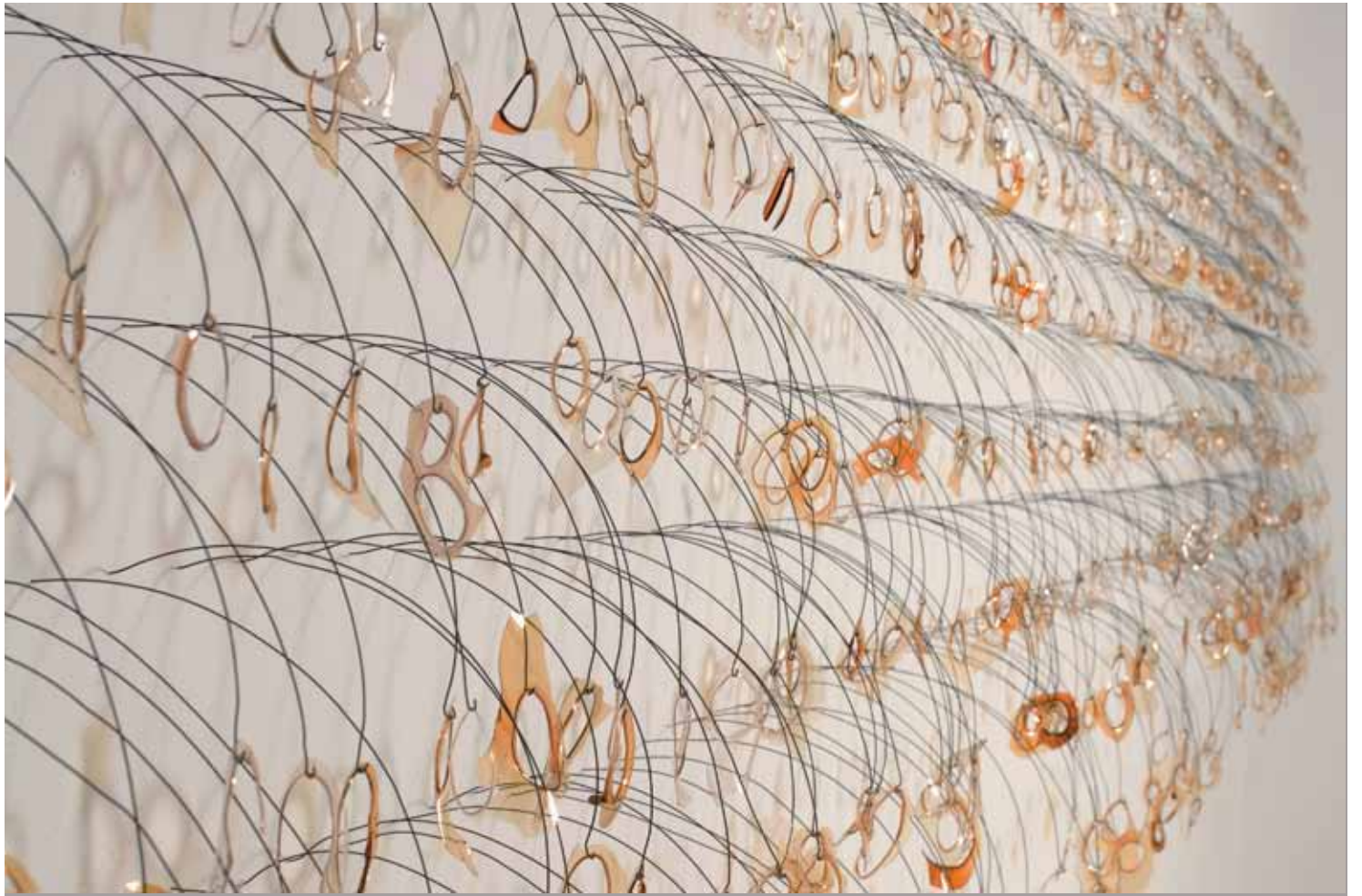
The halo could also be considered an extension of the physical body, and just as pieces of bone, hair, or skin are sacred, the halo could in some sense be considered a relic.

Takizawa made the glass halos by breaking apart a larger blown vessel. While the substrate was never planned for use or exhibition, the resulting halos are suggestive of fragments or relics—part of a greater whole. The delicate, amber-colored halos also seem to reference the physical body in the form of flesh or hair. The tinted glass almost seems to emit its own glow, yet the light that shines onto *1,000 Halos* also casts shadows that, in this context, in effect create a reversal of the aura. With its reference to the Sanjūsangen-dō temple, the installation is a kind of treasury; each suspended halo is an offering or tribute to one image of Kannon.

Kim Hoeckele



Tamamura Kozaburo
Sanju Sangendo at Kioto
 1880. Tinted albumen silver print. 9 ¾ x 7 ½ in.
 Image: Wikimedia Commons.





**BODY /
DEATH**

BODY / DEATH

For medieval people understood that our death is ours, that we die in our bodies, and they knew—as we all find when our own time comes to sit beside our brothers and sisters—that it is to bodies that we must say ‘good-bye.’

Caroline Walker Bynum

The representation of the body in both medieval and modern art investigates how our physical body determines our sense of identity. Caroline Walker Bynum eloquently captures the inextricable connection between body and selfhood by evoking the end of life. Experiencing one’s final moments arouses innate concerns regarding the body as the totality of the self and is an event that medieval and contemporary artists alike approach with a sense of anticipation and awe.

The miracles attributed to relics and reliquaries are evidence of what Ellert Dahl describes as a “moral identity” between object and saint (Dahl, 178). The bodily remains imbue the reliquary with the personhood of the saint. Together they constitute the presence of the saintly soul on earth, fully capable of sense perception, trickery, and, most significantly, medical healing. As a representation of the saint, the *Arm Reliquary of St. Fiacre* (cat. 7) conflates the benevolent acts of the saint—the curing of diseases by a mere touch of his hand—with the object’s liturgical usage. We must imagine, therefore, the original powerful impact of this reliquary on its audience, as it was used to touch, bless, and heal the faithful.

The belief in an insurmountable union of body and soul is one of Christianity’s most fundamental theological precepts. The *Reliquary Cross with Christ Crucified and Virgin and Child* (cat. 11) elegantly represents the importance of this

belief. By wearing this reliquary cross, the owner would feel empowered and protected by the association between his own body and that of Christ and his earthly mother, Mary. Bodily resurrection implies that the soul alone cannot stand for the entire person and that the body is a significant factor in the conception of self. The approach of death, therefore, is the earthly milestone at which “one’s significance is judged” (Bynum, 594). An “expectation of death” is, as Bynum correctly points out, a timeless human condition. A comparison of medieval and contemporary art, however, highlights a shared emphasis on the body as the lightning rod for this concern.

Both as earthly body and commemorated identity, the multivalent nature of the relic finds a cross-historical counterpart in the collection of nineteenth- and early twentieth-century photography presented in this exhibition. In *Photograph of Mary H. Helgeson Surrounded by her Actual Hair* (cat. 19), the hair surrounding the portrait commemorates a rite of passage in the young girl’s life: a haircut. The idyllic purity of youth has ended and the transition to adulthood—and more obliquely, toward death—has begun. The absent participant in this narrative is Mary’s father, the artist, for whom the hair preserves an instance in his daughter’s now-vanished youth. For the father, there is nothing archaic in his gesture: the hair is a relic of his daughter, a physical remnant that captures the abstract and timeless virtue of innocence.

In the contemporary world, the fields of science and medicine have replaced religious faith as the chief arbiters and protectors of bodies. *Januarius and Dr. Hirsch* (cat. 10) by Jeffrey Mongrain paints a portrait of death quantified and identified by modern science, alluding to the medieval notion that fragmented bodily remains brought to life the

memory of the departed. The collecting and reassembling of remains from the attacks on the World Trade Center also recalls the medieval practice of gathering relics in order to represent a heavenly court of saints. Like the medieval worshipper, the families of the deceased of 9/11 depend on these bodily fragments in order to grieve for their loved ones and to reinforce a sense of community.

The manipulation of the body through medicine is a theme in many contemporary works exhibited here, from Hannah Wilke's brazen examination of her own cancer to Melissa Hacker's reinterpretation of the medical specimen. Arthur W. Frank has described "the core expectation of being sick [as] surrendering oneself to the care of a physician" (Clark, 6). The modern bargain between patient and doctor demands a literal surrender of selfhood and subjectivity. In *Intra-Venus*, Wilke forced her brutalized and submissive body to signify, ensuring the survival of her selfhood.

Melissa Hacker's video, *Venus* (cat. 9), made specifically for this exhibition, links the consumption and objectification of the female body with the medical specimen, specifically an eighteenth-century wax anatomical figure residing in the Josephinum Medical Museum in Vienna. The *Venus* is part art historical goddess and part scientific instrument; she has blonde human hair and a string of pearls, but below the neck her waxen skin is flayed and her organs are removable. Hacker's slow revelation of the striking interior of the *Venus* is mirrored by Wilke's *Intra-Venus Triptych* (cat. 8), in which the bloated, bandaged figure of the artist interrupts the viewer's casual consumption of the nude female. Both artists reclaim the female body for their own expressive purposes, and as such, transform the troubled and prurient male gaze into an opportunity for empowerment.

The sanctioned aggression enacted upon medical patients and iconic females is one of numerous historical examples of bodily exploitation. The narratives of sacrifice and torture that are characteristic of medieval hagiography are a principle aspect of the reliquary tradition. The very growth of the cult of saints is founded on stories of Christianity's nascent struggles. St. Januarius's story of miraculously surviving various forms of torture before being decapitated is common to hagiographies of Roman oppression of early Christians. The tradition of depicting and venerating dismembered bodies is, like the feminist movement centuries later, a reclamation of the body from the oppressors of the community. In both contemporary and medieval art, the fragmented body is the weapon that defies institutions of power.

The stories of sacrifice and miracles that accompany medieval devotional objects easily fall prey to misconceptions of the medieval period as backward and uncouth. An arm, a skull, a soiled fragment of cloth: the bejeweled preservation of these bloodied scraps is, in fact, merely a precursor to our fascination with forensics, science, and experimental medicine. Phantom limbs and vampires reflect this same concern for a psychosomatic sense of identity today. The lure of the body, in these artistic traditions and the societies they represent, is a direct reflection of the belief that our identities are locked into our bodies; that the body is the locus of the self.

David Louis Fierman and Maeve O'Donnell-Morales

ARM RELIQUARY

French, 15th century. Silver, silver-gilt, glass, and rock crystal cabochons over wood core. 20 ⁵/₁₆ x 6 ¹/₄ x 2 ¹⁵/₁₆ in.
Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.353).
Image: © The Metropolitan Museum of Art / Art Resource, NY.

The striking naturalism of this reliquary arm both confronts and invites, both asserts a presence and directs the viewer's thoughts elsewhere. Uncharacteristic of most sculpture of the period, such naturalism forcefully insists on the presence of the body and the relic. At the same time, the realistic arm forces the viewer to see the piece as a dismembered body part, but the relic fragment then emphatically points toward the whole—the saint in heaven and the power of faith.

Dressed in a fine vestment fashioned out of silver sheet and adorned with colored glass, gems, and rock crystal, the right arm of St. Fiacre is frozen in a gesture of blessing. A gilded cuff displays the name of the saint. Three cabochon rock crystal windows function to house the relics, a manner of display that became popular in the thirteenth century. The folds of the sleeve and the indentation of the silver fabric at the cuff suggest physical presence, and also perhaps an intended horizontal orientation. Indeed, the reliquary's base is not completely flat and it cannot stand vertically upright unassisted, further suggesting that it was intended to be held horizontally outstretched. The silver sheathing is worn away and reveals the reliquary's solid oak core in two places: on the object's base and on the middle and index fingers of the hand. These spots of wear provide incontrovertible evidence for the use of this reliquary, and of arm reliquaries in general. Such arms were used by the clergy as ritual objects to perform blessings and offer healing, by making the sign of the cross during ceremonies and actually reaching out to touch the faithful.

This reliquary arm is part of the rich tradition of reliquaries constructed in the shape of body parts; arms, heads, and feet being among the most popular and well-preserved examples. Serving as conduits of divine power, just as the saints' living bodies did, these reliquaries do not necessarily take the form of the relic held inside, but instead take advantage of both the capacity of the body-form for action and the response that it evokes in the viewer.

Fortunately, in this case we know the identity of the saint, and this dynamic reliquary form is particularly suited to his story. Born in Ireland near the end of the sixth century, St. Fiacre developed a large following during his lifetime. He sought a life of extreme solitude and piety, eventually leaving Ireland for France. Fiacre was renowned for his wonder-working, curing all types of disease by laying his hands on the afflicted, and even after his death in 670 AD the saint continued working miracles of healing at his tomb and shrine in the monastery church at Breuil. The Divine worked through St. Fiacre's body to perform miracles of healing and blessing during his life, and so through this reliquary and the relics housed within, the saint continues his wonder-working, laying on his right hand and calling upon the power of Heaven.

Maggie A. Norville



Arm Reliquary (reverse)

Photograph by Thomas Vinton, Department of Medieval Art.
Image: © The Metropolitan Museum of Art / Art Resource, NY.



Hannah Wilke *INTRA-VENUS TRIPTYCH*

1992–93. Performalist self-portrait with Donald Goddard. Chromogenic supergloss prints.
Edition 1/3. 3 panels: 26 x 39 ½ in. each.
Courtesy of Donald and Helen Goddard and Ronald Feldman Fine Arts, New York.

Hannah Wilke's *Intra-Venus*, a body of work made while the artist battled and eventually died from lymphoma, reclaims the artist's battered, objectified, and incised body as a source of strength, a container for the essentially unknowable nature of her inner subjectivity. The series consists in part of larger-than-life "performalist" self-portrait photographs depicting the artist in various states of physical disrepair and invoking a multitude of iconic feminine poses: the Medusa, Venus, the Virgin Mary, the Breck girl. The photographs both comment on and provide a counterpoint to traditional depictions of the female nude, as the bandages from bone marrow harvesting disrupt our view of the classical 'Venus.' Through the presentation of a feminine ideal invoked through conventional poses, the photos begin a process of exteriorization, the construction of a 'casing' for the artist's untouchable interiority. Just as the bodies of the secluded sisters of the twelfth-century *Ancrene Wisse* were "clothed with the true sun" (Morton, 167), so Wilke's body is encased in a socially constructed form of femininity.

Other works from *Intra-Venus* include *Brushstrokes*, abstract drawings formed with the artist's hair that fell out as she underwent chemotherapy, and sculptural works culled from the medical detritus surrounding her treatment, including pill bottles, syringes, and the aforementioned bandages pressed against Plexiglas. These works reveal a canny interest on the artist's part in making "herself into a work of art" (Montano, 139), thereby using the remnants of the human body to achieve spiritual elevation—in this case abstraction rather than miracle making. Wilke assumes a double role in an "economy of relics" (Hahn in press). She is on the one hand acted upon and inert, the raw material of a medical exercise. Alternately, by elevating her body to the realm of art, she makes a claim for the power to designate supramundane truths concerning humanity, memory, and identity.

Intra-Venus takes its place as a tragic bookend to the artist's life. Wilke first presented her body as an artwork in her breakout 1975 performance and subsequent artwork *S.O.S.*

Starification Object Series. In *S.O.S.*, she adhered chewing gum sculptures offered by audience members to her posed, glamorous, nude body. Photographs and the preserved gum survive to document the performance. By recreating the familiar poses nearly twenty years later, despite radical shifts in her appearance and physical well-being, Wilke invokes the psychological concept of body memory, in which memories of trauma are stored somatically. For Wilke, body memory is more engaged: it becomes a way for the artist to preserve her inner subjectivity. Furthermore, in *S.O.S.* the chewing gum forms, likened by the artist to ritual scarification, call attention to the surface of the body and could be said to mirror the gems and stones encrusting medieval body-part reliquaries. Both are marked by offerings of devoted spectators and thus both vacillate perpetually between positions of powerful subject and exploitable object. In each of these cases, what we are presented with is the bodily exterior, while what we seek is elusive, hidden, powerful, and interior.

David Louis Fierman



S.O.S. Starification Object Series (Veil)

1975. Gelatin silver print. 40 x 28 in.

Image courtesy of Hannah Wilke Collection & Archive,
Los Angeles. © Marsie, Emanuelle, Damon, and Andrew
Scharlatt / Licensed by VAGA, New York, NY.



Melissa Hacker
VENUS

2010. Single-channel HD video. 4 minutes, 13 seconds.
 Courtesy of the artist.

The body materialized—whether constructed as an object to be lusted after, recoiled from, or scientifically studied—possesses a resolute capacity to fully substantiate desire. The *Anatomical Venus* at the Josephinum Medical Museum of Vienna compellingly illustrates this capability; she is one of several life-size wax models of the same name crafted in Italy for the physiological studies of medical students in the eighteenth century.

At the museum, this *Venus* has been prominently displayed among distinctly less enigmatic human models and parts created for the same purpose. The careful attention paid to her craftsmanship, and more importantly, her characterization as a mythological figure, seem to warrant her privileged placement. She rests in a silk-lined coffin made of Venetian glass and rosewood, and her wax flesh is embellished with natural human hair. She is tenderly accessorized with a gold headband and pearls, below which her meticulously articulated internal organs are exposed. She is perplexing because she has been taken out of her functional context and placed into a museum, but she is also equally, if not more perplexing when considered in terms of her original purpose and compared to the anatomical figures that surround her. Compounding her mysterious quality, she wears an expression of fear or ecstasy—or both. Whatever emotion she conveys is quelled by the remoteness imposed by her display case.

In her silent film, Melissa Hacker attempts to give the *Venus* voice and, in visually fragmenting her, manifests her completion. Hacker provides the viewer with four fraught, silent minutes of encounters and re-encounters with the *Venus*. These are intermittently contrasted with views of her unsparingly exposed inner organs. The small, ocular view of most images in the montage creates a focused and intense setting. Power shifts between the viewer and the *Anatomical Venus* by way of the artist's manipulations of clarity and pace. At certain points, the viewer is directed to the perspective of the medical student, assuming a cold, scientific eye toward her 281 separable parts. At other moments, the

oculus rests on the *Venus*'s graceful, elongated neck and facial features, constructing the viewer as lustful coveter of her beauty. Finally, at others, she is introduced in a manner that articulates an oppositional relationship: the viewer becomes subjected to the *Venus*'s self-exposure in varying degrees with both seductive and repulsive results, placing the viewer at the mercy of the *Venus*'s desires.

Because this compression of relationships and these shifts of power occur in complete silence, the viewer and the *Venus* develop an intimate emotional dialogue that transforms the *Venus* into a speaking character. This effect is enhanced by the projection of the work onto silk, which echoes the *Venus*'s fabric-lined place of rest, while giving this active *Venus* a seemingly tangible, luminous presence. The narrative created between the phantasmic figure and the viewer serves not to explicate her mystery, but to emphasize it, providing an arena for communion with her individual complexity, and the wonder of our countless cultural and scientific constructions of the body.

Sophia Marisa Lucas



Study for Venus

2010. Image of *Anatomical Venus*,
 Josephinum Medical Museum of Vienna.
 Image courtesy of the artist.



Jeffrey Mongrain
JANUARIUS AND DR. HIRSCH

2010. Plexiglas, hand-blown glass, metal, blood, and gold leaf. 32 x 30 x 25 in.
 Courtesy of Loveed Fine Arts, New York City, and the Perimeter Gallery, Chicago.
 Image courtesy of the artist. Photograph by Cathy Carver (work pictured in progress).

In the presence of *Januarius and Dr. Hirsch*, we experience the dual evocation of communal memory and aesthetic curiosity that drew medieval worshippers to relics. Dr. Charles S. Hirsch, who as Chief Medical Examiner for the City of New York oversaw the identification of remains from the September 11 attacks on the World Trade Center, provided the sample of blood contained in the vial. The pool below represents approximately two liters of blood—the average amount that, when lost quickly, causes death. A grim symbol of the blood spilled on September 11, this work portrays the doctor's attempts to identify individual persons from a community of lost souls. While directed toward contemporary history and modern aesthetics, the work functions in the tradition of medieval reliquaries by insisting upon the bodily fragment as a vestibule for memory and identity.

Housed in a glass vial in the Naples Cathedral, the blood of St. Januarius draws the gaze of devout pilgrims as it turns from a solid mass to bubbling liquid. The miracle occurs when the reliquary of the saint's disembodied head—in some sense an allusion to the psychological self—is placed beside the vial of blood, representative of the physical self. The moment of liquidation is thus an animated reunion of the physical and the intellectual, the body and the soul. In the juxtaposition of Dr. Hirsch's DNA with the mirrorlike mass of blood, Mongrain's sculpture evokes the anticipation of such a reunion. Like the miracles of medieval saints, Dr. Hirsch's forensic investigation offers a redemptive chapter in the story of earthly and corporeal sacrifice.

As one circulates amongst the pews and altars of a church, so the viewer must navigate the charged space between suspended life and spilled remains. Mongrain's previous church installations, such as *Blood Pool*, 2006, demonstrate the artist's use of space in stimulating the viewer's sense of anticipation and curiosity. The significance of the work lies not in any single, iconographic interpretation, but in the experience of aesthetic arousal and the consequential heightening of emotional sensitivity. Just as the glitter and

ornament of medieval reliquaries stunned the worshipper into a state of awe, the artist here evokes the same sense of awe using modernist forms—rich, polished surfaces and a minimalist approach. Rather than quote Christian symbols such as the cross, the artist calls upon the viewer to interpret the resonance and 'suspense' of the space between the pool of blood and the suspended vial.

The memory of communal suffering invests this work with a social and historical relevance similar to that of the sacrifice and oppression characteristically described in medieval hagiography. The artist eloquently weds the aesthetic experience of the work to its accompanying narrative. In the presence of *Januarius and Dr. Hirsch*, today's viewer reacts to the art object in ways familiar to the medieval believer. We, too, are moved by our vicinity to actual human remains, submitting ourselves to the memory of the departed.

Maeve O'Donnell-Morales



Blood Pool

2006. Installation in St. Peter's Church, Columbia, South Carolina. Plexiglas. 86 x 47 1/4 in.
 Image courtesy of the artist. Photograph by Cathy Carver.





**FRAGMENT /
COMPOSITE**

FRAGMENT / COMPOSITE

The medieval relic, separated from its jewel-encrusted case, was often little more than a bit of bone or dust, insignificant without its context. Pieces that had once belonged to a whole object were able, as fragments, to act as loci for the telling and experience of narratives. Treasuries of such objects became 'collective histories' and were more than the sum of their parts. Distinct from the historical tradition of the artwork as an independent object of aesthetic delectation, the object in contemporary art is similarly "contingent" (Buskirk 2003), in that its meaning is defined by external narratives, actions, and concepts—indices of what was and what could be—and by its role as part of a greater whole.

Fragmentation—the dismemberment of saints' bodies, or the fracturing of the true cross into slivers—paradoxically *increased* the power of the relic: "body parts forcefully insist upon their fragmentation in order to invoke a whole beyond the individual" (Hahn 1997, 28). Visual access to the complete body or artifact, far from acting to represent the significance of the relic, could in fact blind the viewer to meaning beyond materiality. Fragments required the viewer to see with a *vision* other than that afforded by the corporeal eye. A sliver of the cross called the viewer to 'see' not only the physical completeness of the cross, but through what Caroline Walker Bynum terms "imaginative memory," something more abstract. As Paulinus of Nola entreated, "let not your faith shrink because the eyes of the body behold evidence so small; let it look with the inner eye on the whole power of the cross in this tiny segment" (Paulinus of Nola, 291).

Fragmentation often resulted from a desire for the relic in multiple communities. Just as the act of fragmentation marked the relic as significant, so too did the means of the relic's *translation* into a new community. The acquisition of a relic often occurred outside trade or commerce. In his book *Furta Sacra*, a study on the phenomenon of relic theft in the Middle Ages, Patrick Geary writes that gift, or, contrary to our contemporary expectations—even theft was the preferred means by which a community acquired a relic. Whereas commerce suggested neutrality, both theft and gift designated the relic desirable. Theft, in particular, was

distinctively an act of added value in which one group re-contextualized and made significant a relic that once belonged to another community.

Eva and Franco Mattes's *Stolen Pieces* (cat. 13–14), a collection of fragments of now iconic works once distinctly iconoclastic, separated from the image/object by the artists' performance of theft, redirects our attention to the ideas that produced works like Duchamp's *Fountain*. Because we cannot see the complete objects represented in the Matteses' work, the actions or ideas upon which their making was contingent reemerge at the fore of our imagination. As symbol of the act of theft, the fractured piece in its material incompleteness revivifies the ideas that once animated and were animated by the object, since made inert by museological veneration.

The fragment's source of vitality, in contemporary art and in the relic, is ultimately its resistance to certainty. The perception of a relic depends on the same narrative for which it often acts as the only evidence. The Matteses' stolen fragments, as evidence of performance, introduce the possibility and impossibility of material verifiability, leading us to question whether the very story the fragments signify and depend upon actually occurred—they require our collusion in attributing value. Be it in the fragments they present or in art in general, verifiable 'truth' matters less than *belief* in the 'truth.'

Melissa Hacker's *Venus* (cat. 9) presents the *Anatomical Venus*, an eighteenth-century wax figure of an aestheticized female body reminiscent of the Venuses of Italian Renaissance painting. Beyond the surface of her smooth skin, flowing hair, and rouged lips, and just below the peculiar delicate strand of pearls that circles her neck, her torso is cut open to display her modeled internal organs, allowing medical students to disassemble her into 281 parts for individual study. The idealized whole that she externally projects masks a collection of organs, veins, and muscles. Contrast-ed with the cohesion and harmony of idealized notions of beauty, *Venus* reminds us of the bloody, 'disgusting' bits that compose the physicality of the human body.

Gayil Nalls's *World Sensorium* (cat. 2–4), a composite of scents culled from 230 nations, represents the idea of the collection striving to produce a unified whole. The scents, each one a global fragment, are first symbolic of countries and geographical regions, and then of the religions, ethnicities, cultural traditions, and national identities that make up our shared, though perhaps not unified, olfactory international fabric.

As an assemblage of materials, the Beuys *Sled* (cat. 12) evokes the narrative upon which it depends, offering a point of entry into the artist's mythologized experience. Uncertainty of the fragment pervades in Beuys's entire artistic output, as the materials he used stem from a mythic narrative whose veracity has been questioned. As objects, their meaning and value are increased through their proximity to one another—the sled next to the blanket, next to the flashlight—each building upon the other. Taken together, they signify more than they could independently. *Sled*, like many of Beuys's works, is, as an editioned multiple, merely a fragmentary representative of the larger body of *Sleds*. Beuys sanctioned that any such configuration of materials that constituted the piece could be made by anyone and *be* a Beuys *Sled*. Knowing this, we are invited to see that one is merely part of many, and to envision presentations yet unmade. As a collection, the multiples are fragments of an artistic oeuvre that both reinforce and interrogate narrative and meaning.

The fragment and its correlate, the collection, allow us to perceive in a manner outside the singularity and completeness that has characterized much of art history. Far from projecting the aloofness of the independent aesthetic object, fragments—whether bits of bone and dust or the residue of performative events—invite doubt, speculation, and contemplation. Existing only through our continued engagement with them as contingent objects, fragments ask us to consider the story that they tell. Whether faithful or speculative, our engagement serves as the instrument of completion.

Danyel M. R. Ferrari and Valentina A. Spalten

RELIQUARY CROSS WITH CHRIST CRUCIFIED AND VIRGIN AND CHILD

Byzantine, 9th–12th century. Copper alloy and niello. 3 $\frac{3}{4}$ x 1 $\frac{5}{8}$ x $\frac{1}{2}$ in.
Lent by The Metropolitan Museum of Art, Rogers Fund, 1926 (26.15).
Image: © The Metropolitan Museum of Art / Art Resource, NY.

Measuring less than four inches tall and less than two inches wide, this tiny reliquary cross is meant to be worn as a pendant around the neck, functioning both as an aid to private devotion and as a talisman protecting the body against the assaults of everyday life. Two separate faces are held together by hinges on the top and bottom of the cross, both bearing incised images inlaid with niello (a black metallic alloy). A simple image of Christ crucified is incised on one face—the left arm bearing the inscription “ΙϞ” and the right “ΧϚ”—simply identifying the crucified as “Ιησους Χριστος,” Jesus Christ. Christ appears with his head in slight profile, tilted downward, after the moment of death. On the reverse, an image of the Virgin and Child bears the inscription “Μρ” on the left arm and “Θύ” on the right, again designating the portrayed—“Μήτηρ Θεου,” Mother [of] God. Through reference both to his death and to his birth from a human mother, this pictorial formula emphasizes Christ’s humanity. By creating a direct link between the Crucifixion and the Incarnation, the reliquary also emphasizes the gift of redemption made possible through both of these events.

The reliquary has its origins in the period of the first Christian pilgrimages to the Holy Land in the fourth through seventh centuries, when small, hollow crosses containing relics of holy wood were popular souvenirs. The hollow center of this particular reliquary indeed contains a small fragment of what appears to be petrified wood. These contents, coupled with the object’s form and the events represented on it, create a powerful call to devotion through the ritual of prayer. The cross does not simply lie passively on the body, but actively calls the devotee to accommodate his or her body to its shape, which mirrors the early-Christian attitude of prayer with arms lifted.

One can also construe the scale of the pendant as an aid to devotion, in that the very small size may have served to focus the mind on higher spiritual matters. In this way it functions like all relic fragments, making a connection from the minuscule to the cosmic, the part to the whole.

The reliquary, in supplying the completed shape, allows the imagination to see in the otherwise unrecognizable splinter the totality of meaning associated with the cross shape.

Eastern Orthodox Christianity, the predominant tradition in the time and place of this object’s making, calls for a performance of continuous prayer that lies in the recitation of the words “Lord Jesus Christ, Son of God, have mercy on me.” This practice, also referred to as “prayer of the heart,” serves as a reminder of Christ’s Incarnation, inviting divinity to reside in the faithful heart through repetition of the divine name. Surely this little cross, worn upon the heart and holding a most precious relic, served as a potent and perpetual reminder of both the redemptive power of prayer and the devotional duty of the Christian.

Maggie A. Norville



Reliquary Cross with Christ Crucified and Virgin and Child (reverse)

Photograph by Thomas Vinton, Department of Medieval Art.
Image: © The Metropolitan Museum of Art / Art Resource, NY.



Joseph Beuys

SLED

1969. Sled, felt blanket, belt, torchlight, and fat. 15 $\frac{3}{4}$ x 35 $\frac{5}{8}$ x 13 $\frac{5}{8}$ in.

Produced by Edition René Block, Berlin, no. 43/50.

Signed in paint, front left runner: "+ BEUYS."

Private Collection.

In Joseph Beuys's *Sled*, fact and fiction collide to present an object that captures the essence of our fascination with the persistence of memory and the tangible remains of an artist's life. Although personal and intimate, it is an artifact that represents a moment between life and death—and, thus, universal issues of human existence. A symbolic composition of the materials that were used to help nurture the injured artist back to life, *Sled* is a 'relic' of Beuys's survival and the power of the body.

Beuys's legend and personal narrative frame his art: the sled and its assemblage of mostly primitive materials are evocative of the artist's purported encounter with nomadic Tartars during World War II as a soldier in the German army. This encounter was the most significant biographical and spiritual event of his life, though its factuality has often been called into question. According to Beuys, the lifesaving Tartars rubbed animal fat on his body and wrapped him in felt, protecting him from the brutal Crimean snow into which his military plane had crashed. Subsequently, the Tartars transported him to safety on a sled.

All easily purchased and re-created, each of the items in the sculpture—felt, fat, flashlight, belt, and the sled itself—represents archetypal connections to the materiality and physicality of the human body and to its spiritual progress. The fat, as both animal and human substance, provides warmth and energy. The felt blanket, secured by the belt, wraps and encloses, protecting and preserving. The materials, therefore, stand as an index for the body of the artist and the sled then acts as support and vehicle to 'transport' these materials into a spiritual realm. Finally, the flashlight represents vision: the light that led the way for Beuys's salvation. It is indeed this vision that transforms the mundane and profane materials of *Sled* and points toward a sacred experience, in many ways just like the possibilities of vision and light animated the inert bones of medieval reliquaries.

Fat and felt became important materials throughout Beuys's oeuvre, and the themes they suggest dominate the works for which he is best known. In *Felt Suit*, 1970, felt creates an empty shell that recalls and pays homage to the man meant to wear it; devoid of the person, the suit conceptualizes memory and existential meaning through a piece of felt hanging on a wall, a mere relic of man. Like *Felt Suit*, *Sled* is one of many: Beuys created an edition of fifty *Sleds*. The authenticity of his story and, therefore, of *Sled's* self-importance, is further compounded by this fact: produced in multiple quantities, the work is stripped of its uniqueness. Beuys's democratic vision of multiples complicates the idea of the unique experience of an artwork. *Sled* and Beuys's narrative are, therefore, available to all and yet available to none—a universal experience but, ultimately, Beuys's and his alone.

Valentina A. Spalten



Felt Suit

1970. Felt. 67 x 39 $\frac{3}{8}$ in.

Image courtesy of Private Collection.



Eva and Franco Mattes aka 0100101110101101.org

13. *STOLEN PIECES (FROM JOSEPH BEUYS)*

1995–97. Molten metal. $\frac{3}{4}$ x 2 $\frac{1}{8}$ x $\frac{1}{8}$ in.
 Courtesy of Postmasters Gallery, New York.

14. *STOLEN PIECES (VIDEO OF LAST HEIST, OF AN ARTWORK BY ALBERTO BURRI)*

1997. Video. 5 minutes.
 Courtesy of Postmasters Gallery, New York.

Kept a secret until fifteen years after its inception, Eva and Franco Mattes's *Stolen Pieces* was first exhibited last spring at Postmasters Gallery in a solo show of their works titled "Reality is Overrated." In a dimly lit room, a tablelike vitrine contained a collection of flotsam organized in plastic tackle boxes: bottle caps, bits of tape, and a length of shoelace, among other things. A handheld video of the couple circling an Alberto Burri painting, several snapshots of them standing next to other artworks, and a slide show playing slowly on a small flat-screen monitor lying in the vitrine suggested the significance of these scraps. These are the spoils of a crime spree—the residue of a two-year performance. Between 1995 and 1997, the then-nineteen-year-old Eva and Franco Mattes traveled to various art institutions and, breaking the ultimate taboo of the museum, chipped, tore, and pried off fragments from some of the most iconic works of modern and contemporary art. Included in the collection are fragments taken from works by Joseph Beuys and Robert Rauschenberg, and from an extant copy of Duchamp's upturned urinal, *Fountain*.

The artists do not disclose the specific source of the metal fragment exhibited here in *Stolen Pieces*, but only imply its origins with a vague title. The meaning of the work hinges on our own perceptions and beliefs, whether acceptance or denial. The Italian-born, Brooklyn-based Matteses first attracted attention in the art world in 1998 through works that utilized the new terrain of the Internet. Producing media performances via their website 0100101110101101.org, they invented an artist named Darko Maver and introduced him and his fictional body of work to the international art world. Additionally, the pair created and maintained a replica of the Vatican's website, containing key ideological ruptures, until it was shut down by the Vatican. Coming from producers of such "true-fakes," we are constantly aware that the fragments of *Stolen Pieces* may or may not be what the artists claim.

Medieval relics similarly required the collusion of a community in the creation of the narratives that the relics simultaneously evinced and depended upon for meaning. Meaning did not necessarily persist when the relic was moved from one location to another, but movement by means of theft implied value and even augmented the myth of the relic. The artworks from which the Matteses have taken *Stolen Pieces* are often themselves exemplary of such contingency. Most obviously, Duchamp's *Fountain* fundamentally questioned where the 'art' in an artwork was to be found, suggesting that it existed in an action, concept, or gesture, rather than as the intrinsic property of an object. Installed in the museum, these works become fixed as objects and the ideas that once invigorated them are occluded. Whether in action or concept alone, the Matteses have not stolen fragments out of devotion to sacred objects or even simple vandalism. *Stolen Pieces*, by presenting only fragments, distinct from complete objects, permits us to see these works anew, revivifying the ideas that once animated them.

Danyel M. R. Ferrari



Franco Mattes stealing a piece of an artwork by Joseph Beuys

1996. Image courtesy of Postmasters Gallery, New York.



Stolen Pieces

1995–97. Mixed media. Dimensions variable.
Courtesy of Postmasters Gallery, New York.





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PHOTOGRAPH / INDEX

Looking at your letters, at your portrait, thinking of my letters, of my bracelet, I have wished I could skip a hundred years and see what their fate would be. The things which have been for us holy relics, which have healed us, body and soul, with which we have talked and which have to some extent deputized for us to each other in absence; all these weapons with which we have defended ourselves from others, from the blows of fate, from ourselves, what will they be when we are gone? Will their virtue, their soul, remain in them? Will they awaken, will they warm some other heart, will they tell the story of us, of our sufferings, of our love, will they win the reward of a single tear? How sad I feel when I imagine that your portrait will one day hang unknown in someone's study, or that a child perhaps will play with it, and break the glass and efface the features.

Natalie Herzen in a letter to Alexander Herzen, 1837

Hidden away for years in dusty attics, personal objects like miniatures and photographic portraits are usually brought to light only as curious artifacts of lost identities. Like saintly relics that “do not signify unless they are encased...in a proper story” (Vance, 90), a visage in a portrait, if unrecognized, does not speak; it remains mute. These objects do, however, bear witness to their onetime importance—like relics, their preciousness is signified by their enclosure within decorative cases or within the clasps of sentimental jewelry. They are painted, gilded, enframed, and supplemented with signatures, notes, poems, and locks of hair. They make their many and clamorous appeals to memory; yet tragically, their subjects remain nameless, anonymous, and forgotten. Such seemingly potent markers of memory fail in their task if the precious link to identity is broken.

Natalie Herzen's letter quoted above predates the invention of photography by two years, yet her sentiments reveal a culture ripe for the introduction of the photograph as an even more powerful, 'deputized' stand-in for an individual. As she looks at and thinks of these objects—letters, portraits, jewelry—Herzen conjures up the presence of the loved one, through visual and tactile means. Most evocatively, she uses the very words “holy relics” to describe the objects, investing in them the “virtue” and the “soul” of her lover, and claiming they could even “heal.”

Given this culture of sentiment and memorabilia, it is not surprising that many photographic portraits integrated and encased other personal items, particularly locks of hair, to create memory-objects specific to the person pictured (cat. 15–19). These kinds of vernacular items proliferated in the nineteenth century, and as Geoffrey Batchen has eloquently argued, these one-of-a-kind objects resemble magical talismans, emanating an unmistakably sacred quality. Not unlike

the small reliquary cross (cat. 11) worn on the body, these secular reliquaries enclose and encase personal 'relics' in precious materials, while also lifting the eyes and the heart heavenward, toward the spiritual and the divine.

All photographs are relics of a sort. As Roland Barthes recognized, "The photograph is literally an emanation of the referent. From a real body, which was there, proceed radiations which ultimately touch me." It is photography's indexical nature, its close relation to the very body of the original, that gives it its enduring power. In a correspondence dating from 1843, one Miss Elizabeth Barrett declared it to be "the very sanctification of portraits," in that "it is not merely the likeness which is precious in such cases—but the association, and the sense of nearness involved in the thing, the fact of *the very shadow of the person* lying there fixed for ever!" (Henisch, 166).

At the inception of photography it was not uncommon for the image to be described as originating from a sort of divine or miraculous source. In fact, most contemporary accounts of early photography emphasized the acheiropoeitic, even miraculous nature of the process, where likenesses were created, not by an artist's hand but by nature. It was the sun that created the image, that "divine illumination" represented in antiquity as the face of God himself.

In contrast, Ishmael Randall Weeks (cat. 23-25) uses found photographs of sometimes lost, sacred spaces and manipulates them. By inscribing the dynamic lines over their mysterious, perhaps numinous spaces, he transforms these images, obscuring their original representations while exposing their vulnerability. The photograph's ability to testify is changed and diverted, no longer located in its indexicality, yet charged with a new significance.

Hannah Wilke's self-portraits (cat. 8) also show her vulnerability, yet they defiantly resist any relegation to the realm of the forgotten. They derive their power in equal measures from their monumental scale, the evocation of Renaissance standards of beauty, and in the force of the testimony of the marks of illness represented by her bandages and loss of hair. The photographs bear witness to her suffering and her beauty, as both monument and memorial.

Finally, with Christian Boltanski (cat. 26) we return to a form of photography that is poignantly reminiscent of the early portraits with which we began. Boltanski purposely chooses to use found, anonymous photographs disassociated from their identities. He enhances the ghostly strangeness of these portraits by setting them up on an "altar" of memory, inviting the viewer to invent a narrative for these unknown persons.

These objects, these photographs, hold a strange power: they speak, not only of specific sufferings, or particular tales of love, but also of the overwhelming desire to be remembered. They are reminders of our own mortality, and yet they strive to comfort, to point heavenward, as if to say, "I was on this earth, and now I reside in Heaven."

Natalie Hegert

PORTRAIT OF PRIVATE AMOS BAILEY

1852–53. Daguerreotype and medal.

12 x 12 in.

Collection of Charles Schwartz.

We are fortunate that the relatives of Amos Bailey preserved both his daguerreotype and the actual medal shown in the photograph, constructing a unique and meaningful object. The medal (not pictured) is inscribed: “Private Amos Bailey, for the best shot at the target, May 8th, 1848.” Bailey served as a Mansfield guard in Middleton, Connecticut, as a volunteer Union soldier.

Made of precious materials—gilded, sensitized silver on a burnished copper plate—the daguerreotype’s startling brilliance and yet furtive image recalls shining and glowing reliquary containers, which obscure the relics, to “protect them from profane sight” (Hahn in press). One of the characters in Nathaniel Hawthorne’s 1850 novel *The House of the Seven Gables* touches upon this uncanny aspect of the daguerreotype when she remarks, “I don’t much like pictures of that sort—they are so hard and stern; besides dodging away from the eye, and trying to escape altogether. They are conscious of looking very unamiable, I suppose, and therefore hate to be seen.” The visual effect she describes is caused by the peculiarities of the molecular construction of the daguerreotype, composed of the build-up of granules of silver. As one modern-day daguerreotypist, Kenneth Nelson, explains, the “interplay of scattering and specular reflection of light define the image, rather than a combination of reflection and absorption, as [in] the common photographic print processes.” Because of the silver’s intense reflection of light, the positive image in a daguerreotype is only visible from very specific angles. From the wrong angle, a daguerreotype will appear as a negative image seeming to float in a mirror-like surface.

Nineteenth-century photographic portraits were often hand-colored, and in this instance of the daguerreotype portrait of Private Amos Bailey, the uniform and medals were gilded so that they glint even as the image, when turned away from the viewer, fades.

DAGUERREOTYPE PORTRAIT OF A MAN MOUNTED INTO A PENDANT

c. 1850. Daguerreotype mounted in copper and silver pendant, glass, and woven hair. 2 x 3 in.

Collection of Charles Schwartz.

The practice of keeping locks of hair promises reunion with the deceased, much in the same way that the keeping of relics evokes the presence of saints both on earth and in Heaven. Bracelets, rings, and brooches, woven from human hair, became a popular form of jewelry in the later eighteenth and nineteenth centuries, reaching a peak in the mid-1800s as a staple of Victorian mourning practice. Alexanna Speight, writing in 1872, notes, “Frequently preserved is the trinket, valued not for the goldsmith’s art which it displays but for the few hairs clustering within.”

On its reverse, this pendant daguerreotype of a young man features a glass-faced locket revealing a plait of hair. Its ‘relic’ made visible, this piece of jewelry invites a tactile response and engagement with its two separate surfaces—one with the photographic trace, the other with the bodily trace—the rotation creating a “form of perpetual caress” (Batchen, 35). As “relics beg the eye to contemplate them while at the same time forcing the eye and mind away to bigger issues, to other stories, to the connections between them, to original bodies, and finally, to heaven itself” (Hahn in press), so the disposition of this photograph pulls us past the material object. Geoffrey Batchen observes that these uncanny objects “play between the past captured in the photograph and the physical immediacy of a piece of the body in the present, [making] us conscious of time’s passing, and ultimately of death, but [also making] us dream of the possibility of everlasting life” (Batchen, 76).

Natalie Hegert



**PORTRAIT OF WEST VIRGINIA CIVIL WAR SOLDIER
JAMES P. HEGON, HOLDING SWORD AND PISTOL**

c. 1860s. Tintype with lock of hair and pressed flower.
6 ½ x 3 ¾ in.
Collection of Charles Schwartz.

During the Civil War, soldiers like James P. Hegon lined up by the hundreds to have their tintype portraits taken. A durable yet light, one-of-a-kind photographic format, tintypes such as these were held by the soldiers' loved ones during long, anxious separations, while ensuring a lasting memorial on the occasion of the soldier's death. The ritual addressed a "fear of forgetting," or of being forgotten, that seems endemic to the time, as wars and modernization contributed to what Richard Terdiman has termed a "crisis of memory." The high mortality rate of the Civil War and rampant death from unchecked epidemics made death and mourning a commonplace of life in the nineteenth century.

This particular portrait appears to have been removed from an oval frame and subsequently placed in its current case, along with a lock of the soldier's coarse hair and a pressed rose, symbolic of love. Just as reliquaries were periodically updated and changed, portraits could be altered or placed in different contexts, attesting to their continued or renewed importance. One imagines that the shift of Hegon's portrait from the frame to the case—along with the addition of the rose and lock of hair—may have occurred posthumously, transforming the photograph into a touching object serving the rituals of mourning.

**PORTRAIT OF A YOUNG GIRL SEATED WITH HER
ARM AROUND A LYING DOG**

c. 1860. Ambrotype in case with hair.
3 x 5 in.
Collection of Charles Schwartz.

The invention of photography promised to preserve forever the features of those who sat before the camera. By the 1860s, with the advent of formats like the ambrotype and tintype, which were much less expensive than daguerreotypes, portrait-making became accessible to all but the extremely poor. Variations on the saying "secure the shadow, ere the substance fade" were common in advertising and popular literature of the period. At a time when death could come suddenly, it seemed urgent to obtain a photographic likeness of loved ones.

This portrait of a young girl with a dog includes a lock of blonde hair curled under the glass. The domestic setting and the protective presence of the dog evoke the safety of home and family, while the small size of the piece indicates that it might have been a pocket keepsake. Although no particulars are known about the girl's identity, her family may have hastened to "secure" her portrait, lest she be overcome with illness and die suddenly, which was a distinct possibility in the 1860s. Her lock of straw-colored hair adds another element, incorporating her "substance" with her "shadow," giving the picture a concrete feeling of the child's presence.

T. S. Arthur, in 1849, wrote of the unfortunate story of a family who visited a photographic studio with their four-year-old son. The resulting photograph produced a beautiful likeness of the boy, but the family decided not to buy, resolving instead to take another portrait in a few years time. Three months later the mother returned, in mourning for her son, hoping the photograph could still be found. Alas, Arthur wrote, "The shadow, fixed in a wonderful and mysterious manner by a ray of light, had faded also, and the only image of the child that remained for the mother was on the tablet of her memory."

Natalie Hegert



S. O. Helgeson**PHOTOGRAPH OF MARY H. HELGESON SURROUNDED BY HER ACTUAL HAIR**

1930. Photograph in wood frame and hair.

11 ½ x 16 in.

Collection of Charles Schwartz.

This portrait of Mary Helgeson is quite a curious artifact. Taken by her father on the occasion of a special haircut, it marks a certain rite of passage out of the condition of childhood. The bed of long blonde tresses—the remains of Mary's new bob hairstyle—serves as a frame and 'pillow' for her photograph.

A lock of hair from a child's head was considered an artifact that embodied virtue, so light it "escapes from the idea of death" (Pointon, 46). One could, as one writer in *Godey's Lady's Book* put it in 1866, hold up such a lock of hair to "compare notes with angelic nature, [and] may almost say: 'I have a piece of thee here, not unworthy of thy being now.'" This image of Mary Helgeson as a young girl, embedded within the frame of her own hair, is a paradoxical object: the locks of hair from the child's head bear witness to her emergence as a woman, while simultaneously trying to capture her innocence and virtue. The elaborate frame and the loving care with which this sentimental portrait was composed testify to its preciousness. Yet removed from its context within the family, the memory is reduced to an anecdotal caption, the photograph/object appearing awkward, strange, and uncanny.

Natalie Hegert



Nate Larson

20. KIRLIAN PHOTOGRAPH (FOR EMILIE)

2006. Digital C-print. 20 x 26 in.
Courtesy of the artist.

21. KIRLIAN PHOTOGRAPH (FOR JEN RAE)

2006. Digital C-print. 20 x 26 in.
Courtesy of the artist.

The inner life activities of the human being are written in these 'light' hieroglyphs. We've created an apparatus to write these hieroglyphs, but to read them we are going to need help.

Semyon Kirlian

For this series, *Kirlian Photographs (Objects of Significance)*, Nate Larson constructs a framework for Semyon Kirlian's call for interpretation, positing the potential for supernatural interpretation while at the same time calling attention to the phenomenon of belief as a cultural construct. In so doing the work becomes a space for exploration and examination, and the viewer becomes a participant in constructing significance in the work, through both the process of looking and the application of meaning.

Pioneered in 1939 by the Russian inventor, the Kirlian process utilizes a high-voltage electronic pulse to produce an image. When an object is placed on photosensitive material on a charged metal plate, an image of multicolored emanations and flares is recorded. In recent decades, the Kirlian photographic process has become a source of contentious debate. While some believe that the images are mere recordings of gaseous emissions related to pheromones, others contend the images are manifestations of more mystical phenomena. Many believe the depicted "auras" or "biofields" to be recordings of the life force that animates all living things. In *Kirlian Photographs (Objects of Significance)*, Larson invites the viewer to participate in this debate.

In this body of work, the artist petitioned friends and colleagues to submit objects that hold personal significance, which he then subjected to the Kirlian photographic process. Larson entered this experiment by positing a question to both himself and the viewer: "How would the level of

significance [of the object] manifest itself in the recorded aura?" The results are presented with the submission forms that accompanied each object, which describe the original item and the nature of its importance to the owner, thus creating a sense of systematic scientific documentation. This manner of presentation predisposes the viewer to seek out evidence of a special significance in the recorded emanations—some latent essence that may be revealed.

The inherent indexical nature of Kirlian photography, documenting the suggestion of touch, implies the enduring presence of the originator of the image and the possibility of a residual supernatural capacity. Like relics—which, to the devout, are implications of divine presence, and to others, are insignificant scraps—the relative meaning lies in what the viewer chooses to see. Larson provides no conclusion to this investigation and makes no assertions regarding the meaning of the photographs, leaving the burden of proof on the image and the revelation of meaning in the eyes of the beholder.

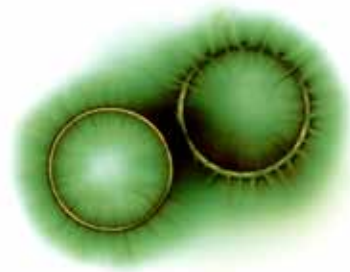
Annie Wischmeyer



22. Kirlian Photographic Device

2006. Mahogany, copper, brass, leather, Plexiglas, and electrical components. 20 x 11 x 5 in.
Courtesy of the artist.

ANNA OBJECT INFO SHEET
 DATE: Thurs June ?, 2006
 SUBMITTED BY:
Emilie O'Brien
 BRIEF DESCRIPTION OF OBJECT:
1) gold & silver wedding band with diamond (mine)
2) gold & silver wedding band - my great-grandmother's
 YEARS POSSESSED: 0-1 (1-2) 3+
 (circle one)
 SUPPLEMENTAL INFORMATION (if any):
my great-grandmother's wedding ring was worn from the day she died, by my grandmother, who then passed it onto me. It used to have hearts engraved into it but these have completely worn off.



ANNA OBJECT INFO SHEET
 DATE: July 18, 2006
 SUBMITTED BY:
Tim Lee
 BRIEF DESCRIPTION OF OBJECT:
Two carillon of a whale
 YEARS POSSESSED: 0-1 1-2 (3+)
 (circle one)
 SUPPLEMENTAL INFORMATION (if any):
I took out 2 riblet objects. The one was a hole for a post from a Wharfedale. You find this on a Newfoundland boat. This object carries an animal.
If associated with me, I take it wherever I travel. It has potential to be something more than what it is. It is my intention to find out just what that is.



Ishmael Randall Weeks**23. TOKIO-SUSPENSION (AFTER LEBBEUS WOODS)**

2009. Acrylic and photo transfer drawing with cutout mounted on paper. 7 ¾ x 11 ¾ in.
Collection of Alejandro Zaia.
Courtesy of the artist and Eleven Rivington, New York.
Image courtesy of Kim Hoeckele.

24. MANNHEIM-SUSPENSION FIELD (AFTER LEBBEUS WOODS)

2009. Acrylic and photo transfer drawing with cutout mounted on paper. 11 x 10 ¼ in.
Private Collection.
Courtesy of the artist and Eleven Rivington, New York.
Image courtesy of Kim Hoeckele.

Ishmael Randall Weeks's works on paper are characterized by their obscured meaning, precise craftsmanship, and immediate beauty. In the three works on exhibit, Randall Weeks addresses the dynamic nature of sacred space. The churches in the images were of particular interest to him because they were built through a communal effort on the rubble of postwar Germany and Japan. Although expressing spirituality is not his objective, the artist recognizes its place in his work. Raised as a non-Catholic in a Catholic country (Peru), Randall Weeks views church interiors as community structures rather than religious ones.

To create his works on paper, Randall Weeks photocopies images from found books on modern architecture and paints a clear acrylic gel over the photocopied image; when the gel dries into a 'film,' the artist peels it and the transferred image off the xeroxed page and glues it onto another sheet of paper. He then scratches line drawings—derived from architect Lebbeus Woods's 2006 study on how buildings collapse titled *Conflict Studies*—into the acrylic film surface.

Although in both *Munich-Suspended* and *Tokio-Suspension* natural light seems to pour in through the tall windows, illuminating altars and rows of pews, the spaces are obscure. The hanging lamps in *Munich-Suspended*, for instance, along the left row of pews, appear inexplicably suspended in space, the photo transfer process having removed the hanging wire detail. The Woods-style drawing appears stable but taut in this image; perhaps too taut, as though it might snap. The diagonal lines direct the viewer's gaze away from the church altar and further obscure the church's interior. The drawing is more contained within *Tokio-Suspension*, allowing

25. MUNICH-SUSPENDED (AFTER LEBBEUS WOODS)

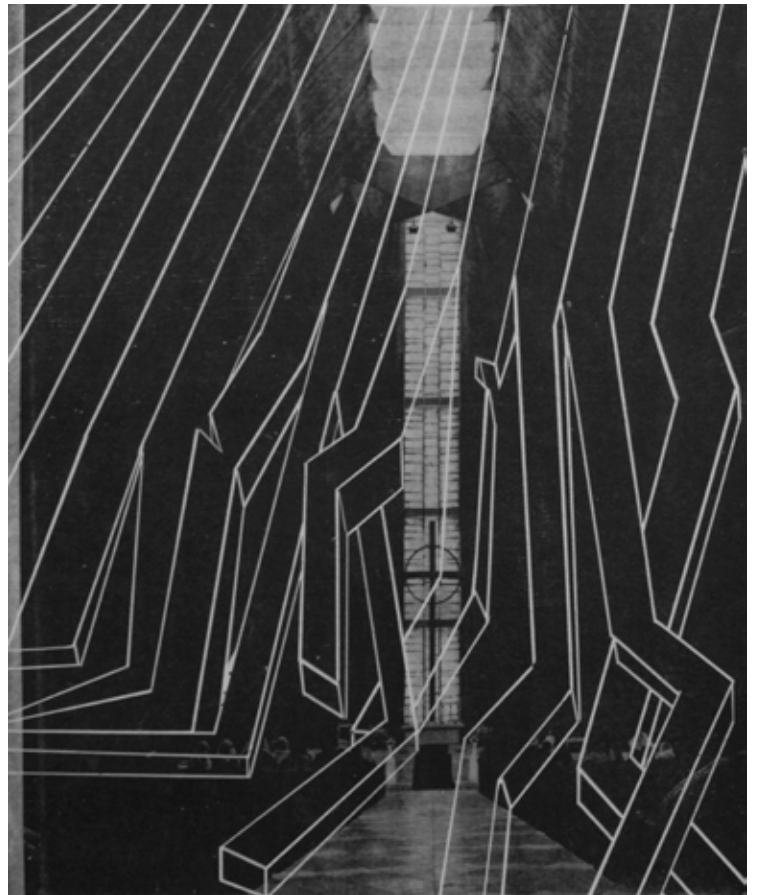
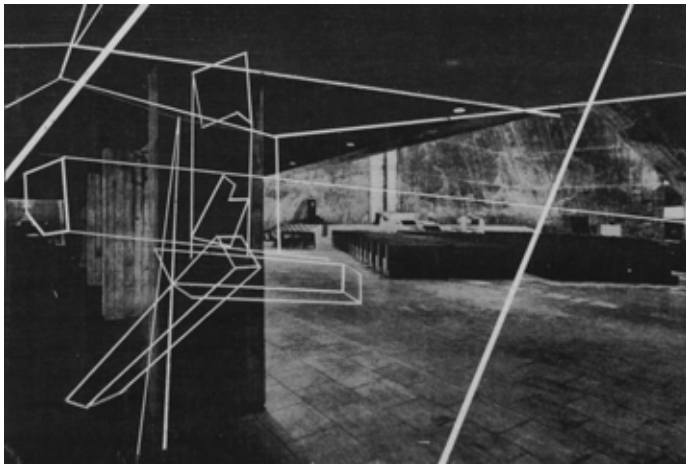
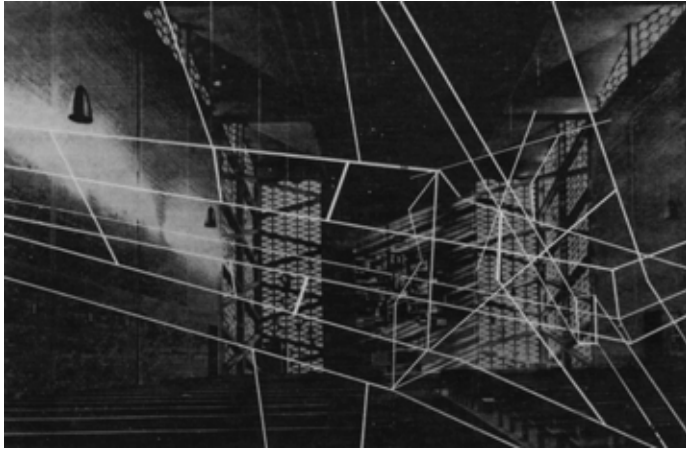
2009. Acrylic and photo transfer drawing with cutout mounted on paper. 9 x 11 in.
Collection of Alejandro Zaia.
Courtesy of the artist and Eleven Rivington, New York.
Image courtesy of Kim Hoeckele.

the viewer to better interpret the space, but the low ceiling creates a cavernous entrance into the spiritual site, distancing the viewer from the light-filled altar.

Just as relics are distinguished as being lit from within, Randall Weeks's decision to cut through the surfaces of his photo transfers creates an illusion of light of a different sort than the light of the sun. This is particularly evident in his work *Mannheim-Suspension Field*, where the white lines of Woods's drawings assault the viewer's perception of the underlying work, embodying combusive energy and the threat of collapse.

The original found photographs Randall Weeks used reproduced only a fragment of each church—a fragment that, like a relic, intimates a whole. As Susan Sontag writes in *On Photography*, photographs "accord value to their subjects," but also "fiddle with the scale of the world" (Sontag, 4, 15). Photographs get blown up, but also fade, deteriorate, disappear, and even get sold on the market. Randall Weeks sees *value* in these found images of modern churches. He demonstrates this through process, giving each image its own emphasis and character through the Woods design. With his work, however, Weeks also shows that the hazy transferred images depict vulnerable spiritual spaces. These sites have been charged with energy by the people who believe and the performances they enact. Their significance is tenuous, as it is dependent on a community of faith and, like the fallen buildings upon which they were constructed, their structures are susceptible to collapse and destruction.

Amy Levin



Christian Boltanski *MONUMENT*

1986. Mixed media. 64 x 54 in.
The Carol and Arthur Goldberg Collection.

Creating an aura of sacredness with its altarlike composition, Christian Boltanski's *Monument* compels viewers to engage with their own personal ideas of the holy. The installation primarily consists of a pyramidal configuration of framed color photographs of Christmas wrapping paper that have the appearance of marble. Interspersed within are black-and-white portraits of children, whose solemn faces peer out from the shadows cast by electric bulbs that illuminate the work like candles in a shrine. The portraits are randomly found, collected, and re-photographed by Boltanski before becoming a part of his work, and thus often represent the faces of anonymous, unidentifiable individuals. It is in this manner that Boltanski's entire series of *Monuments* from the mid-1980s (one iteration of which, comparable to the work displayed in the exhibition, is pictured here) memorializes the seemingly ordinary and addresses the ambiguity of memory.

This is not to say that Boltanski considered the lives of the people depicted in these portraits to be insignificant. By recognizing these anonymous lives in a manner that is aggrandizing in concept (a large-scale 'monument') yet banal in its use of bricolage (found photographs, tin frames, lightbulbs, and exposed wires), Boltanski requires that viewers complete the narrative of these people's lives for themselves. Thus the created narratives will largely reflect the personal experiences and beliefs of the viewer, not the factual history of the people seen in the portraits. *Monument*, therefore, exists in order to elicit the meaning that the viewer chooses to bestow upon it.

For Boltanski, the black-and-white photographs within his work represent the deaths of the people depicted. As he explains, "One of the subjects that interests me is the transformation of the subject into the object....In my use of photographs of children, there are people I know nothing about, who were subjects, and who have become objects, corpses" (Semin, 86). While Boltanski's purposeful vagueness makes it impossible to pinpoint his intentions with any certainty, it seems likely that this morose viewpoint is due, in part, to his

childhood upbringing in postwar Europe. Born in Paris in September 1944 during the final days of the German occupation, Boltanski was deeply affected by the aftermath of World War II. Although he never specifically acknowledges a direct correlation, the found images that Boltanski uses serve an indexical purpose: they seem to suggest the fate of those lost in the Holocaust, an event that indirectly shaped Boltanski's coming-of-age.

Boltanski's memories of the Holocaust, however, were not formed from firsthand experience, but rather from secondary exposure, and as a result, should be recognized as partly his own creation. Similarly, the re-photographed images he uses in his work, now twice removed from their original context, no longer make a direct reference to the people they represent and instead serve a 'creative' mnemonic function. In this manner Boltanski mixes personal knowledge with larger cultural remembrance, creating a poignant work that questions the certainty of truth and memory.

Shelley DeMaria



Monument

1996. Mixed media. 77 x 59 in.

Image courtesy of Marian Goodman Gallery, New York.



TIME /
MEMORY /
RITUAL

TIME / MEMORY / RITUAL

It is not that what is past casts its light on what is present, or what is present its light on what is past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation.

Walter Benjamin, The Arcades Project

Whether placed in a museum, keepsake box, or golden reliquary, objects can become a means to connect to the past. Treasured items—domestic or public, secular or religious—stand at the intersection of time and memory. Viewers must rely on such objects to navigate the often blurred boundaries of the then and the now.

The seemingly linear nature of time lends the illusion of an objective spectrum upon which memories may be placed. Memory, on the other hand, is highly subjective, boundless, skipping years at a time, collapsing multiple events into one, and changing facts irrationally. Indeed, as collective cultural memory seeps into individual perceptions of historic and current events, memory is not even limited by the beholder's own lifetime or experience. Memory's links to time are tenuous, yet the two concepts are engaged in a dialectical relationship, expressed through the ritualization of certain activities and the presentation of materials in many of the works included in this exhibition. For example, how is collective memory expressed through the standardization of the form of Christ in Majesty on the *Chasse with Christ in Majesty and Apostles*? Or how does Stuart Sherman's meticulously planned presentation of seemingly trivial objects shape the viewer's relationship to time?

Imbuing mundane objects with new meaning is a central component of Stuart Sherman's *Spectacles* (cat. 30–32). Undermining conventional notions of ritual by defamiliarizing recognizable objects such as children's toys, Sherman invited his audience to disregard their culturally learned conceptions of the objects' meanings. Instead the viewer subscribes to Sherman's new definitions through a temporal immersion in his choreographed gestures. These new definitions are constructed by Sherman's manipulation of objects and the relationships he establishes between different objects. Through his performance, Sherman sought to disassociate objects from known cultural meanings, without necessarily endowing them with added importance.

Whereas Sherman concocted his own rituals, arm reliquaries adhere to a codified set of recognizable gestures to impart

the multilayered blessings and meanings of the relic held within. By directly referencing the gesture of a benediction, an arm reliquary emphasizes the power of the clergy, the saint's ability to intercede in Heaven, and, in the case of most saints, the ability to heal. The *Arm Reliquary* of St. Fiacre (cat. 7) reinforces this analogy through an added naturalistic element in the drapery of the robe, namely the illusion of gravity pulling on the cloth of the outstretched arm as it reaches out to the devotee.

The video and performance artist Bryan Zanisnik explores the idea of collective memory through the lens of the nuclear family—his own, in fact. Regularly collaborating with his mother and father, Zanisnik's work often traffics in universal anxieties surrounding aging, traditional gender roles, and Americana. In the video *Preserve* (cat. 29), his father recounts fanciful lore as he leads the viewer through a taxidermy museum and his own suburban New Jersey home. He easily slips into the role carved out by countless keepers of treasuries, archives, and museums, who shape visitors' experiences through facts, figures, legends, and the choreographed presentation of objects. His fictional stories about bobcats shot in the swamps of Georgia, skunks caught at Gracie Mansion, and pigeons killed in the September 11 attacks attribute a higher value to seemingly banal specimens of usually unremarkable animals and pests. Stories, whether factual or fabricated, elevate the status of objects.

Conveying memory through common objects is integral to Joseph Beuys's sculpture *Sled* (cat. 12). Meaningless on their own, together the sled, felt, fat, and flashlight constitute a narrative of Beuys's 1943 airplane crash in Crimea and subsequent rescue by Tartars. His apocryphal history of near-death and resurrection is nearly inseparable from his art and personage. Through the constant incorporation of these materials in his work Beuys ritualized the personal and transformative experience of his emergency transport by sled and the Tartars' careful wrapping and layering of fat and felt around his broken body. In this way he conjures a

personal iconography. For example, the *braunkreuz* (a mixture of household paint and hare's blood, usually) applied to the left side of the sled in the form of a cross and five bands is an intricate web of multivalent meanings, referencing not only Beuys's own creation of new artistic materials and praxis, but also Christianity, the occult, war, and a state of emergency. His memory—as well as Germany's—is ever-present in his work, collapsing his personal history with the collective memory of his audience. Just as Beuys constantly turned to the same materials, so, too, did medieval Limoges artisans work with standard forms to convey specific ideas to the viewer. The *Chasse with Christ in Majesty and Apostles* (cat. 27), in its own way, recognizes the value in the sameness of objects and in repetition.

The statuette of a priest holding a reliquary (cat. 28), like Zanisnik's *Preserve* and Sherman's *Spectacles*, leverages collective knowledge to derive meaning. As a symbolic rendering of a donor's presentation of this reliquary, this object draws on the regulated culture of gift giving in the medieval period. In fact, the statuette does not simply reference a static historical moment of donating a relic to a church, but actually reenacts it in perpetuity. Valuing ritual over function, this reenactment overpowers the object's classification as a container, transforming it into a pedagogical tool demonstrating proper devotion.

Ritual and presentation mediate the viewer's experience of time and memory. Objects in this exhibition act as a catalyst for the exploration of cultural meaning and the individual's relationship to the collective. No matter how mundane or elaborate, an artwork can both reflect and inform perceptions of collective memory, cultural events, personal histories, religious experience, and the interrelationships that exist amongst them all.

Anjuli J. Lebowitz and Ashira Loike

CHASSE WITH CHRIST IN MAJESTY AND APOSTLES

French, c.1190–1200. Engraved, chiseled, stippled, and gilt copper and champlevé enamel: blue-black, dark blue, medium blue, light blue, turquoise, green, yellow, red, translucent red, and white. $6 \frac{9}{16} \times 6 \frac{5}{16} \times 3 \frac{11}{16}$ in.

Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.513).

Image: © The Metropolitan Museum of Art / Art Resource, NY.

In the eleventh and twelfth centuries the Limousin area in France boasted nearly a thousand churches, each seeking to fill its treasuries. Located along trade and pilgrimage routes, Limoges enamel production developed to accommodate this period's growing demand for artwork. This Limoges chasse overtly celebrates the Majesty of Christ while also indirectly exemplifying the economic, cultural, and religious factors that made such objects highly coveted.

Churches sought to amass a rich treasury as an expression of religious devotion. Due to its accessible cost and style, Limoges enamelware became the devotional object of choice during this time. Indeed, in treasury inventories that enumerated each object of significant monetary worth, Limoges works were mentioned only in nonspecific groupings. However, their considerable proliferation reflected their desirability. As production increased, a Limousin style flourished in terms of imagery and subject matter. The extremely popular St. Thomas of Beckett, for example, became a frequent subject.

Chasse with Christ in Majesty and Apostles reflects the style and quality that typified Limoges objects. Shown in a mandorla on the main panel of the principal face, Christ is seated on a pillow, resting on the arc 'of heaven.' The Greek letters alpha and omega—the first and the last—are inscribed on either side of Christ's head and the symbols of the Gospel writers—the ox, eagle, man, and lion—surround the mandorla. On either side stands an Apostle under an arch. Countless book covers, reliquaries, and other objects produced in Limoges used this same visual arrangement to depict Christ in Majesty. In fact, the arrangement is so conventional that the most notable variations within the trope are in the folds of Christ's drapery or the color of the enamel ground.

A carpet of circumscribed rosettes, a style indebted to established Limousin manuscript ornamentation, covers the back of the chasse. Embodying the desirability of these

sumptuous objects, each rosette blends at least two colors of enamel, and exhibits gilding and detailed chasing.

The true features that distinguish this chasse from other Limoges pieces of this period are the uncommon bright green color of the enamel ground and the stylized lion shown on the side of the chasse.

The abundance of Limoges objects in this period is even more impressive when one considers the high production quality of the champlevé enameling. Ground glass powder was placed in compartments incised into metal panels and the piece was fired in a kiln. Panels were then assembled to form the object, which could be anything from a reliquary to candlesticks. The color of the resultant enamel would vary depending on the original color of the glass, the fineness of the powder, and the temperature of the firing. Despite the meticulous nature of this process, Limoges enamels often achieved great color consistency and subtly blended complementary colors.

Although no hint remains as to what this reliquary may have housed, this chasse tells an intriguing story of the desire for an accessible devotional object and the subsequent rise in Limoges enamel production in the thirteenth century.

Ashira Loike



Chasse with Christ in Majesty and Apostles (reverse)

Image: © The Metropolitan Museum of Art / Art Resource, NY.



PRIEST HOLDING A RELIQUARY

North French, third quarter of 13th century. Copper gilt and enamel. Overall height: 10 $\frac{3}{4}$ in.
Lent by The Metropolitan Museum of Art, The Cloisters Collection, 1947 (47.101.49).
Image: © The Metropolitan Museum of Art / Art Resource, NY.

Relics, as inarticulate fragments of corporeal remains, require explanation in order to be properly understood. Though reliquaries are often the primary means of contextualization, these objects themselves require presentation to be legitimized. A reliquary's presentation to its audience could be visual—for example, through the construction of a holy space within the church. Frequently, however, presentation was performative, as gestures and rituals enacted by church authorities mediated between the faithful and their objects of devotion.

This tiny reliquary statuette literally embodies the act of presentation, an act that declares the significance and value of the relic inside. This figure in priest's garments with a tonsured head stands on an octagonal base, holding in his hand a cylindrical glass reliquary in a presentational gesture of offering. The priest figure presents the reliquary cylinder in the same manner that this very statuette may have been presented by a living priest. In effect, the object depicts its own lived presentation to the church and its community of believers. Thus, the statuette's presentational gesture epitomizes the complexity of medieval representational strategies, creating a virtual *mise en abyme*—a French literary term meaning repetition “into an abyss”—as the object's presenter and his presentational gesture are both represented within the presented object.

The cylindrical reliquary presented by the priest is inscribed with the phrase *SANCTI MACHARII* (or “Saint Macarius”) in gold letters against a blue enamel ground, contextualizing the relic. The glass reliquary tube, added in 1893 by collector Frédéric Spitzer, replaced the small church-shaped reliquary originally held by the figure, as we know from drawings found in the collector's catalogue. Rather than detracting from the authenticity of the medieval object, this modification adds historical interest as it exhibits the propensity of owners to ‘contemporize’ reliquaries.

This reliquary's reconstruction in the nineteenth century, which replaced the opaque relic container with a tube made of transparent glass, reflects a fundamental difference between medieval and modern visuality. This adjustment is symptomatic of a modern obsession with empirical visual evidence, which stems from advancements in science and technology. For the thirteenth-century viewer, an opaque relic container not only sufficed, but also protected the gaze of believers from the minute and mundane reality of the bodily fragments. For the original recipient of the reliquary, the gesture of presentation authenticated the relics hidden within, placing them within the protection and liturgy of the Church. The depicted gesture of presentation concretized a lived gesture and served to continually authenticate the relic's legitimacy for much of its ‘life.’ It was only when a modern collector purchased the reliquary that the presentational gesture became emptied of its original power. No longer compelled by this gesture, nor by the faith required to reckon with an opaque relic container, the modern owner quickly sought an ‘improvement’ of the reliquary and substituted a more visually satisfying transparent tube. This change highlights the changing function of the object, from something believed to have real, concrete power and significance, to an object of visual delight, or an artifact of a distant spiritual past.

Joy Partridge



Bryan Zanisnik

PRESERVE

2009. Two-channel video. 5 minutes, 15 seconds.
Courtesy of Horton Gallery.

In the video work *Preserve*, Bryan Zanisnik consciously plays on both the verb and noun forms of the title, meaning “to prevent decay” or “the physical environment in which things are kept safe.” His father, with whom he regularly collaborates in many of his video and performance works, acts as both overseer and tour guide. Oblivious to the presences of his wife in his suburban New Jersey home and of an anonymous conservator in a Northern Maine taxidermy museum, he matter-of-factly catalogues personal items, such as extension cords and dinnerware, in his home and assigns personal meaning to taxidermied skunks, birds, and bobcats in the museum. Zanisnik cultivates a purposeful confusion through abrupt transitions between the two environments and Duchampian plays on words. Camera and tour guide work in tandem to mediate the experience of each environment, forcing the viewer to cede authority to the choices of the camera and its subject.

Zanisnik had an early impulse to film his immediate family, as demonstrated in a previous work, *Remembrance of Things Past*, 2006. As a preadolescent, he scripted and filmed an entire World War II drama starring his grandmother, as well as tales involving the Mob and the conflict in Vietnam. Zanisnik rediscovered the nearly five hours of forgotten footage years later and edited it into a series of brief digital videos in order to explore memory and its veracity. Demonstrating the power to preserve moments he could not recall on his own, this archival footage acts as a reliquary for the memory of Zanisnik’s grandmother, bringing her likeness and voice to the present day.

The exploration of mortality through film is also present in *Preserve*, when the artist’s aging father appears wrapped in gold wrapping paper. This relatively quiet moment extends the theme of preservation from stuffed animals to the living, as the elder Zanisnik describes a man’s wish to preserve and give his beloved bird to the museum after his death. The stuffed bird atop his chest suggests that he is in fact speaking of himself on some level. Enhanced by the

shimmering gold paper, he becomes a gift—as Paulinus of Nola described the martyrs, enshrined both on earth and in heaven, whose “flesh is covered with a shining garment” (Paulinus of Nola, 301–2). The deliberateness of this scene extends the work’s meaning beyond just comparisons of public to private displays, for the futility of attempting to preserve our tour guide is brutally demonstrated when his wife tears the paper from his body, displacing the small bird sitting atop his chest and revealing the transitory nature of the corporeal state.

Anjuli J. Lebowitz



Remembrance of Things Past
2006. Video. 7 minutes, 6 seconds.
Image courtesy of the artist.



Stuart Sherman
SELECTIONS FROM THE ELEVENTH SPECTACLE (THE EROTIC)
AND THE EIGHTH SPECTACLE (PEOPLE'S FACES)

30. 1979. Video. 20 minutes.

Courtesy of Electronic Arts Intermix (EAI), New York.

31. Pair of glasses, undated.

Stuart Sherman Papers, Fales Library, NYU.

32. Miscellaneous performance notes and promotional material for the *Eleventh Spectacle*, undated.

Stuart Sherman Papers, Fales Library, NYU.

Until recently, except perhaps to visitors to certain public parks where he performed, Stuart Sherman was little known outside of the insular art world of the 1970s and '80s. *The New York Times* credits his absence from art historical discussions to the “ephemeral, difficult, and unfashionable nature of his work” (Cotter, 29 November 2009). A TV tray and a variety of both homemade and everyday objects became the call signs for what Sherman labeled “*Spectacles*.” His appropriation of commonplace objects, displayed and vivified through the familiar performance language of a magic show or card trick, somehow makes the familiar foreign. His work is difficult but engaging, and despite his deadpan delivery, one suspects a sense of humor beneath the meticulous presentation.

On display are selections from his videos, the *Eleventh Spectacle (The Erotic)* and *Eighth Spectacle (People's Faces)*, a pair of plastic eyeglass frames, and notes from Sherman's journal. The frames, a popular object within his manipulations, reference ideas of vision and clarity. With their lenses often obstructed by cardboard, the glasses no longer serve their traditional function. This denial is central to the actions of the *Eleventh Spectacle*, where clarity of vision is repeatedly frustrated. Echoing his seemingly frenzied and arduous performative work, Sherman's chaotic notes elude the reader. Even after rigorous investigation, only a singular word or phrase becomes recognizable. The incomplete nature of Sherman's work stirs in the viewer the desire to return to it again and again, seeking satisfaction as one might in the erotic, the transcendental, or the religious.

In his performances, Sherman negates the objects' individual power and reconstructs their authority through gestures and manipulations. Without this ‘choreography,’ the objects have no greater meaning; they are just everyday objects. These seemingly casual performances are intricately calculated. At all times Sherman is obsessively controlling the ways in which the performer interacts with the objects, the

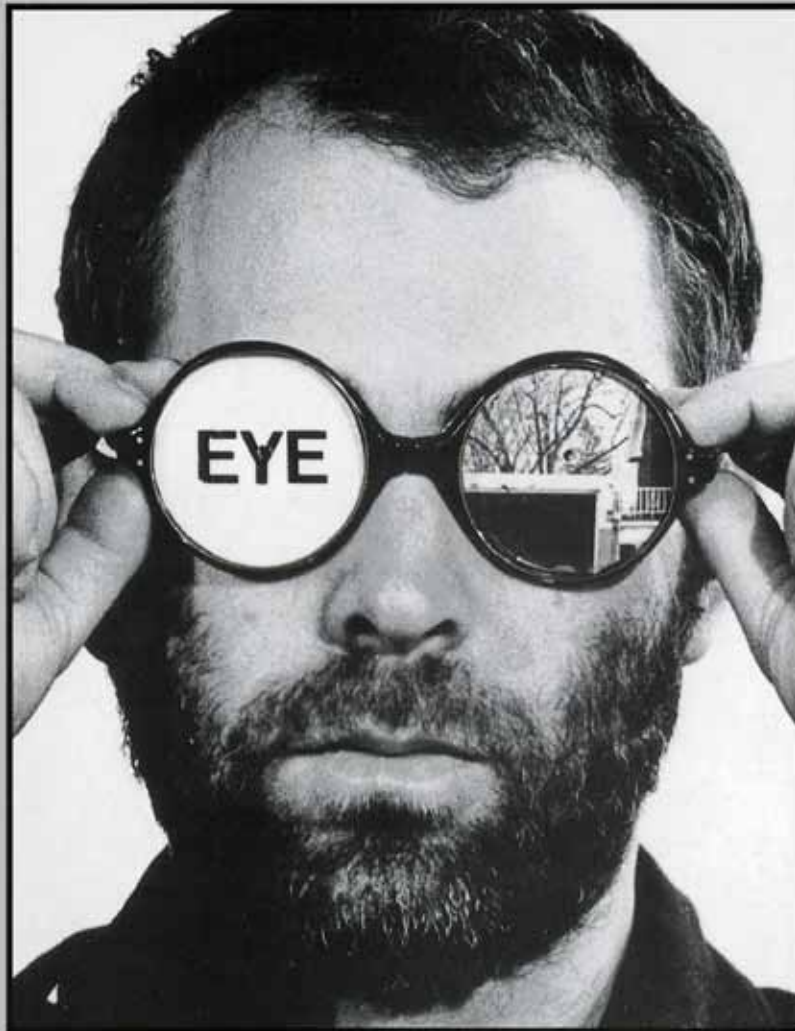
objects interact with each other, and the audience interacts with the spectacle. However, despite their careful construction, Sherman's ‘narratives’ are incomplete and ambiguous; he leaves it to his viewers to sort out any conclusion on their own. Furthermore, Sherman's actions function within accepted institutional constructions—his appropriation of consumer objects and entertainment—but work to alienate these standards. The ultimate distortion and metamorphosis of this “heteronormalcy” (Reynaud, 28) may represent a sort of transformative “queering” of the stuff of ordinary life. Sherman's performances push against the viewers' consciousness of the world and ask them to reevaluate what they know or how they see.

Friend and colleague Richard Foreman has described Sherman's work in terms reminiscent of the shining surfaces, otherworldliness, and multiplication of medieval reliquaries, writing that “the minute and pure crystals of Stuart's art were able to proliferate in a thousand scattered locales—their diamond-like glitter being the manner in which such detailed miniaturization testified to a defiance of received opinion and accepted artistic styles.” Sherman's work reaches far beyond the boundaries of its physical space and confronts the seeable world; his layered performances confuse the audience with multiple obfuscations, but finally reveal something much more.

Sydney Gilbert



Eleventh Spectacle
 1978. Image: © 1978 Babette Mangolte.
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THE ELEVENTH SPECTACLE
(THE EROTIC)

Eyeholes penetrate sight's attraction to what's to be seen after all's said and done to a fine turn of phrase we're all just going through on our way back from reproduction's multiple issues cemented in stone-cold vision: eye versus image, separated by a nose and won't by same—a hair's breath, blowing in one nostril and out the other. (Who's to say faucets don't turn themselves on when one's whole face needs washing?)

Noel Brennan

FIVE GOLDEN HAEMORRHOIDS

2010. Wood, Plexiglas, mixed media, and paint. 37 ½ x 12 ½ x 83 in.
Courtesy of the artist.

Since 2003, Irish artist Noel Brennan has been creating sculptures with raw timber struts made in response to the architecture of the exhibition space. These works expand from floor to ceiling, appearing to support the structure or act like a scaffold. They are formal constructions; the lengths of colored timber span the space linearly, like a physical drawing. Underpinning all of this is a subtle play on systems of symbols. Christian symbolism is evident and deeply rooted throughout Irish space, cultural practice, and psychological disposition, although these symbols are often removed from their original connotations. Brennan's use of detrital wood is a critique of contemporary building and construction excess in Ireland. His play with these two systems—rational spatial constructions and evocative, quasi-symbolic forms—suggests that he is trying to use the former to contain the latter.

For a site-specific installation at the Highlanes Gallery in Drogheda, a former Franciscan church, Brennan spent two years working on various structural interventions, sound and light works, and sculptures that he dispersed in reaction to the space (which still contains an altar and stained glass window). The religious context of the space is used to activate the work's undercurrent of symbolic play.

Five Golden Haemorrhoids references a remarkable yet rarely told biblical story from 1 Samuel 5 - 6:12 about the Ark of the Covenant. The Ark is the prototypical reliquary, fashioned by Moses to contain the stone tablets on which the Ten Commandments were inscribed. During the time of Ely, at the Battle of Ebenezer, the Ark passed into the hands of the Philistines, who hid the pilfered treasure in the Temple of Dagon. As punishment for their sacrilege, the idols of Dagon were destroyed and the Philistines were smote with a plague of mice and hemorrhoids. Seeking to end the plague, the Philistines cast five golden hemorrhoids as votive offerings and placed them in a coffer of the Ark, which they then returned to the Israelites.

Recasting the golden hemorrhoids, Brennan presents a golden V drafted from detritus wood. A Plexiglas museum lid, painted from the inside, is reinterpreted as plinth. The globular golden hemorrhoids are dispersed around this sculptural frame, dripping spray paint. Brennan's V is not a V for victory, two fingers, or the Roman numeral for five—it is two fractures emanating from a center, two 'off-balances,' two directions. These pseudo-symbols are inverted, juxtaposed, measured, and re-interpreted as a sculptural form that is a discreet catalyst to a spiritual moment. The object is presented as formal sculpture, but the play of symbols and underlying narrative suggests a critique of contemporary values in art practice. The refashioned hemorrhoids represent a rebinding of belief through the remaking of a votive offering. The subtext of the work, measured and deliberate, is left for the viewer to reinterpret and digest as he or she negotiates the particular formal choices presented by Brennan, configured to an art space.

Ross McDonnell



Five Golden Haemorrhoids
2010. Installation view, Highlanes Gallery,
Drogheda, Ireland, February 2010.



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This catalogue was produced using InDesign CS5™.

It was designed by Anne Finkelstein.

The text was set in DIN.

It was printed by Lancaster Reprographics in an edition of 1,000.

ISBN number: 1-885998-89-9

