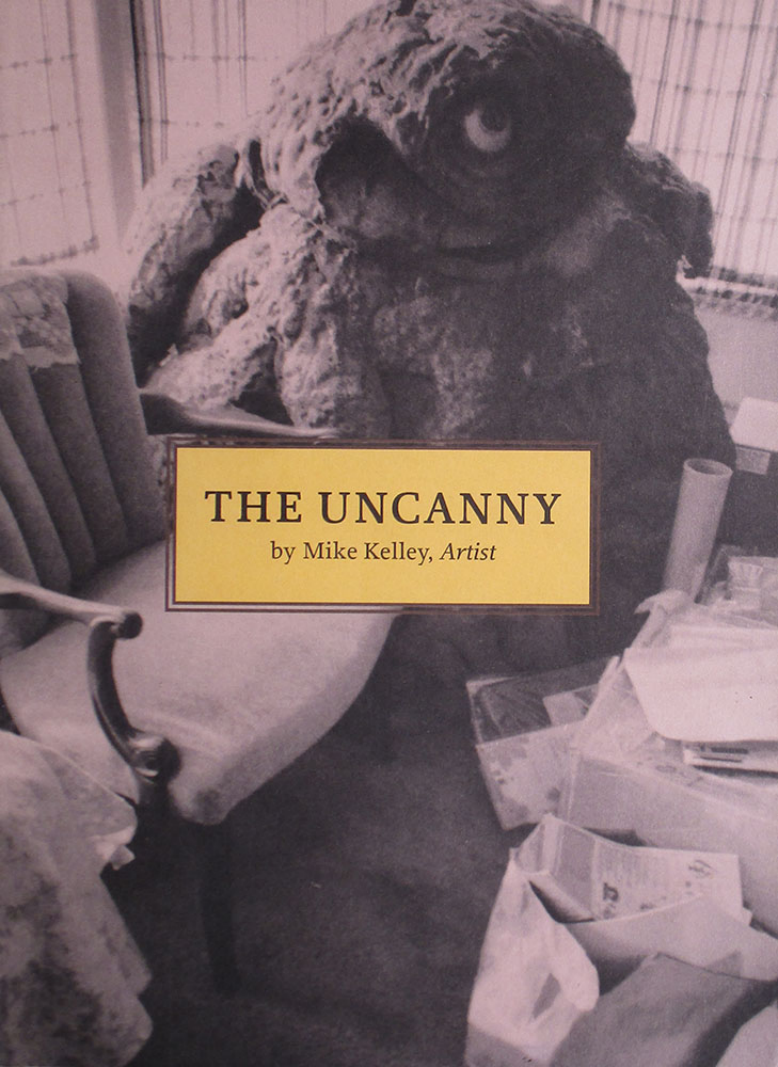

# THE UNCANNY

by Mike Kelley, *Artist*

Sigmund Freud defined uncanny sensations as resulting from "a hidden, familiar thing that has undergone repression and then emerged from it." In **THE UNCANNY**, Mike Kelley explores the eerie feeling of recognition through realist polychrome figurative sculpture from ancient Egypt to the present juxtaposed with personal collections of common objects (the Harems). Mike Kelley's own seminal text on the uncanny is here presented alongside a comprehensive survey of the uncanny in art by John C. Welchman and an essay by Christoph Grunenberg examining the historical staging of spectacles of the uncanny.

# The Uncanny


Welch Anatomy Models, showing realistic human organs, are made of plastic reinforced with fiber glass. See page 90.
JEREMY BENTHAM

# The Uncanny

## by Mike Kelley, *Artist*

with essays
*by*
MIKE KELLEY
JOHN C. WELCHMAN
CHRISTOPH GRUNENBERG

VERLAG DER BUCHHANDLUNG WALTHER KÖNIG

*This book is published on the occasion of the exhibition*

# THE UNCANNY

by Mike Kelley

TATE LIVERPOOL
20 February–3 May 2004
Supported by the Henry Moore Foundation

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EDITOR
Christoph Grunenberg

COPY EDITOR
Helen Tookey

TATE LIVERPOOL PRODUCTION TEAM
Jemima Pyne, Laurence Sillars, Claire Young

DESIGN
Lorraine Wild *with* Stuart Smith, *Los Angeles*
*with*
Mike Kelley



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*Cover photograph*
Prop from the *Outer Limits* television show in the living room of Forest J. Ackerman, 1993. From the horror, science fiction and fantasy film special effects collection of Forest J. Ackerman, Hollywood.

*Opposite title page*
Mike Kelley and Paul McCarthy, Detail of one of three pin boards containing research images, included in the installation *Heidi: Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone*, 1992

LIVERPOOL
TATE

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*by* KOUROSH LARIZADEH COLLECTION
*Los Angeles*

# FOREWORD & ACKNOWLEDGEMENTS

In *The Uncanny*, Mike Kelley explores memory, recollection, horror and anxiety through the juxtaposition of collections of objects (the Harems) with an investigation of the uncanny through realist figurative sculpture. The feeling of the uncanny, as Sigmund Freud described it, is "related to what is frightening—to what arouses dread and horror". It is one of the most powerful human emotions and of enduring relevance, particularly today. In the recent past the uncanny has also been related to aesthetic feelings and the visual arts. In particular, in the 1980s many artists employed the idiom of polychrome figurative sculpture to evoke what Mike Kelley defined as an "'uncanny' aura". The power of these works derived from an eerie feeling of recognition, which Freud defined as the essence of the uncanny: "a hidden, familiar thing that has undergone repression and then emerged from it".

*The Uncanny* is based on a project originally presented by Mike Kelley more than a decade ago, which has been revised and updated for Tate Liverpool and the Museum of Modern Art (MUMOK) in Vienna in close collaboration with the artist. Valerie Smith, the curator of *Sonsbeek 93*, initiated the project by asking the artist for a site-specific installation. Mike responded by staging an ambitious exhibition with numerous loans, documentary photographs and a large collection of personal objects. Since this first presentation in 1993, the exhibition and catalogue have achieved an almost mythical status and we are pleased to be able to recreate and expand this important work.

Restaging *The Uncanny* has been a challenging undertaking, one that was only possible with the full support of the artist. We are most grateful for Mike Kelley's close involvement with the project, reconfiguring and extending *The Uncanny* while remaining true to its original concept. As the exhibition is presented again after more than a decade, the work has developed and some of the Harems have grown considerably. The methods of presentation have also changed, in part conditioned by the large quantity of objects, resulting in seamless video projections of some of the Harems. *The Uncanny* is an unfinished project and we thank Mike Kelley for his generosity and continued engagement with such a complex and demanding work. In his studio, Mary Clare Stevens has worked tirelessly in coordinating *The Uncanny* and we are grateful for her assistance and cooperation.

As Mike Kelley points out in his "New Introduction to *The Uncanny*", the work falls outside the area of conventional interest for most collectors. We salute the unique vision of the collector Kourosh Larizadeh, Los Angeles, and his commitment to engage with the unknown and positively unstable. Without him, *The Uncanny* would have been unlikely to survive as an exhibition beyond 1993. Kourosh acquired *The Uncanny* in 1998 and Patrick Painter was

instrumental in making this unusual and open transaction happen. It is a process that is by no means finished and one that demands a life-long commitment from both artist and collector, redefining the complex dynamics between them. Not only is the work in flux as objects are added and removed, but the collector has taken an increasingly active role in determining the extent of the collections, adding individual items and completing series in coordination with the artist. Kourosh first approached Tate in 2000 with the possibility of lending the work to the Gallery. Working with him in realising a new version of *The Uncanny* has been not only been a pleasure but also a stimulating intellectual experience. Tate is most grateful for his generosity in entrusting *The Uncanny* for an extended period to the Collection. We would also like to express our gratitude to Sir Nicholas Serota, Director of Tate, and Jan Debbaut, Director of Collections, as well as his predecessor, Jeremy Lewison, who have been involved in making this loan possible.

We are extremely pleased that *The Uncanny* will also be shown at the Museum of Modern Art in Vienna. Like the repressed, *The Uncanny* will be returning to its origin. It was in 1992, while preparing a work for the exhibition *LAX* at the Galerie Krinzinger in Vienna, that Mike Kelley first conceived the idea for the project. The attitude towards life in late nineteenth-century Vienna was distinguished by an utterly anachronistic interlinking of tradition and the modern, of aestheticism and spectacle. The giddy waltzes and sentimental melodies of the blue Danube mingled with an inkling of the approaching political and technological catastrophes. It seems that this threshold condition generated a "joyful apocalypse" (Hermann Broch), a multitude of grotesque and morbid moods and products which—no matter how clichéd—are so characteristic of Vienna. Mike Kelley's link to Vienna originates not least from this double nature and the strangeness to be found everywhere in the city. The exhibition at MUMOK will therefore include a number of objects from the 'uncanny' stock of collections in Viennese museums. The German edition of the catalogue documents this expansion of the exhibition in the form of an addendum. We are grateful to Achim Hochdörfer, curator of the exhibition at MUMOK for the collaboration. We would also like to thank Claudia Dohr and Eva Kernbauer for their organisation and co-ordination of the exhibition in Vienna.

*The Uncanny* is no conventional solo exhibition and would have been impossible without the generous collaboration of artists and lenders. We would like to express our gratitude to all those museums, galleries, private collectors and artists who have parted with important works for an extended period of time. We would also like to thank Adam Rouilly Ltd. for the provision of the contemporary anatomical models. Many of these artists and lenders were involved in the original presentation in 1993, while others are involved here for the first time; we would like to thank them all for their participation in the exhibition. The exhibition in Liverpool has received generous support from the Henry Moore Foundation.

At Tate Liverpool, Simon Groom, Head of Exhibitions and Displays, was instrumental in shaping the initial direction of the recreation of *The Uncanny*. We also thank Laurence Sillars, Assistant Curator; Naomi Horlock, Education Curator; and Curatorial Intern Rachael Clegg for their tireless research and organisational assistance, as well as Helen Stalker, Registrar, and Ken Simons and his team for making the show possible at Tate Liverpool.

This book will serve as a catalogue and record of *The Uncanny* and its complex, continuing history. We are pleased to publish this book with Walther König Publishers and in particular would like to thank Herbert Abrell for his supervision of the project. We are pleased to reprint Mike Kelley's seminal essay on the uncanny with a new introduction and a selection of quotations from the artist. We would further like to thank John C. Welchman for his comprehensive and insightful essay on *The Uncanny*, as well as Lorraine Wild for her sensitive design of the catalogue. She worked closely with Mike Kelley in conceiving and realising this lasting record of *The Uncanny*. At Tate Liverpool, Jemima Pyne and Claire Young were instrumental in making this publication happen.

Christoph Grunenberg
*Director*
*Tate Liverpool*

Edelbert Köb
*Director, Museum Moderner Kunst*
*Stiftung Ludwig Wien*

Mike Kelley

# A NEW INTRODUCTION TO *THE UNCANNY*

*The Uncanny* project grew out of *Heidi: Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone*, a collaborative work made with Paul McCarthy for the *LAX* show at the Krinzinger Galerie in Vienna in 1992. Preparing for the installation and videotape for *Heidi*, I began to collect images of figurative sculptures that had qualities I was interested in duplicating. Shortly after, Valerie Smith, curator of the sculpture exhibition *Sonsbeek 93*, in Arnhem, Holland, invited me to propose a work for the show. I suggested an "exhibition within the exhibition" of figurative sculpture, curated by me and based on my collection of images. The simple exercise of grouping resource materials together on a pin-up board became the basis for the exhibition of sculpture, objects, and photographs titled *The Uncanny*.

Traditionally a show of outdoor sculpture, *Sonsbeek 93* had been updated to include site-specific works situated throughout the Arnhem area. I chose a different approach, opting to use the Gemeentemuseum, the art museum of Arnhem. The project was an overt response to prevalent art world discourse at that time—specifically, "postmodern" theories that addressed the recuperation of outmoded models of art production. Thus, *The Uncanny* was purposely designed as an old-fashioned "conservative" museum exhibition in contrast to the many artworks in *Sonsbeek 93* that were installed in non-traditional sites. The project was somewhat a joke on the idea of site-specificity as a gesture of "resistance." However, I did not want the exhibition to be understood simply as a parody. I took my role as art curator seriously, researching and writing a catalogue text, designing the installation, and laying out and overseeing the production of an exhibition catalogue distinct from the main *Sonsbeek 93* catalogue.

The theme of the exhibition centered on Sigmund Freud's essay *The Uncanny* (1919). I had found this essay illuminating in regard to the "creepy" qualities of the images I had collected for the *Heidi* project. The exhibition, itself, consisted primarily of figurative sculptures, ranging from ancient to contemporary, which had an "uncanny" aura about them, but also included such non-art objects as medical models, taxidermy, preserved human parts, dolls, life masks, and film special effects props, etc. that had a similar quality. A large collection of relevant historical photographs was also presented. The exhibition was laid out in a traditional manner, except that, at the end of the show, there was an anomalous gallery containing objects that seemed quite unrelated to the rest of the exhibition. This room contained fourteen separate collections of mine, ranging from my childhood rock collection to a contemporary collection of business cards. These collections were referred to as "Harems," a term used to describe a fetishist's accumulation of objects, which are generally like in character. This final "Harem room" was

meant to question the purpose of the exhibition. What had, on first inspection, appeared to be a sensible presentation of objects organized thematically could now be viewed simply as another manifestation of the impulse to collect—an example of Freud's principle of a "repetition-compulsion" in the unconscious mind. It is the conscious recognition of this familiar but repressed compulsion that produces a feeling of the uncanny. By virtue of the Harems, this notion of the uncanny was present in the exhibition alongside more familiar ones related to depictions of the body and the unease they instill in us because of how they make us conscious of our own mortality.

The remounting of *The Uncanny* at Tate Liverpool in 2004 raises a number of questions. As originally organized in 1993, the exhibition was designed specifically for the context of the *Sonsbeek* show, and mirrored contemporary art world concerns. It should be remembered that polychrome figurative sculpture was not commonly found in galleries at that period. This is certainly not the case now, especially in England where numerous artists work in this manner. It struck me as obvious that the show should be updated for the present venue and that younger artists be included in it. It also strikes me that much of the figurative sculpture being made now is radically different from that produced in the late 1980s and early '90s. Most importantly, I do not think that it is uncanny at all.

There was a tendency in the '80s to discuss the polychrome figurative sculptures produced by artists such as Robert Gober or Kiki Smith through issues related to the AIDS epidemic. The shocking numbers of deaths associated with the disease made it difficult not to see any depiction of the human form (especially one that evoked doubts about whether it was alive or dead) as a kind of memento mori. Only the most kitschy and pop renderings of the body could escape this reading—the work of Jeff Koons for example. Figurative sculpture was thus discussed in terms quite different than those reserved for the mediums of painting and photography. The photographic works of Cindy Sherman, as grotesque as any Gober or Smith, were more often discussed through gender issues or media critique-oriented discourses such as Jean Baudrillard's writings on spectacular culture and "simulacra."

Rereading my own catalogue essay for *The Uncanny* I am surprised that I did not attempt to tackle this issue myself, and in retrospect it strikes me as a huge omission—however, such ideas were simply not linked to figurative sculpture then—as they are now. Most of the contemporary figurative sculptures I've seen recently are clearly linked to mass media and pop culture. They refer to figures never thought of as having life—so how could they be uncanny? The question of whether a figure such as Gavin Turk's *Pop* (1993) is alive or dead strikes me as moot. Even though the sculpture depicts a real life person, Sid Vicious of the Sex Pistols, the real referent is the musical film production of his cover version of the song *My Way*. It is not Vicious the living being that is being evoked, but rather his image as mediated through film. The question thus arises: in contemporary spectacular culture as described by Baudrillard is it possible to have uncanny experiences at all? If meaningful reference is eradicated, what kind of repression could exist that would produce uncanny sensation? On some level, it strikes me that notions of both the uncanny and the simulacrum are connected to questions of the "real." But having raised this issue, I will leave it up to John Welchman to ponder further.

This exhibition at Tate Liverpool came about through a series of events that have caused me to question many of my assumptions about the project. While I sold the historical photographs I assembled for the original exhibition, and the Harem portion of it, to the collector Kourosh Larizadeh in 1998, I have never considered these items to be artworks themselves. Outside of the context of *The Uncanny* exhibition they had no meaning for me. Kourosh has been collecting my artwork for years and is interested in aspects of my practice that most collectors do not bother with, such as posters, mailers and research materials. So when he asked me if I would consider selling him the Harems I did not think it was an unusual request. As far as I was concerned it was a good idea since all of the diverse items that constitute them would end up in one place. And if the occasion arose to remount *The Uncanny* at some future date it would be simple to assemble its various parts. But when the Tate approached Kourosh to borrow the Harems on extended loan for display in the museum an alarm went off in my head. I realized that the Harems were being misread as some kind of personal

archive or giant assemblage. Such interpretations were completely antithetical to my intentions. Luckily all of these confusions have been worked out and *The Uncanny* is being remounted in a manner that accords with the history and processes of these collections. The exhibition at Tate Liverpool will be an almost exact reproduction of the original show, with the addition of sculptures that postdate it. However, I now understand that I need to consider the future life of this project. Is it possible to exhibit the Harems without remounting the entire *Uncanny* show—a hugely expensive endeavor that requires the amassing of a large number of works from very diverse sources? To simplify matters, I will make a film of the Tate exhibition—a kind of guided tour of *The Uncanny* with docent voiceovers. All future presentations of the Harems will have to be accompanied by this film.

Since Kourosh has purchased the Harems I have been prompted to address more fully their nature and definition. As many of the items in the Harems are things I use on a daily basis (my household spoons for example), he agreed that he would not take possession of all of the items during my lifetime. Our contract calls for the slow dispersal of the Harems to him over the next fifteen years. But, the Harems are not fixed or finite—items are added to or subtracted from them depending on their usage (things break or are lost, etc.). The group of Harems originally exhibited in *Sonsbeek* might not be the exact ones that he ends up with. I have already given Kourosh collections that were not exhibited at *Sonsbeek*: a group of college handbills compiled as research material for a series of cut felt banners I made in the 1980s, for example. But he will never get my record collection! The fluid nature of the Harems' definition reveals the fact that their specific makeup is not crucial to this project. It is, rather, their symbolic meaning as examples of the impulse to collect and organize that is my main interest, as well as the fact that they reflect the collecting impulse at various stages in my development. For the Harems consist of collections that span my entire life: from childhood marble, rock, and sticker collections—to adult assemblies of materials and images related to my production of artworks over the last twenty years.

Another aspect of the Harems that has changed since Kourosh acquired them is that, in certain cases, their construction has become collaborative. In other words, Kourosh has continued, with my permission, to add items to some of the Harems himself. This aspect of *The Uncanny* project is the one that interests me most at the moment. The relationship between the artist and the collector has always fascinated me. Obviously, my rationale for making things is not necessarily the reason the collector wants them for him or herself. A strange kind of psychic relationship exists between the collector and the artist, so it only seemed right to me that this aspect of the work be developed when Kourosh bought the harems. At first, my decisions about the rules of this interchange were largely unconscious. It struck me as obvious that Kourosh should not add to my childhood rock collection, for example, while I applauded his desire to add to my collection of church and school cut felt banners. I no longer have confidence in such unreflective rules however, as I now realize that they need to be looked at more carefully on a group-by-group basis. The only reason I can come up with for my decision not to allow Koroush to add to my childhood collection of marbles is that that group represents a period in my life that I can no longer connect to in any conscious way. Also, a rock collection, unlike a bubble gum card collection, has no fixed limits. I picked up those particular rocks because I liked them; there were no other definitional limits. The order of that collection is based completely on my subjectivity at that moment.

I thought this would not be true of collections I worked at somewhat later in my youth: my bubble gum card collection for instance. Such cards are designed for collecting and the point is to acquire a complete group of the series. Kourosh is an avid Ebay shopper and, of his own initiative, bought all of the missing cards from the Outer Limits series that were absent from my original collection. I could see no reason why these should not be added to the collection since, as far as I could recall, it was my intention at the time to amass the entire run. But when I saw the missing cards I made a surprising discovery. I recalled seeing the cards when I was a child, but then I also remembered that I did not like them. I had purposely left them out of my collection! It was an aesthetic decision on my part to leave the set incomplete. I would not have realized this fact without seeing the cards that Kourosh bought. The rules of completion

and non-completion that govern the construction of the Harems is an ongoing process that lies completely outside of their general symbolic function as signs of the impulse to collect. The Harems have, in a sense, become an artwork distinct from *The Uncanny*, while at the same time retaining their status as a necessary part of that project. This was never my intention. But works develop a life of their own by virtue of their existence in the world outside of my control. My interaction with the collector Kourosh Larizadeh, and later with the art institution Tate Liverpool, has affected my artwork *The Uncanny* in ways I could never have foreseen.

## A FEW NOTES ON THE HAREMS:

*The original Harems presented at* Sonsbeek 93 *consisted of fourteen collections of like objects in my possession:*

squeeze toys
record albums
folk art cut felt banners
small rocks and fossils
bent wires used to break into cars
shot glasses
bubble gum cards
business cards
spoons
marbles
smoking paraphernalia and ash trays
photos ripped from erotic and fashion magazines
comic books
post cards

The Harems represent collections from all periods of my life, the earliest being the rocks and marbles that possibly go back to when I was five or six years old. Some are collections that I pursued with great fervor, such as my preadolescent comic book collection. While others are not collections at all in the standard sense—such as the business card group, which is simply an unorganized selection of cards given to me over the years that were found stashed away in a kitchen drawer. The squeeze toy collection, which might strike some viewers as being on display for their "charm," were, in fact, accumulated for a completely different reason. They were bought over a ten-year period for use as percussion instruments and their visual qualities were of no interest to me. Some of the collections consist of as few as six objects, while others contain hundreds of items. Certain groups are overt jokes on established collector genres: the shot glasses and spoons for example. However, the spoons are not even of the type designed for collecting: those miniature spoons with place names etched on their handles. My spoon collection consists of every household spoon I have: a ragtag accumulation of cheap utensils acquired from years of moving from place to place. This particular collection could have been substituted with any other random assembly of like items in my house. Thus the Harems consist of objects that range from those that had great importance to me, to ones that have absolutely no importance to me at all. They consist of objects consciously collected, and of things unconsciously accumulated. What is consistent is that none of the Harems are complete collections; every single one of them contains absences. The uncontrollable impulse to collect and order is, itself, uncanny; the strange sense of loss and wonder attendant to the gaps in collections is uncanny. At the same time, most of this stuff is utterly mundane - the everyday crap that fills the house. It could be tossed out tomorrow and it wouldn't make any difference to me at all.

The selection of quotations that follow this introduction, now titled "From the Halls of Montezuma," were collected while I was doing research for the original catalogue essay for *The Uncanny*: "Playing with Dead Things." I had intended to rework them into dialogue form for a theater piece but never got around to it. The three head quotations at the beginning of "Playing with Dead Things" were taken from this larger mass of material.

# *from the* Halls *of* Montezuma

He collected dust and kneaded it (...) and He breathed in it the spirit of life. They told him (Enosh): "How is it possible to do such a thing? Show it [to us] by the deed of [your] hands in its form and structure, [just] as He did." And they compelled him, so he took dust and kneaded it and made it in the likeness of man and its image, and afterward he breathed in it the spirit of life, in order to show them the deed of the Holy One, Blessed be He. Then Satan came to show [?himself] (...) in this deed, and the statue turned alive. And a demon entered it and all the generation erred because of it and they made it an object of idolatrous worship. Then idolatry began to be designated by the name of God, and since then all those who sinned because of it (...) make statues in the image of man.[1]

Often in my dreams would I witness the ghostly communings of these old houses, and in terror realise that they in very truth were the lords of the street, of its very life and essence, of which they could divest themselves at will, lending it during the day to its inhabitants, only to reclaim it, plus exorbitant interest, when night came round again. To say nothing of the curious beings living within their walls—beings not born of flesh and blood—whose doings and strivings seem jumbled one against another, conglomerate, without a plan; as their spirits pass before me, more than ever I am convinced that such dreams as these conceal some dim truth within themselves which, in my waking hours, like the faint rainbow impress of a fairy-tale, shimmers only faintly in the depths of my soul.

Then, in mysterious fashion, comes into my mind the legend of the mysterious Golem, artificial man, whom once, long ago, here in the Ghetto, a rabbi learned in the Kabbala shaped from the elements, investing it with an unreasoning, automatic life when he placed a magical formula behind its teeth. And, as that same Golem

1 From a medieval Talmudic manuscript cited by Gershom Scholem in "The Image of the Golem in Its Tellurian and Magical Context" in *Elements of the Kabbalah and Its Symbolism*, trans. Joseph ben Shlomo (Jerusalem: Mosad Bialik, 1976) p. 402 [Hebrew], and "The Idea of the Golem" in *On the Kabbalah and Its Symbolism*, trans. R. Manheim (New York: Schocken, 1969), p. 181. Cited in Emily D. Bilski, *Golem! Danger, Deliverance and Art* (New York: The Jewish Museum, 1988), pp.18–19.

stiffened into clay the instant that mysterious phrase was removed from its lips, so must, I thought, these humans dwindle to soulless entities so soon as was extinguished within them some slightest spark of an idea, some species of dumb striving, however irrelevant, already deteriorated with most of them, from the look of it, into a mere aimless sloth, or a dull waiting for they know not what.

Lurking and waiting...waiting and lurking...the terrible, perpetual motto of the Ghetto."[2]

It was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful!—Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, and continued a long time traversing my bedchamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured; and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain: I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the graveworms crawling in the folds of the flannel.[3]

2 Gustav Meyrink, *The Golem* (in *The Golem, Gustav Meyrink; The Man Who Was Born Again, Paul Busson: Two German Supernatural Novels*, ed. E.F. Bleiler) (New York: Dover, 1976) (this version of *The Golem* originally published by Houghton Mifflin, Boston & New York, 1928, translated by Madge Pemberton, E.F. Bleir has emended the translation and written a new introduction), p. 16.

3 Mary W. Shelley, *Frankenstein or, The Modern Prometheus Unbound* (Philadelphia, Running Press, 1987), p. 45.

De Andrea's women are not "real," even for a moment, what are they? They are pretty figurines, but precisely to the extent that they seem made of flesh, they are a bit grisly in their prettiness, like a beautiful woman known to be suffering from a fatal disease. In their case, the disease is the failure to be alive, even in the spectator's first impression, plus the failure to be art.[4]

May we look not forward with hope to that day which shall bring back to us once more the figure, or symbolic creature, made also by the cunning of the artist, so that we can regain once more the *"noble artificiality"* which the old writer speaks of. Then shall we no longer be under the cruel influence of the emotional confessions of weakness which are nightly witnessed by the people and which in their turn create in the beholders the very weaknesses which are exhibited. To that end we must study to remake these images—no longer content with a puppet, we must create an über-marionette. The über-marionette will not compete with life—but will go beyond it. Its ideal will not be the flesh and blood but rather the body in Trance—it will aim to clothe itself with a death-like Beauty while exhaling a living spirit. Several times in this essay has a word or two about death found its way on to the paper...called there by the incessant clamouring of "Life! Life! Life!" which the Realists keep up...[5]

But from that mysterious, joyous and superbly complete life which is called Death.... that life of shadow and of unknown shapes, where all can not be blackness and fog as is supposed, but vivid colour, vivid light, sharp cut form, and which one finds peopled with strange, fierce and solemn figures, pretty figures and calm figures, and those figures impelled to some wondrous harmony of movement, all this is something more than a mere matter of fact; from this idea of death which seems a kind of spring, a blossoming—from this land and from this idea can come so vast an inspiration, that with an unhesitating exultation I leap forward to it and behold, in an instant, I find my arms full of flowers...[6]

Art, in rejecting the nonessential and the fortuitous, has striven to present a reflection of the soul; the doll has renounced this psychological motive in order to accentuate and intensify the shallow and the external... (The doll) has forced into its service all the refinements of a progressive technique, not striving toward an aesthetic impression, but aiming at ever completer illusion. It can come surprisingly close to nature, but the nearer it approaches its goal the farther is it removed from art; it can create an illusion, but the true essence of artistic enjoyment—the raising of the soul to a higher plane—is denied to it.[7]

4 Harold Rosenberg, from the essay "Reality Again: The New Photorealism", p.259 in *Art on the Edge: Creators and Situations* (New York, MacMillan Publishing, 1975).
5 Edward Gordon Craig, "The Actor and the Über Marionette" as published in *The Mask* (1908), p. 12.
6 Craig., p. 9.
7 Max von Boehn, *Dolls and Puppets*, trans. Josephine Nicoll (New York: Cooper Square Publishers Inc., 1966), p.12.

"And the advantages this puppet would have over living dancers?"

"The advantage? First of all a negative one, my excellent friend; namely that it would never be affected. For affectation appears, as you know, when the soul *(vis motrix)* is found at any point other than the movement's center of gravity. As the operator now has absolutely no other point in his control through the wire or string except this one, all of the other limbs are what they should be – dead, mere pendula, following the basic laws of gravity—an admirable quality looked for in vain among the greater part of our dancers."[8]

Bellmer's second Doll had already led him to compare the body to a palindrome on account of the perfect reversibility it demonstrated around the pivot of its central ball joint. But simple inversion did not end the interchangeability of the Doll's components. Bellmer could play about with its body like an anagram, as if it were a word or phrase of which the mobile "fleshy" parts were its constituent letters.[9]

He [Edward Gein] has spoken of the bodies (that he dug up from graves and kept with him in his house) as being like dolls and a certain comfort was received from their presence.[10]

Dolls are to be found with remarkable frequency in the rooms of demimonde women, prostitutes and inmates of bordellos. The last type of woman almost invariably has a doll with her to which she gives either her own name or that of a child of hers. The dolls are always of the female sex and it appears that they have nothing to do with perverse purposes in respect of exciting the men. Neither can they be there purely for decorative purposes. In many cases, the doll serves a simultaneously pleasant and practical purpose, (...): the doll with the savings bank. But the dolls are certainly also a conscious representation to the prostitute of certain sexual attributes: they are symbols of chastity and purity. It is also possible that they symbolize the genitals ('my little sister,' as the genital is often termed).[11]

When Cortés met Montezuma he found that emperor and his court playing with dolls.[12]

Case 6. Mrs. G.J., a woman in her forties, has the impulse always to be playing the child. She talks baby talk, prefers to wear children's or very short dresses, and is considerably aided in these habits by the trend of fashion. When she is home alone, she jumps about the room like an active little girl and piles all her old playthings out of the drawer onto

8 Heinrich von Kleist, "On the Marionette Theater" (1810) reprinted in *Zone: Fragments for a History of the Human Body* Part One, ed. Michel Feher with Ramona Naddaff and Nadia Tazi (New York: Urzone, Inc., 1989), p.417.
9 Peter Webb with Robert Short, *Hans Bellmer* (New York: Quartet Books, 1985), p.172.
10 Robert H. Gollmar, *America's Most Bizarre Murderer, Edward Gein* (New York: Pinnacle Books, 1981), p. 60.
11 Wilhelm Stekel, M.D., *Sexual Aberrations* (New York: Liveright Publishing Corp., 1930), p. 54
12 Von Boehn, p. 55.

the floor. Among other things, she has several old dolls with which she used to play years ago. She begins to pet the doll and then imagines that she herself is the doll. She would give anything not to be a day older.

The woman was raised by an aunt who spoiled her to an unusual degree. The aunt died when the patient was thirteen and ever since then the girl has been fighting the passing of the years. In the beginning of their marriage, her husband was very tender towards her, but lately he has been more and more indifferent. She still has, however, a tremendous need for being pampered and can still this desire only in her activity with the dolls.

At first she satisfied herself by playing with the dolls behind the locked doors of her room. The hours passed in sheer delight and she felt herself transported back to the days of her childhood. At the time, her husband had no notion of her habits. One day he came home unexpectedly and found his wife in the midst of her practices, a doll in her hand and surrounded by all kinds of dolls and playthings. He became furious at this scene of childishness. With the lightening accuracy of the lover he had realized that these dolls were his rivals. Blind with rage and jealousy, he tore the dolls out of her hands, ripped them to pieces, destroyed the other playthings and threw the lamentable remains into the great fire in the fireplace.

The poor woman looked upon the sack, helpless and dumb. Then she fell faint.[13]

Some years ago, in an experiment planned to induce psychopathological behavior in infant monkeys, four surrogate monster mothers were constructed. One was a shaking mother which rocked so violently that the teeth and bones of the infant chattered in unison. The second was an air-blast mother which blew compressed air against the infant's face and body with such violence that the infant looked as if it would be denuded. The third had an embedded steel frame which, on schedule or demand, would fling forward and knock the infant monkey of the mother's body. The fourth monster mother, on schedule or demand, ejected brass spikes from her ventral surface, an abominable form of maternal tenderness and succor. All the monster mothers, however, had a comfort-giving cloth surface.

As disturbing as these monster mothers were, the infant monkeys did not even leave the bodies of the air-blast and rocking mothers, since the mother is an infant's only source of solace and succor, and the only response of an infant in distress is to cling more tightly to the mother. The infants had no choice about their departures from the throwing-

13 Stekel, p. 55.

frame mother and the brass-spiked mother. Nevertheless, crying and complaining, they waited for the frame to return to resting position and the spikes to retract into the mother's body and then returned to the ventral surrogate surface, expressing faith and love as if all were forgiven.[14]

Those who keep apes are always amazed that these animals are never deceived by clay or wax figurines (i.e. do not mistake them for living things). Now if you cling to those statues and paintings you will be even lower than the apes.[15]

TRANSITIONAL OBJECTS AND TRANSITIONAL PHENOMENA

Summary of Special Qualities in the Relationship

1. The infant assumes rights over the object, and we agree to this assumption. Nevertheless some abrogation of omnipotence is a feature from the start.
2. The object is affectionately cuddled as well as excitedly loved and mutilated.
3. It must never change, unless changed by the infant.
4. It must survive instinctual loving, and also hating, and if it be a feature, pure aggression.
5. Yet it must seem to the infant to give warmth, or to move, or to have texture, or to do something that seems to show it has vitality or reality of its own.
6. It comes from without from our point of view, but not so from the point of view of the baby. Neither does it come from within; it is not an hallucination.
7. Its fate is to be gradually allowed to be decathected, so that in the course of years it becomes not so much forgotten as relegated to limbo. By this I mean that in health the transitional object does not 'go inside' nor does the feeling about it necessarily undergo repression. It is not forgotten and it is not mourned. It loses meaning, and this is because the transitional phenomena have become diffused, have become spread out over the whole intermediate territory between 'inner psychic reality' and 'the external world as perceived by two persons in common', that is to say, over the whole cultural field.[16]

Case 16. (...) "He claims always to have been a good boy, but adds with a smile, that even as a boy he was peculiar. He always liked to play with dolls and even carried them to school with him in his knapsack. His father beat him for it until he gave up the habit.[17]

14 Harry Harlow, *Learning to Love* (New York/London: Jason Aronson, Inc., 1974), pp. 38–39.
15 Clement of Alexandria, cited in Michael Camille, *The Gothic Idol: Ideology and Image-Making in Medieval Art* (Cambridge: Cambridge University Press, 1989), pp. 14–15.
16 D.W. Winnicott, "Transitional Objects and Transitional Phenomena" (1951), in *Through Pediatrics to Psycho-Analysis* (New York, Basic Books, 1958), p.233.
17 Strekel, p.75.

**CHARLIE'S SISTER**

My Dad and I would spend Sunday mornings in the breakfast room. Me and my Dad: it was our time together and usually it was just the two of us. And occasionally Charlie.

There we'd be, in the gentle morning light, with the sun slipping through the colored circles in the bottle-glass windows, tossing brilliant spots of blues and greens across the gleaming oakwood floor. From the kitchen floated whiffs of waffles, smells of sausage and, on Sundays, Swedish pancakes heaped with lingonberries twinkling like rubies. My father was a life-long Swedish loyalist, and the Swedish pancakes arrived in the hands of Simon, the Swedish houseman, hot off the griddle of Aina, the Swedish cook.

Life was good for me and my Dad in that breakfast room: big, blond people moving softly, reassuringly through a string of golden mornings. And there we were, in our secret Scandinavia, just like a perfect couple, you know, unless Charlie or someone was there.

When Charlie was there, my Dad would sit him on one knee and me on the other and he'd put a hand on both our necks, and when he squeezed my neck, I'd move my mouth, and when he squeezed Charlie's neck, he'd move his. As Charlie and I yammered away at each other across my father, mouths flapping soundlessly, behind us, smiling politely sat my dad, happily speaking for both of us.[18]

In a boutique on the rue Legendre in the Batignolles district of Paris, a whole series of female busts, without heads or legs, curtain loops in the place of arms, and calico skin in hard colours—sharp greyish brown, harsh pink, jet black—are lined up in rows, impaled on shafts or sitting on tables.

One's first impression is of a morgue where the torsos of beheaded corpses are standing upright; bur the horror of these amputated bodies soon wears off and gives way to suggestive reflections for that subsidiary female charm, the breast, is on display, faithfully reproduced by the perfect dressmakers who built these busts.

Here we find the sharply-pointed breasts of boyish figures, small swellings pearled with a drop of rosé wine, pretty blobs pierced by dwarf points.

And this nascent puberty arouses in us the libertine concern for things begun since we surmise what follows.

18 Candice Bergen, *Knock Wood* (New York: Ballentine Books, 1984), pp. 9–10. Actress Candice Bergen is the daughter of famed ventriloquist Edgar Bergen, whose dummy was named Charlie McCarthy.

Over there are the breasts of mature women who are positively thin, scanty turnips streaked with lilac, planed planks of knotted pine; there too are the pasty pancakes of the bigots, worn down by backbiting and prayer, and the gaiter buttons of young girls, flattened and laminated by celibacy.

Further along, in a corner, life's ravages begin: the misery of limp sponges, flabby brioches, small hunks of bread crushed for ever by the disasters of breastfeeding, spoiled for ever by the massacre of dissipation.

But on the boutique tables the beginnings of puberty and the decline brought on by chastity and lust are followed by the decorous middle-classes with their half-filled blouses, their average busts surrounded with blue or greyish pink, held together round a violet stud by a sepia halo.

Then after the imperceptible plumpness of the not-fat, not-thin, after the grace of the well-rounded, corpulence increases and a terrifying series takes over: all is puffiness and fat, enormous hanging folds, demi-johns crested with brick-red or bronze, large babies' bottles, outsize goatskin flasks of gigantic women, formidable bladders full of lard belonging to enormous hunks of womanhood, monstrous calabashes and the olive-eyed gourds of the potbellied.

At the sight of these ranks of bosoms, the Curtius museum of the bust, we are vaguely reminded of the pigeon-holes containing the antique sculpture at the Louvre where the same torso, repeated ad infinitum, is to the acquired taste of those who yawn while contemplating it on rainy days.

But what a great difference there is between such inhuman pieces of marble and the stuffed percaline of these terrifying objects! The Greek breasts correspond to a pattern laid down by centuries-old taste and are now lifeless; nothing we find suggestive will ever again emanate from these conventional figures sculpted in a cold substance of which our eyes have grown tired. And let's admit it. How distasteful it would be if a Parisienne undressed to reveal such impeccable charms and if, at our every lapse, we were obliged to fondle monotonous throats and breasts that were all alike.

How vastly superior to these sad statues of Venus are our dressmaker's dummies that are so full of life. How much more insinuative our upholstered busts, the mere sight of which makes us dream.[19]

19 Joris-Karl Huysmans, review in *L'Art Moderne* (Paris), 1883, 1902; cited in Nicole Parrot, *Manneqnins* (London: Academy Editions, 1982), p.39.

Since viewing his work at the Exhibition, the sense of Rodin's genius had haunted me. One day I found my way to his studio in the Rue de l'Université. My pilgrimage to Rodin resembled that of Psyche seeking the God Pan in his grotto, only I was not asking the way to Eros, but to Apollo.

Rodin was short, square, powerful, with close-cropped head and plentiful beard. He showed his works with the simplicity of the very great. Sometimes he murmured the names for his statues, but one felt that names meant little to him. He ran his hands over them and caressed them. I remember thinking that beneath his hands the marble seemed to flow like molten lead. Finally he took a small quantity of clay and pressed it between his palms. He breathed hard as he did so. The heat streamed from him like a radiant furnace. In a few moments he had formed a woman's breast, that palpitated beneath his fingers.

He took me by the hand, took a cab and came to my studio. There I quickly changed into my tunic and danced for him an idyll of Theocritus which André Beaunier had translated for me thus:

*"Pan aimait la nymphe Echo*
*Echo aimait Satyr, etc."*

Then I stopped to explain to him my theories for a new dance, but soon I realised that he was not listening. He gazed at me with lowered lids, his eyes blazing, and then, with the same expression that he had before his works, he came toward me. He ran his hands over my neck, breast, stroked my arms and ran his hands over my hips, my bare legs and feet. He began to knead my whole body as if it were clay, while from him emanated heat that scorched and melted me. My whole desire was to yield to him my entire being and, indeed, I would have done so if it had not been that my absurd up-bringing caused me to become frightened and I withdrew, threw my dress over my tunic and sent him away bewildered. What a pity! How often I have regretted this childish miscomprehension which lost to me the divine chance of giving my virginity to the Great God Pan himself, to the mighty Rodin. Surely Art and all Life would have been richer thereby![10]

FOR MEMBERS ONLY

As a journalist, we're probably more bummed than the majority of our ilk to report the outcome of the recent Superior Court trial regarding ownership of the legendary "Plastercasts," which were plaster casts of various musicians' "throbbing

10 Isadora Duncan, *My Life* (New York: Liveright, 1927), pp. 90–91.

manhood" created in the late '60s by Cynthia "Plaster Caster" Albritton. Among the more well-known "members" of the music community represented by the two dozen or so casts are Jimi Hendrix (time to reconsider the inspiration for "purple Haze"?) and apparently-less-conservative-than-you'd-think songwriter Anthony Newley, lending new interpretations to those old chestnuts "What Kind of Fool Am I?" and "Stop the World, I Want To 'Get Off'!" Cynthia sued to obtain possession of the casts and their bronze copies, which had been in the care of personal manager Herb Cohen (he's handled the careers of Frank Zappa, Alice Cooper, Linda Rondstadt, Ted Nugent, Captain Beefheart, The GTOs, Tom Waits and George Duke) for nearly 20 years. Though we usually don't mix business with treasure, you may have noticed the similarity in our last names, and we'd like to reveal here that not only is Herb our own "Uncle Herb," but that we've always been quite proud of what, in our family, comes closest to passing for a "family heirloom" (we never had a silver pattern). Over the years we'd discussed with Uncle Herb various possible uses for the casts, including publishing Cynthia's diaries of the making of the casts (a tricky proposition, getting the cast finished before the "sticky white substance" sprayed out) as a "pop-up" book, creating a line of celebrity dildos, and most definitely "mounting" a gallery showing of the bronzes. We certainly hope that Cynthia's work will inspire some resourceful souls to pick up in the '90s where Cynthia left off in the'60s, include female rockers, and create some "living history" of our own era—though we understand Cynthia had a rather "hard" time recruiting volunteers 25 years ago, we have a feeling her modern counterparts wouldn't encounter the same difficulty.

So we'd been something of an heiress for a while there, until last week when Cynthia won the original replicas (the plaster ones are nowhere to be found), and—*poof!*—there went our inheritance, straight down the drain. Ah, well, easy "come," easy go.[21]

21. Belinda Cohen, "For Members Only" (*LA Weekly*: May 7–13, 1993), p. 138.

**WHAT IS FETISHISM?**

We are now enabled to come to the following conclusions.
In a case of true fetishism we can observe:
1. The fetish replaces the sexual partner. This initiates a manifest retreat from active heterosexual activity. The male fetish devotee either flees from or depreciates the female. The female fetishist is either anæsthetic when with a man or she avoids coitus entirely.
2. The fetishist suffers from a form of psycho-sexual infantilism and expresses this infantilism in his onanistic phantasies.
3. There is usually present a tendency to construct a series of fetishes (the harem cult of the fetishist).
4. The individual's tendency to repeat the forbidden infantile pleasure leads him to impulsive acts of all kinds. Fetishists are vagrants, kleptomaniacs, exhibitionists, etc.
5. The fetish itself is determined in its choice by emotional displacements and symbolization. It gradually absorbs the whole sexual activity of the individual.
6. Fetishism is a complicated compulsion neurosis and also serves the purposes of asceticism. Fetishism is repentance and pleasure together.
7. The impulsive acts take place in a kind of twilight state. The fetishist is a day-dreamer to whom the borders between reality and the dream world become hazy.
8. There is also an invariable criminal component present (...).
9. Fetishism is a kind of religion.[22]

In proceeding to review those things, persons, impressions, events and situations which are able to arouse in us a feeling of the uncanny in a very forcible and definite form, the first requirement is obviously to select a suitable example to start upon. Jentsch has taken a very good instance 'doubts whether an apparently animate being is really alive; or conversely, whether a lifeless object might not be in fact animate'; and he refers in this connection to the impressions made by wax-work figures, artificial dolls and automatons. He adds to this class the uncanny effect of epileptic seizures and the manifestations of insanity, because these excite in the spectator the feeling that automatic, mechanical processes are at work, concealed beneath the ordinary appearance of animation.[23]

22 Stekel, p.37.
23 Sigmund Freud, "The 'Uncanny'" (1919), in *Sigmund Freud: Collected Papers*, vol. 4, trans. and ed. Joan Riviere (New York: Basic Books, 1959), p. 378.

Mike Kelley and Paul McCarthy
*Heidi: Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone*, 1992
(Detail: hay loft)

Mike Kelley

# Playing *with* Dead Things

## ON THE UNCANNY

*Fetishes, idols, amulets, funeral images, dolls, waxworks, manikins, puppets, and, most dramatically, automata, all play their part in the vast substratum of figures which historians used to rank far below sculpture as a fine art. Many of these artifacts have a basis rooted, not in any Western concept of beauty, but in some very practical purpose. And only recently have the liberalizing tendencies of modern art and the discoveries of archaeology finally compelled historians to consider the aesthetic merits of these and an increasing range of other anthropomorphic forms. A 'history of human images,' free of what the art historian Wilenski refers to as 'the Greek prejudice,' has yet to be written.*

JACK BURNHAM (1968)[1]

*Puppets, mannequins, waxworks, automatons, dolls, painted scenery, plaster casts, dummies, secret clockworks, mimesis and illusion: all form a part of the fetishist's magic and artful universe. Lying between life and death, animated and mechanic, hybrid creatures and creatures to which hubris gave birth, they all may be liked to fetishes. And, as fetishes, they give us, for a while, the feeling that a world not ruled by our common laws does exist, a marvelous and uncanny world.*

JANINE CHASSEGUET-SMIRGEL (1984)[2]

*It may be true that the uncanny is nothing else than a hidden, familiar thing that has undergone repression and then emerged from it.*

SIGMUND FREUD (1919)[3]

What I'm after is a group of objects that, like the original collection of images I pinned to my wall, share an 'uncanny' quality. What this quality is, precisely, and how it functions, are difficult to describe. The uncanny is apprehended as a physical sensation, like the one I have always associated with an 'art' experience—especially when we interact with an object or a film. This sensation is tied to the act of remembering. I can still recall, as everyone can, certain strong, uncanny, aesthetic experiences I had as a child. Such past feelings (which recur even now in my recollection of them) seem to have been provoked by disturbing, *unrecallable* memories. They were provoked by a confrontation between 'me' and an 'it' that was highly charged, so much so that 'me' and 'it' become confused. The uncanny is a somewhat muted sense of horror: horror tinged with confusion. It produces 'goose bumps' and is 'spine tingling.' It also seems related to déjà vu, the feeling of having experienced something before, the particulars of that previous experience being unrecallable, except as an atmosphere that was 'creepy' or 'weird.' But if it was such a loaded situation, so important, why can the experience not be remembered? These feelings seem related to so-called out-of-body experiences, where you become so bodily aware that you have the sense of watching yourself from outside yourself. All of these feelings are provoked by an object, a dead object that has a life of its own, a life that is somehow dependent on *you*, and is intimately connected in some secret manner to your life.

In his essay "The 'Uncanny'" (1919), Freud writes about how the uncanny is associated with the bringing to light of what was hidden and secret, distinguishing the uncanny from the simply fearful by defining it as "that class of the terrifying which leads us back to something long known to us, once very familiar."[4] In the same essay, Freud cites Ernst Jentsch, who located the uncanny in 'doubts' about "whether an apparently animate being is really alive; or conversely, whether a lifeless object might not in fact be animate."[5] He also lists Jentsch's examples of things that produce uncanny feelings: these include, "wax-work figures, artificial dolls and automatons," as well as "epileptic seizures and the manifestations of insanity."[6] Freud's essay elaborates on, but also narrows, Jentsch's definition of the uncanny, and I will return to it later. When I first read this essay, in the mid-1980s, I was struck by Jentsh's list and how much it corresponded to a recent sculptural trend—popularly referred to in art circles as 'mannequin art.'

Freud's influence on the Surrealists is well known, and it is possible that his essay on the uncanny might have had something to do with the development of avant-garde interest in the mannequin, which reached its zenith in the 1930s.[7] But rather than attempt to document aspects of this history, I want to concentrate on 'mannequin art' as a current phenomena. My reasons for undertaking this exhibition were timely ones: I was interested in examining a current trend, jumping on the bandwagon, if you will. It seems that every ten years or so there is a 'new figuration' exhibition of some kind,[8] the most recent being *Post Human* (1992).[9] Obviously, figurative sculpture is in the air, and there are enough artists committed to new considerations of the figure to devote an entire exhibition to contemporary manifestations of this theme. But what is particular to this current re-evaluation of the figure? According to Jeffrey Deitch, curator of *Post Human*, "The Freudian model of the 'psychological person' is dissolving.... There is a new sense that one can simply construct the new self that one wants, freed of the constraints of one's past..."[10] 'New' is the primary adjective in Deitch's essay: the world "will soon be" and "is becoming".[11] It is a world where technological manipulation of body and mind is at our fingertips. This "distinct new model of behavior and a new organization of personality"[12] sounds very much like the model offered by early science fiction, or like the modernist version of a technological utopia. When I look at the work presented in *Post Human*, I don't find myself marveling at the newness of it, but wondering what *differentiates* the material it foregrounds from art works of the past. For me, history is not denied here—it is evoked. Thus, I decided to not limit my exhibition to contemporary works alone, but to include a wide range of historical examples of figurative sculpture that have the quality I am interested in.

It's much easier to group together a selection of like objects than to describe why they are alike. Perhaps a good place to begin, then, is with what I excluded from the exhibition. These considerations noted, what constitutes these objects' similarities will hopefully become clearer.

1 Jack Burnham, *Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of this Century* (New York: Braziller, 1968), p. 185.
2 Janine Chasseguet-Smirgel, *Creativity and Perversion* (New York: Norton, 1985), p. 88.
3 Sigmund Freud, "The 'Uncanny'" (1919) in *Sigmund Freud: Collected Papers*, vol. 4, trans. and ed. Joan Riviere (New York: Basic Books, 1959), p. 399.
4 Ibid, pp. 369–70.
5 Ibid, p. 378.
6 Ibid.
7 See Benjamin Péret, "Au Paradis des Fantômes" *Minotaure* (Paris) Dec. 5, 1934, pp. 29–35; and the *Exposition Internationale du Surréalisme*, Galerie Beaux-Arts, Paris, Jan. to Feb. 1938 in which Surrealist artists including André Masson, Kurt Seligmann, Max Ernst and others dressed and interfered with found mannequins arranged along a 'Surrealist street' and in the galleries.
8 One sequence might begin with the New York Museum of Modern Art's *New Images of Man* curated by Peter Selz in 1959, and Robert Doty's *Human concern/personal torment* at the Whitney Museum of American Art, New York, 1969.
9 Jeffrey Deitch, *Post Human*, FAE Musée d'Art Contemporain, Pully/Lausanne, 1992. The exhibition traveled to Turin, Athens and Hamburg, 1992–93.
10 Ibid, p. 27.
11 Ibid, pp. 29, 41.
12 Ibid, p. 38.

## SCALE

It is important to me, first of all, that the objects displayed maintain their physical presence, that they hold their own power in relation to the viewer. I decided, therefore, to exclude miniatures—smaller than life-size statues, dolls, toys, figurines and the like—from the exhibition. Generally, I believe that small figurative objects invite the viewer to project onto them. By this, I mean that the viewer gets lost in these objects, and that in the process of projecting mental scenarios onto them they lose sense of themselves physically. The experience of playing with dolls is a case in point. The doll becomes simply an object to provoke daydreams, and its objecthood fades into the background. Once the fantasy is operating, it could be replaced by any other object. On the other hand, I *am* interested in objects with which the viewer empathizes in a human way—though only as long as the viewer, and the object viewed, maintain their sense of being there physically.

There are, however, some less-than-life-size objects that have an uncanny quality, even though its perception differs depending on the age and experience of the user. I would include stuffed animals, transitional objects, fetishes, and magical objects, such as Egyptian funerary sculpture, in this category. For the very young child, a stuffed animal is not simply a model of some agreeable object, a friendly animal or an object to weave fantasies around like a doll. It is primarily a tactile object associated with great physical pleasure. It is *very* present. This is even more the case with the infant's transitional object, which has been called the child's first "Not-Me possession."[13] This object represents the mother in her totality, and its tactility and smell are of utmost importance, to the extent that if the transitional object is washed it ceases to be comforting. As a figurative sculpture, transitional objects are especially interesting in that they do not *picture* the mother. They can take the form of a simple piece of cloth, for instance. Yet they function in a very real way as substitutes for the mother, and as extensions of the child itself. The same may be said of the pervert's fetish.[14] It is an object that does not picture what it symbolically stands for, yet it holds the same, (often greater), power than that thing itself. The small, lifelike depictions of servants performing various tasks that were buried in the tombs of Egyptian royalty are magical objects. They were believed actually to carry out the functions depicted for the dead person who owned them in the afterlife. The literalness of the objects is revealed by the fact that sometimes the figures are jointed allowing the limbs to move. In the case of magical objects, size is usually of little importance (though there are some that equal the weight or size of the thing mimicked). With the Egyptian tomb sculptures, scale was probably determined by convenience, so that more figures could be fitted into the tomb.[15]

In photography, where size is indeterminate, the problem of scale is obliterated. My original pin-up board held images of objects of many different sizes. Yet on that board, they all read as one size: the general height of a human being. Because all of the objects were figurative, the human body became the primary referent for scale. Even though I am mostly interested in the relationship between the physical viewer and a three-dimensional object, I have included photographic documentation of objects in the exhibition. In part this is because many of the objects I wanted could not be borrowed, or no longer exist. But once photography was a part of the exhibition, I decided to include 'art' photography as well. In all cases I am treating photographs as documentation of figurative sculpture, including some for which this is not actually the case, such as Cindy Sherman's photographs of medical demonstration models arranged into figures. Despite visual clues to the contrary, Laurie Simmons' photographic tableaus of dolls, invite a reading of the figures as human-size, and as *alive*. For similar reasons, I have also included in the exhibition special effects objects produced for films. Film special effects models are designed specifically to be seen only through the medium of film, and are often destroyed after—or in the process of—being used. This 'hidden' nature is part of their appeal as objects, for a lingering sense of their filmic reality lies behind their shabby or provisional appearance, soliciting our investment in the belief that they were once convincingly alive. A strange corpse-like quality surrounds them. Like Egyptian funerary sculpture, their true size is inconsequential, eclipsed by their ritual relationship to filmic reality.

Willis O'Brien made a number of special effects objects for the 1933 film version of *King Kong*.[16] They ranged from small, doll-sized versions of the giant ape, animated through stop-frame photography, to

13 D.W. Winnicott, "Transitional Objects and Transitional Phenomena" (1953) in *Through Pediatrics to Psycho-Analysis* (New York: Basic Books, 1978), p. 229.

14 Sigmund Freud notes that "the substitute for the sexual object is generally a part of the body but little adapted for sexual purposes, such as the foot or hair or some intimate object (fragments of clothing, underwear), which has some demonstrable relation to the sexual person ... The substitute is not unjustly compared with the fetish in which the savage sees the embodiment of his god". "The Sexual Aberrations" in "Three Contributions to the Theory of Sex," *The Basic Writings of Sigmund Freud*, trans. and ed. A.A. Brill (New York: The Modern Library, 1938), p. 566. See also, Wilhelm Stekel, *Sexual Aberrations: The Phenomena of Fetishism in Relation to Sex* trans. Samuel Parker (New York: Liveright, 1971), p. 34.

15 On scale in Roman funerary monuments, see *e.g.* Max von Boehn, *Dolls and Puppets* (New York: Cooper Square, 1966), p. 39.

16 Willis O'Brien (1886-1965) began his career by making dinosaurs—first for the 1917 short *The Dinosaur and the Missing Link* and then for *The Lost World* (1925), based on Sir Arthur Conan Doyle's novel. He was awarded a special Oscar in 1950 for his work on *Mighty Joe Young*.

full-sized hands, heads and feet big enough actually to hold or step on a human being. The parts only formed a full figure once they were spliced together in film. In the same manner, filmic fragments spliced together in the editing process also configure the various Kong parts into a living being, the experiential equivalent of Frankenstein's monster: a being composed of dead body parts, sewn together. Divorced from the living entity for which they substitute, these 'FX' parts definitely have an uncanny quality.

Forest J. Ackerman, former editor of *Famous Monsters of Filmland* magazine, has created the largest existing collection of horror and fantasy film special effects objects, which are displayed in his home in the Hollywood Hills. Touring it is like walking through a morgue.[17] Everywhere there are recognizable fragments of Hollywood film reality. But, unlike a normal museum where things are organized in a seemingly logical way, his collection is arranged like a child's bedroom - things are piled everywhere in a cacophony of film history. In one corner there is a rubber cast of Jane Fonda's breasts used in the filming of *Barbarella* (1968) and a wall of life-masks of actors (including those of Bela Lugosi and Vincent Price). In another, a faux black panther head from *The Most Dangerous Game* (1932), the head of an extraterrestrial from *Close Encounters of the Third Kind* (1977), and various other claws, body parts and models from films long forgotten. On a shelf is a small clay animation figure by Ray Harryhausen,[18] experienced on the movie screen as a gigantic monster. Upstairs, in the living room, is a one-eyed blob from an episode of the science fiction television series *Outer Limits*. This prop is close to five feet high, yet I remember it as almost microscopic on the TV show. You realize that to experience the projected figures on the movie theater screen as life-size involves the reduction of your own body to the size of a doll; while with television, conversely, you must mentally blow yourself up to the size of a giant to account for the minuscule scale of the figures on the small screen. All of this hit home when I was confronted with Ackerman's collection of objects never meant to be seen in the light of day but only under the magic lantern of film-induced day dreams. Refusing to give up their dream-like reality, his 'statues' keep me detoured outside of consciousness. They were too familiar as intensely felt memory simply to become objects.

My response to Robert Graham's work raised some interesting problems regarding scale in relation to this exhibition. I had considered borrowing one of Graham's works from the 1960s in the show, specifically, one of the Plexiglas cases housing minutely realistic wax female nudes.[19] I finally decided not to include one, for, in my view, their analogous relation to dolls and their submission to the criteria discussed above, meant that the viewer's experience of this work was more mental than physical. Graham's objects provoke a voyeuristic mental scenario akin to looking through the walls of a bachelorette pad with 'x-ray spex.' To enjoy this fantasy fully, viewers must imagine themselves shrunk down to the scale of the figures, thus negating the true sculptural presence of the objects. The transparent doll house-like structure that encases the nudes is like the movie screen—an invisible barrier that allows dreams only if one gives up their sense of physical presence and scale. Nevertheless, a certain amount of perverse presence is maintained in Graham's work. The fact that the Plexiglass cube is also an art-world signifier positing a relation to the then-current minimalist aesthetic, makes it impossible to dismiss it outright. A similar double message is also present in Graham's later monochrome bronze work, life-size sculptures of almost classical female nudes or horses set atop simple geometrical forms which act as pedestals.[20] While the reference to Constantine Brancusi is obvious, the simplified figurative forms in his totemic sculptures are replaced by incredibly detailed ones—with the result that the figures are unmistakably portraits of actual young women. This shift from the general, or should I say 'essential,' to the specific is quite disturbing. The sculptures invite you to experience them formally, yet the sexual component is too strong for one's encounter to terminate on the surface. The women or horses are often raised just high enough that their genitals are right in your face.

This formalizing of the display of genitals reminds me of a bust of man found in the ruins of Pompeii. This highly realistic portrait of a male head sits atop a simple geometrical pedestal of torso-height that has no other adornment except, at the proper position on the pedestal, an equally realistically sculpted penis and patch of pubic hair. The pedestal becomes an obvious geometrical stand-in for the body, with all other features except head and

17 Beginning in 1958, Forest J. Ackerman (born 1917), was editor of *Famous Monsters of Filmland* for 190 issues. Open by appointment for almost half a century, the 'Ackermuseum' houses some 300,000 horror, sci-fi and special effects items.

18 Ray Harryhausen was O'Brien's collaborator on *Mighty Joe Young*, going on to become a leader in stop-motion animation in the 1960s in such films as *Jason and the Argonauts* (1963).

19 See *Robert Graham: Works 1963–1969* (Cologne: Buchhandlung Walther König, 1970).

20 Graham's bronze sculpture *Stephanie and Spy* (1980–81) was on the cover of *Artforum* vol. 21, no. 7 (March 1983), with a special project on pp. 56–57.

penis removed.[11] Such a mixture of sexuality and order might have seemed natural in the Classical period, but it provokes a more complex, dialectical, situation in the 1990s. Despite their formality and colorlessness, Graham's bronze figures, demand to be experienced as flesh and blood, like the Classical sculptures which, while time has washed them clean of their painted flesh tones, still retain their bodily sensuousness. Graham's bronze ballet dancer bodies have surrounding them a mental aura of color, the remembered color of sex, that denies their timeless monochrome façade.

## COLOR

Historically, literalness has been considered the enemy of art. Along with material itself, color is one of the most loaded signs of the quotidian. The literal use of material is a non sequitur in art. No one would seriously consider the idea of sculpting a body out of actual flesh, or carving a rock out of stone. What would be the purpose of such a redundant exercise? Color is thus set at a difficult conjunction between sign and signified, a problem that is negated in painting because it operates in two-dimensional mental space—which is why painting has been king of Western art history with sculpture relegated to the role of its idiot cousin. Naturalistically colored dolls, mannequins, automata, and wax portrait figures are not included in the generally accepted version of Western art history, and polychrome religious statuary is on the lowest rung of the art hierarchy. Until recently, it would be difficult to come up with much of a list of polychrome figurative sculpture from the fine art of the last century. Even the Realist movement produced almost nothing. I can think of no single 19th-century polychrome realist sculpture. The closest might be Degas' *The Little Dancer of Fourteen Years* (1880–81)—a slightly smaller than life-size bronze figure with painted clothes and a skirt made of real cloth.[12]

Because of its mix of sculptural convention and literalness, Degas' figure is still perversely interesting today. It truly looks like a statue that has been dressed in children's clothes. It is the only one of Degas' sculptures that he exhibited during his lifetime, but it was very well received.[13] Huysmans, the artist's contemporary, wrote that is was "the only really modern attempt of which I know in sculpture."[14] One wonders what influence, if any, mass-produced, commercial mannequins, a familiar part of urban life in the later 19th century, had on the work. Featured in the picture windows of many large stores, 19th-century mannequins were incredibly realistic, with naturalistic wax heads (outfitted with glass eyes and human hair), and extremities. And they were often displayed in elaborate window tableaus utilizing real furniture and props and painted backdrops. Both the anti-naturalist writer Joris-Karl Huysmans, who concentrated on the variety and naturalism of their breasts, taking Classical Greek sculpture to task for the uniformity and monotony of its depiction of this part of the female anatomy, and the realist Emile Zola, who said that they had "the disconcerting lasciviousness of the cripple," commented on the erotic allure of the new mannequins.[15]

Besides the Degas, there is little that could be said to have been influenced by these popular sculptural developments. Most realist sculpture of the period concentrated on social subject matter to evoke 'realism,' substituting members of the working classes or 'great men' for the nobility that were the subject of previous heroic sculpture. Only the colored sculpture of the academic Jean-Léon Gérôme breaks with the monochrome trend. Gérôme's *The Ball Player* (1902) represents a female nude carved from marble, tinted naturistically and covered with wax giving the surface a skin-like quality.[16] Gérôme was an admirer of the painted figures unearthed at the Boeotian town of Tanagra, which had further upset the myth of pure white Greek sculpture. Appropriately enough, another tinted sculpture (though now bleached white) by Gérôme offers a version of the myth of Pygmalion and Galatea. Recounted by Ovid in the *Metamorphoses*, the story tells of a sculptor who falls in love with one of his statues, which is then brought to life by Venus.[17]

Not much more is to be found in the 20th century either—and most of that can be seen as an extension of painting. I would say that the painted wooden sculpture of the German Expressionists, the patchy archaism of Manuel Neri and Marino Marini, and the 'beat' collage works of Robert Rauschenberg, such as his famous *Monogram* (1959), which includes an expressionistically painted stuffed goat, all serve primarily to extend notions of painting—either by treating three-dimensional objects as analogous to

11 This is the bronze bust of L. Caecilius Iucundus, a Roman work from the first century A.D., reproduced as fig. 164 in Germain Bazin, *The History of World Sculpture* trans. Madeline Joy Greenwich, (N: The New York Historical Society, 1968), p. 176.

12 See Linda Nochlin, *Realism* (Harmondsworth, UK: Penguin, 1971), note 134, p. 269.

13 Joris-Karl Huysmans, review in *L'Art Moderne* (Paris), 1881, cited in Herbert Read, *A Concise History of Modern Sculpture* (New York: Praeger, 1964), p. 33.

14 Joris-Karl Huysmans, *Croquis Parisiens* (Paris: L'Artiste, 1880), p. 36; cited in Nicole Parrot, *Mannequins* (London: Academy Editions, 1982), p. 39.

15 Emile Zola, *Au bonheur des dames* (Paris: E. Fasquelle, 1906), p. 41; cited in Parrot, p. 41.

16 Gerald Ackerman in Peter Fusco and H.W. Janson, *From the Romantic to Rodin: French Nineteenth Century Sculpture from North American Collections* (Los Angeles/New York: LA County Museum of Art/Rizzoli, 1980), pp. 289–91.

17 The story of Pygmalion is in Ovid, *Metamorphoses*, trans. A. D. Melville (New York: Oxford University Press, 1986), pp. 232–34.

the painting support, or by producing three-dimensional embodiments of painterly, gestural distortion.

By and large, modernist works continue on with the 'Greek prejudice,'—the neo-classical misconception that classical Greek sculpture was uncolored. Modernist essentialism understands this colorlessness as one of the 'truth[es] to materials' it defended—the truth of archetypal, not specific, representation. Thus, a bronze or stone sculpture is left unadorned to reveal its 'true' coloration. Or, if the female form is alluded to in a Hans Arp or Brancusi, for example, reference is not made to a specific body, but to the form of femininity in general. Truth arises from the base material, gives rise to archetypal meaning, and issues in timeless truths. The sign for the timeless is monochrome. It isn't until Surrealism, and later Pop Art, that the truthfulness of an image is examined in relation to daily experience, either as a psychologically determined phenomenon, or simply as the by-product of culturally produced clichés. Truth is not a timeless given but a socially constructed fact.

*Whilst others fish with craft for great opinion*
*I with great truth catch mere simplicity;*
*Whilst some with cunning gild their*
*copper crowns,*
*With truth and plainness I do wear mine bare.*
*(Troilus speaking to Cressida)*[28]

Citing this passage, psychoanalyst Janine Chasseguet-Smirgel suggests that "idealization is only a thin film disguising an unchanged material, a mechanism aiming at masking the self. It also shows that there are human beings that prefer truth to mendacity."[29] The context, here, is a discussion of fetishism and perversion, which are "connected with sham, counterfeit, forgery, fraudulence, deceit, cheating, trickery, and so on—in short with the world of semblance."[30] Perverts tend toward aestheticism, she maintains; they often have a love of art and beauty, and this is likened to the infant's wonder at the accessible parts of their own bodies, and their love of shiny and animate *external* objects—like dangling pieces of colored glass. Such external beauty is compared to the embalming of corpses, where make-up is applied to give the imitation of life, and, in the case of Egyptian funerary practice, this decorating impulse is continued with jewels and other precious materials until the dead body is sculpted into a god—that is, a fetish, an idealized substitution for something secret and shielded.

This example recalls a recent account of the actions of the murderer and grave robber, Ed Gein who, after his mother's death, dug up the graves of women roughly her age and brought pieces of them home.[31] Gein found solace in these body parts which seemed to him like dolls, and in some cases he even wore them, becoming a surrogate for his mother's living being as he went about his daily life. Searching Gein's house, investigators found boxes of body parts, some dabbed with silver paint and decorated with bits of ribbon. Chasseguet-Smirgel's examples present surface decoration in this kind of pathological light, tying her aesthetic to modernism's stripped-down essentialism. Her moralism here strikes me as somewhat surprising, in that one would imagine that a psychoanalyst would have more sympathy for the complexities, and poetics, of the interrelationship between psychic and daily reality. In her account, color is false and pathological: it represents lies. This idea of color as misrepresentation is quite different from my own understanding of the tendency toward non-coloration in modernism, which I interpret as a sublimation of surface variance and complexity reaching for a idealized, though shadowy, essential reality.

On the social level, Chasseguet-Smirgel's moralistic take on coloration is beautifully illustrated by an occurrence in Beverly Hills, a wealthy city within the Los Angeles city limits. In the 1970s a mansion was purchased there by a rich Saudi Arabian sheik, Mohammed Al-Fassi. The sheik decorated his house in a thoroughly garish manner, including, for example, a row of copies of classical statuary painted naturalistically—right down to the pubic hair. These works initiated an on-going battle between Al-Fassi, his neighbors and city government that ended only when the house was burnt down by an arsonist.[32] Even though we now know that Greek statues were painted when they were made, their present function as a popular sign of taste and order will not allow this fact to be recognized. The timeless order of the neo-classical conception is an appropriate symbol for the upper classes. Kitsch, outwardly characterized by gaudy colors, is a cheap and false version of the true,

28 William Shakespeare, *Troilus and Cressida*, Act IV, Scene 4; cited in *Creativity and Perversion*, p. 100.
29 *Creativity and Perversion*, p. 100.
30 Ibid, p. 81.
31 See Robert H. Gollmar, *America's Most Bizarre Murderer, Edward Gein* (New York: Pinnacle Books, 1981). Gollmar was the judge in the Gein case.
32 For further details, see Scott Harris, "Sherik, Prattle, and Dough: On the Trail of the Elusive Saudi," *The Los Angeles Times*, May 6, 1989, section 2, p. 1.

made for and consumed by the underclasses. What was most dangerous about Al Fassi's painted statuary was that it hinted at presentness, a here and now that always entertains the possibility of a loss of position and power. The sheik's sculptures were symbolically unsuitable objects for the decoration of a Beverly Hills mansion. No wonder, then, that aesthetic arguments can shift into violence when the politics of the sign are so loaded.

Certain contemporary works re-examine the tensions between the Platonism of modernism, as signified by monochrome coloration, and an unsettling sensation of the 'real'—manifested especially through the evocation of self-conscious body awareness. The recent sculptures of Bruce Nauman, composed of wax casts of human heads in various single colors, and the paintings of Jasper Johns that incorporate cast wax or plaster fragments of body parts participate in this reassessment.[33] In both cases, it is the tactile quality of the material that supersedes the calming effect of monochrome. Wax is so flesh-like in consistency, and has such a long history of usage as a flesh substitute in popular sculpture, that, the various formal tropes utilized in these works notwithstanding, it is impossible to experience them in a purely formal way. The fragmentary nature of the body parts, reinforced by the organic qualities of the wax, strongly suggests the disordering of the body. Indeed, it's difficult to imagine that any ordering principle applied to them could offset the uncanny feelings thus produced. In the case of Nauman, I would say that his minimal organizing strategies make these feelings even stronger. When applied to body parts, basic compositional exercises, like up vs. down or in vs. out, come off as cruelly tongue-in-cheek. These simple organizing gestures cannot help but remind viewers of the actual morphology of the body—and of their *living* bodies in particular. Everyone knows how their body is organized and how many of each part they have; this is a given and is never thought about. To become aware of these particulars, one must imagine oneself unwhole, cut into parts. Deformed or Dead.

## THE BODY PART AND WHOLENESS

While studying the ancient sculptural ruins in Rome, Auguste Rodin made a statement that was obviously meant to apply to his own work as well. He said: "Beauty is like God; a fragment of beauty is complete".[34] This thought links Rodin unconditionally to the Cubist movement that followed him and confirms his position as a proto-modernist. Each piece is a microcosm of the whole, and each piece is a whole itself. Part and parent body are linked together by some essential glue that makes them a unit, a Platonic whole. This essentialism prevents the Modernist work from degenerating into an image of chaos, and, instead, makes it complete. The various fracturing strategies of the Cubists and Futurists, the close-ups and severe croppings of modernist photography, the reductive principles of early abstraction, and the pinpoint material focus of minimalism and monochrome painting all rely on the benevolent metaphysics of essentialism to prevent their aesthetics of exclusion from being seen as cruel.

Herbert Read distinguishes Daumier's sculpture from Rodin's by claiming that Honoré Daumier was not Modern because he was a caricaturist.[35] He states that the deformations of the caricaturist have nothing in common with the formal conceptions of Rodin. What is the difference? I would say the main difference is whether cruelty is openly addressed or not. In Daumier, the figurative deformations are conscious attacks on specific physiognomies; in Rodin the cruelty of his deformations has been sublimated into aesthetic and metaphysical discourse. You can argue with Rodin's success in his endeavors, but you are not allowed to question his motives. Henri Matisse, for example, takes Rodin to task for sacrificing the body's completeness to the sum of its parts; his work is not 'whole' enough. Matisse, I would assume, felt that Rodin's work was not optically simple enough: it could not be taken in in one glance. In Rodin's terms, however, this would be a moot point. If each fragment is really a whole, then the reorganization of parts back into a greater whole, fragmentary or provisional as it may seem, cannot diminish their wholeness. This way of conceptualizing allows Rodin to play quite nasty formal games while still allowing him to keep his noble status.

Not that Rodin wasn't criticized for his work. A cartoon published in *Le Charivari* in November 1913, headed "The Balkan Atrocities," shows a commission of inquiry examining a group of mutilated torsos and body parts in a war-torn landscape, accompanied by the caption: "Oh! What fine models for Rodin!"[36]

33 On Nauman's colored wax heads, see John C. Welchman, "Peeping Over the Wall" in *Narcissism: Arts Reflect Themselves* (Escondido: California Center for the Arts Museum, 1996), pp. 19–30; reprinted as chapter 5, "Peeping Over the Wall: Narcissism in the 1990s" in Welchman, *Art After Appropriation: Essays on Art in the 1990s* (Amsterdam: G+B Arts International, 2001); on Bruce Nauman's later sculpture, see Jörg Zutter, *Bruce Nauman: Skulpturen und Installationen 1985–1990* (Cologne: Dumont Buchverlag, 1990). On Johns see e.g. Richard Francis, *Jasper Johns* (New York: Abbeville, 1984).

34 Auguste Rodin, cited in Albert E. Elsen, *Rodin* (New York: Museum of Modern Art, 1976), p. 167.

35 *A Concise History of Modern Sculpture*, pp. 32–34.

36 The cartoon is reproduced in George Melly and J.R. Glaves-Smith, *A Child Of Six Could Do It: Cartoons About Modern Art* (London: The Tate Gallery, 1973), p. 24.

Writing in 1925, Fred Wellington Ruckstull alludes to Rodin's practice of making full figures in clay which would then often be cut apart and rearranged, with some parts ending up on different figures or exhibited singly. "But why any man," he wrote, "should, today, *deliberately model* a human body and then *mutilate it* and then *hack it*, and exhibit it, except as a revelation of his sadistic soul, passes our comprehension."[37] He goes on to denounce Rodin's statue as a 'cadaver.' As Rodin's reputation firmed, these criticisms were considered philistine; the true viewer saw no sadism, and such views were not worthy of critical discussion. At this moment in the art world there was no place for the fragment *as* fragment.

## THE PART AND LACK (THE ORGANS WITHOUT BODY)

In recent art, the modernist notion of the fragment as a microcosm has given way to a willingness to let fragments be fragments, to allow partiality to exist. As in the case of Nauman's uncomfortably dysfunctional formalism, wholeness is something that can only be played with, and the image of wholeness only a pathetic comment on the lost utopianism of modernism. It is comparable to a kind of acting out of socially expected norms, the presentation of a false 'true self,' long after the notion of a unified psychological mind has given way to the schizophrenic model as the normative one.[38] Now, 'sham,' 'falseness' and all the other terms that once were pejorative have become appropriate to contemporary notions of the function of art. Surrealism offers some of the earliest examples. Salvador Dali wrote in 1930 that "It must be said once and for all to art critics, artists, etc., that they must expect nothing from the new Surrealist images but deceptions, bad impressions, and repulsion. Completely aside from plastic investigations and similar stupidities, the new images of Surrealism will increasingly take the shapes and colors of demoralization and confusion."[39] Dali's inspirations ("masturbation, exhibitionism, crime, love")[40] and Surrealism's basic motivating factor, desire, all point toward lack as the focus of art. Art is creation in response to lack. Quite different from a stand-in for the archetype, which must be there, somewhere, the art object is a kind of fetish, a replacement for some *real* thing that is missing.

The Surrealist artist, Hans Bellmer, constructed a life-size figure of a young girl in the early 1930's. This figure was fully jointed and came apart in pieces in such a way that it could be put back together in innumerable ways. He also made extra pieces that could be added so that the figure could have, if desired, multiples of some parts. Bellmer's playful dismantlings and reorganizations of this figure were documented in a series of photographs, most hand-tinted in the pastel shades of popular postcards. The 'doll' is a perfect illustration of Bellmer's notion of the *body as anagram*: the body as a kind of sentence that can be scrambled again and again to produce new meanings every time.[41] "The starting-point of desire, with respect to the intensity of images," Bellmer wrote, "is not in a perceptible whole but in the detail... The essential point to retain from the monstrous dictionary of analogies/antagonisms which constitute the dictionary of the image is that a given detail such as a leg is perceptible, accessible to memory and available, in short is *real*, only if desire does not take it fatally for a leg. An object that is identical with itself is without reality."[42] The sentence of experience is recalled through the syntax of remembered moments. For Bellmer, the shifting of attention during the sex act from one body part to the next is presented in terms of a kind of Futurist simultaneity—all at once rather than one after the other. This flow of physical recollection is further intensified by the crossover of one body part into another, as one part becomes associated with or a stand-in for a different part. Freud calls this "anatomical transgression", a situation in which "certain parts of the body... lay claim as it were, to be considered and treated as genitals."[43] This is even a part of 'normal' sexual practice; the polymorphous perversity of infantile sexuality has found its way into a canon of socially acceptable genital substitutes. 'Partiality' to the lips, breasts and the ass, is not seen as strange at all.[44] In fact, a number of years ago in *Penthouse* magazine there was a very popular series of letters supposedly documenting the interest of various men in female amputees, whose obsessions were often explained by the fact that their

37 Rodin, cited in Elsen, *Rodin*, p. 180. Ruckstull was organizer of the National Sculpture Society in the United States.

38 See e.g. R.D. Laing, "The Schizophrenic Experience," chapter 5 of *The Politics of Experience* (New York: Ballantine, 1967/68), pp. 100–30. Gilles Deleuze and Félix Guattari, *L'Anti Oedipe: Capitalisme et schizophrenie* (Collection 'Critique') (Paris: Minuit, 1972); trans. Robert Hurley, Mark Seem and Helen R. Lane as *Anti-Oedipus: Capitalism and Schizophrenia* (New York: Viking, 1977/Minneapolis: University of Minnesota Press, 1983) is perhaps the most influential text in recent critical theory appealing to the schizophrenic model.

39 Salvador Dali, "l'Ane pourri" ("The Putrefaint Donkey"), *Le Surrealism au service de la revolution* (Paris, July 1930); trans. in Marcel Jean, ed., *The Autobiography of Surrealism* (New York: Viking, 1960), p. 268.

40 Ibid.

41 Hans Bellmer, interview with Peter Webb in Peter Webb with Robert Short, *Hans Bellmer* (London: Quartet Books, 1985), p. 38: "the body is like a sentence that invites us to reimagine it, so that its real meaning becomes clear through an endless series of anagrams."

42 Hans Bellmer, *L'Anatomie de l'image* (Paris: Terrain Vague, 1957), p. 38; cited and trans. in Webb and Short, p. 102.

43 Sigmund Freud, "The Sexual Aberrations," p. 356.

44 Stekel discusses "the field of 'partialisms'" in *Sexual Aberrations*, pp. 381.

mothers were amputees. Here, the fetish is not a part that can be objectified, but a missing part—an absence. The castration reference is inescapable.

### THE READYMADE AND THE DOUBLE

When Bellmer says that "an object that is identical with itself is without reality,"[45] I immediately think of Marcel Duchamp's readymades. Without doubt, these objects constitute the most important sculptural production of the 20th century, precisely because, in the simplest and most concrete package, they present reality as impossible to concretize. Duchamp achieves exactly what I presented before as an impossibility: he sculpts an object in its true material. He performs the sin of literalism and demands that it *is* art. The problems these pieces raise are so numerous, that it is difficult to know where to begin to talk about them. On one hand, they react against the accepted notion of art as a façade, preoccupied with representation, by presenting a 'real' object as art. On the other hand, they reduce the Modernist idea of art as materially self-referential to an absurdity, for it is impossible for these 'real' objects, once presented in the context of art, to maintain their 'real' status. As 'art,' they dematerialize; they refuse to stay themselves and become their own doppelganger. The categorical confusions raised by the readymade make them the father of all the time-based work that followed, the progenitor of everything that traversed the slippery dividing line between sculpture and theater, between what is *in* time, and what is *out of* time. One need only think of Piero Manzoni's—obviously Duchampian—act of signing live nude models as artworks in 1961.[46] Here the problem raised by Duchamp is made evident. If real objects are going to be art, what are the rules and limits of this as defined *in time*. Duchamp's readymades do stick to one historical convention of art making: they are in permanent materials; he can be credited with inventing sculptural still-life. Yet, their status as real objects problematizes this reality; one wonders *when* they are a real object, and *when* are they an illusion. It is not a difficult jump, then, to shift to the use of organic materials that have a limited life—they die, they rot. Were Manzoni's nudes still art when they put their clothes on? Were they art when they were no longer young? Are they still art, and if so, how, after the dead and gone?

### STATUES AND DEATH

The issues raised by time-based and body art are too complex to deal with in this short essay. I have decided to limit myself here—and in the *Uncanny* exhibition—to the representation of the inanimate human figure. The long history of figurative sculpture has normalized representations of the body, taking the edge off of our experience of such objects and preventing us from having the same ambivalent relationship to them that we have with Duchamp's readymades. This has not always been the case. The history of Western art is also the history of Christian thought, and this is a history where image making, and especially statue making, is fraught with controversy.

> *Thou shalt not make to thyself a graven thing nor the likeness of anything that is in heaven above, or in the earth beneath, nor of those things that are in the waters under the earth.*
> (Exodus 20:4)

Interestingly, during the Middle Ages it was believed that sculpture was a more recent artistic development than painting, a reversal of the opinion commonly held today.[47] Technical advances in art were equated with an accelerating evil, probably because they were seen as being at a further distance from the simplicity of Eden. All sculpture was dangerous and linked to idolatry; it was seen as a proud attempt to compete with God's creation of man in His own image. The Eastern Church believed there should be no sculpture in the round at all, so that flat or slightly raised icons were the only appropriate religious images. The test of acceptability was to see if you could grasp the figure's nose.[48] All sculpture was perceived in religious terms. Crusaders ritually knocked the heads, arms and legs off of pagan 'idols,' which were often, in actuality, secular sculptures. Many Classical and Roman portrait sculptures were probably destroyed in the belief that they were images of unknown gods. Nevertheless, colored sculpture was employed as a way of teaching the book of God to those who could not read.[49] Various pagan beliefs and customs were absorbed and tolerated by the church as a way of attracting pagan converts; the adoration of statues of Christian figures as idols was bound to happen, despite the fervent

45. Hans Bellmer, *L'Anatomie de l'Image*, p. 38, cited and trans. in Webb and Short, p. 103.

46. Among other activities during his brief life, Piero Manzoni (1933–63) made a series of textured abstract paintings, the *Achromes*, and collected, signed and put up for sale 90 sealed cans of his excrement ('merda d'artista'), to be sold at the price per gram of gold.

47. See Michael Camille, *The Gothic Idol: Ideology and Image Making in Medieval Art* (Cambridge: Cambridge University Press, 1989), p. 42.

48. Ibid.

49. Ibid., p. 219.

attempts of Christian iconoclasts to stop it. As late as the early nineteenth century, an Archbishop ordered the destruction of a "palm ass" (a realistic statue of Christ, elaborately dressed in rich attire and seated atop a statue of a donkey on wheels which allowed it to be rolled in Palm Sunday processions) despite the protests of the people.[50] The attention and riches heaped upon these basic figures was an embarrassment to a church whose main tenant is the denial of the physical world and body. The power of statues that performed miracles or healings—which could not be denied, for, God is capable of such things—was often explained as the work of devils, beings who had totally surrendered to the illusions of earthly desire. But the Catholic Church was not willing to give up the use of statues, for they were crucial tools for reaching and educating the public. Yet their usage could not be policed. Those physical things that were designed to *recall* the immaterial God and the dead Saints became idolized themselves. The desire for God in material form is too great to repress.

Because of their construction in permanent material, statues, as with the readymade, constantly evoke in viewers their own mortality. Indeed, this could be said to be the main point of Christian statuary: to rub people's noses in their own mortality so that their minds were forever focused on the afterlife. And this is probably why, in the modern era, figurative sculpture is held in such low esteem, for this primitive fear cannot be erased from it. The aura of death surrounds statues. The origin of sculpture is said to be in the grave; the first corpse was the first statue. And early statues were the first *objects* to which the aura of life clung. Unwilling to accept the notion of himself as a material being with a limited life span, 'Man' had to represent himself symbolically as eternal, in materials more permanent than flesh. It is supposed that our early ancestors believed themselves to be surrounded by the ghosts of the angry dead, angry because the pleasures of the body were denied them.[51] To prevent this terrible thing from happening, the corpse had to be recreated in permanent material form, or the body itself had to be kept from rotting through mummification. These surrogate bodies then had to be given the things that people need: food, at the very least, and, in the case of important people, all of the pleasures they had come to expect in life. I have already mentioned, in the case of Egyptian tomb sculpture, how statues were left in the tomb to work for the masters in the afterlife. An example of this on a grand scale is found in the life-size terra cotta figures of soldiers, servants and horses, over 7000 statues in all, discovered buried in the tomb of the Chinese emperor Ch'in Shih Huang Ti, who reigned from 221 to 210 B.C.[52] This emperor is credited with ending the practice of sacrificing servants in China and substituting statues for them. Still, the importance of these figures as actual replacements is proven by the fact that each figure is different, leading some to believe that the figures were made from life casts of the soldiers themselves.

## THE STATUE AS STAND-IN

This ending of the socially destructive practices of human and animal sacrifice, burial of precious goods and the replacement of them by sculptural stand-ins probably came from necessity, yet it established the idea of sympathetic magic, that the image of something could function analogously to the thing itself. Beyond that (this is the germ of the concept of kitsch), a less-precious thing could be substituted for a more valuable one. The image was a tool, useful but dispensable, a kind of labor saving device. The Egyptian dead, their bodies mummified to ensure their physical presence in the afterlife, had psychically to split themselves in order to deal with this fact—a premonition, perhaps, of the current notion of a non-pathological, schizophrenic psychology.[53] Physical presence in the after life also meant that physical labor was expected. Image magic was used to escape this commitment. A small statue called an *ushabti* figure was buried with the dead.[54] The purpose of this figure was to do your labor for you; when you were called upon to work the *ushabti* answered. A kind of double was created, a shadow of yourself bound to perpetual slavery. All popular sculpture—from votive sculpture, which is a representation of the person making sacrifice before a god, to the most mundane worker replacement like the scarecrow or shop-window mannequin—has this plebeian quality.[55] Votive sculpture, ranging from life-size wax figures to small depictions of afflicted body parts that a person wants healed, could be said symbolically to represent devotees *themselves* as sacrificial offerings to the gods. Although these replacements are sometimes highly charged emotionally, and this throwaway

50 Max von Boehn, *Dolls and Puppets*, p. 102

51 Ibid., p. 37.

52 See Audrey Topping, "Clay Soldiers: The Army of Emperor Chin" *Horizon*, Vol. XIX, no. 1 (January 1977), pp. 4–13.

53 Max von Boehn, *Dolls and Puppets*, p. 78.

54 Ibid, p. 80.

55 On the scarecrow, see James Giblin and Dale Ferguson, *The Scarecrow Book* (New York: Crown, 1980). On the mannequin, see Nicole Parrot, *Mannequins*, op. cit.

quality is repressed, they still have one foot in the garbage dump. In the 14th century it was not uncommon for the wealthy to have a life-size, wax votive image of themselves set up in a church perpetually to mourn a dead loved one or to show reverence to a religious image. Churches became so crowded with these figures that they had to be hung from the rafters. Of course, this trash-heap of simulated devotees was eventually just tossed out.[56]

The disposability of the venerated substitute has modern correlatives. We know, for example, that the life-size doll modeled after the object of his erotic obsessions, Alma Mahler, commissioned by Oskar Kokoschka was simply torn apart by revelers at a drunken party after his desire waned.[57] The focus of his thoughts for years, this fetish object became as dispensable as an inflatable sex doll available at the corner sex shop. Then there are whole classes of figures designed specifically to be destroyed in use: car crash test dummies, the effigies of hated political figures hung and burned at demonstrations, the mannequins that people the perimeters of nuclear test sites, and the electrified human decoys recently used in India to shock man-eating tigers into losing their taste for human flesh.[58] In a way, all these figures ask to be mistreated. The iconoclast, the one who feels compelled to destroy images, knows: statues invite violence. Like the vampire, they desire a violent death to relieve them of the viewer-projected pathos of their pseudo-life.

In a series of famous psychological experiments performed in the early 1960s by Albert Bandura to study the effects of televised violence on preschool children, young subjects were shown films of adults manhandling large punching-bag dolls.[59] Of course, the children proceeded to beat the dolls themselves, ostensibly proving that the image of violence engenders violence. The experiment actually seems like a study of sympathetic magic in reverse, where the actions of real people become stand-ins for a media image. Couldn't the true purpose of the experiment have been to set up a situation that allowed the adults the pleasure of beating statues (using the tried and true excuse that it helps children in some way)? In the roughly contemporaneous experiments by Harry F. Harlow that explored mother/child bonding, infant monkeys were given a surrogate dead and a surrogate living mother.[60] The experiments were so popular that they were re-presented at the 1962 World's Fair held in Seattle. Whatever their scientific importance, the experiments found favor with the public by suggesting that the attraction to statues is 'natural.' It was proved that these young monkeys, our uncivilized cousins, love stuffed animals too. Clement of Alexandria's early Christian moral example, offered as an attack on pagan idolatry, is thus reversed: "Those who keep apes are always amazed that these animals are never deceived by clay or wax figures (they do not mistake them for living things). Now if you cling to those statues and paintings you will be even lower than the ape."[61]

## APING THE MIRROR OF NATURE

J.J. Pollitt suggests that the Greek artists of the Early Classical period were able to see their own style in historical perspective, and that this ability is characteristic of very self-conscious ages, like our own.[62] He goes on to note that one symptom of this historical perspective and self-consciousness is archaism, the interest in reviving and reorganizing earlier types. One example he cites relates to the statue of Apollo, the central figure on the west pediment at Olympia.[63] The Apollo has been sculpted in a older style than the figures it is grouped with, leading some to surmise that it is not a representation of Apollo at all, but a representation of a *statue* of Apollo: it is a statue of a statue. What is the 'self-consciousness' that Politt describes? It could be a kind of period mind-set within which the magical power, and perceived efficacy, of the image is at low ebb. Writing about caricature in the 1930s, psychoanalyst Ernst Kris pointed out that the existence of such a transgressive aesthetic presupposes the general belief that images *do not* spur action[64] (though he goes on to claim that the aggressiveness of such images precludes their being taken as art).[65] In the years before WW II, caricature was still 'lively' enough to lie outside the realm of aesthetics. It would seem that modernism, then, is not one of these self-conscious periods (based on its iconoclasm, its stark fear of the image), at least

56 Max von Boehn, *Dolls and Puppets*, p. 72.
57 See Klaus Gallwitz, *Oskar Kokoschka and Alma Mahler: Die Puppe, Epilog einer Passion* (Frankfurt am Main: Städtische Galerie im Städel, 1992) and Frank Whitford, *Oskar Kokoschka, a life* (New York: Atheneum, 1986), esp. pp. 124–25 (chapter 11 discusses Kokoschka's doll).
58 See "A Shocking Tale About Dummies That Smart," *Discover*, July 1986, p. 7 (unsigned).
59 See Albert Bandura, "What TV Violence Can Do To Your Child," *Look* (October 22, 1963), pp. 46–48, and *Psychological Modeling: Conflicting Theories* (Chicago/New York: Aldine/Atherton, 1973).
60 See chapter 1, "Love," in Harry F. Harlow, *Learning to Love* (San Francisco: Albion, 1971), which discusses the affectional systems, maternal love and infant love.
61 Clement of Alexandria, cited in Camille, pp. 14–15.
62 J.J. Pollitt, *Art and Experience in Classical Greece* (London: Cambridge University Press, 1972), pp. 60–61.
63 Ibid., p. 63.
64 Ernst Kris (written in collaboration with E.H. Gombrich), "The Principles of Caricature," in *Psychoanalytic Explorations in Art* (New York: Schocken Books, 1964), pp. 201–02.
65 Ibid., p. 192.

not as it is now generally defined. Unless, that is, the term is broadened to include a figure like Salvador Dalí, who historically participated in modernism, but whose aesthetic has more in common with what has been called postmodernism. With its adoption of 'bourgeois' realist painting techniques, the work of Dalí and René Magritte in the 1920s and 1930s was in direct opposition to prevailing modernist tenets, according to which realism was associated with truth to materials.[66] The style of Dali and Magritte was also antithetical to that of other Surrealist painters, like André Masson or Joan Miró, whose paintings, in the 1920s at least, could be said to operate expressively in an attempt to transcend language and the sign. Dalí and Magritte, on the other hand, revel in the cliché. Their embrace of an 'outmoded technique' is willfully perverse. What was to the modernists a despicable world of conventional, academic imagery became an open field of taboos and dead signs that could be rearranged at will.

With the work of these stylistically dissident Surrealists in mind, it seems improper to speak of modernism and postmodernism as historical movements following one after the other.[67] Perhaps it makes more sense to distinguish between modernist aesthetics and the aesthetics of a Surrealist such as Dalí with the terms 'high modernism' and 'low modernism.'[68] This divide is mediated by the belief, or otherwise, in a kind of inherent meaning. From the high modernist standpoint, all anti-essentialist work, concerned as it is only with façades, is branded as kitsch. In this regard, high modernism is almost Christian in its moralistic flight from the temporal. Here we have two opposing versions of realism: one based on pure material presence divorced of association, and the other on an empty conventionality. Pop Art tried to ride the line between the two, substituting the ubiquitous—hence meaningless—images of everyday life for the geometries of high modernism. The so-called 'New Realism' of the late 1960s was often presented as a continuation of 19th-century Realism.[69] But, even if this *was* its intent, such continuity was impossible. By the 1960s, the making of realist artworks could only be viewed as a kind of archaism equivalent to making a statue, not of another statue, this time, but of a photograph.

Famous for his super-realist statues of female nudes, John de Andrea made several black and white works: one was based on the famous newspaper photograph of a student shot at Kent State University, and another represented an artist casting a model in plaster. Even though these works are drained of color, the use of monochrome couldn't be further removed from the conventional, timeless colorlessness of heroic sculpture. The 'realism' of black and white documentary photography is the obvious referent. This photographic sense of truth captured in the moment is beautifully undermined here, simply through the process of literalization. When the photo is actualized in sculptural form, truth is dispensed with. The photographic 'essence' of the moment takes on the cheesy pseudo-historical feel of every cheap roadside museum. De Andrea and Duane Hanson were some of the first contemporary sculptors willing to make works that evoked the banality of the wax museum.[70] The literalness of the wax figures found at Madame Tussaud's is one emptied of magic. These figures, obviously a secular outgrowth of the magical/religious votive figure, are no longer in sympathetic vibration with the souls of their models. They are as dead as the corpses they portray.

Many artists could now be said to be working with a kind of formalism of conventions. The sense of these formalist strategies having any real base in fixed laws of order has vanished. Rather, they are dysfunctional mirrors of random cultural conventions. In Jeff Koons' polychrome statues, for example, we are presented with a set of historical tropes, now overtly kitsch, that, by virtue of their placement in the art world—instead of on the knick-knack shelf—as well as their huge price tag, demand to be taken seriously. Yet we all know they only ask for, but do not expect, this respect. They only toy with self-importance. If Koons' works are kitsch, is it not the kitsch defined by high modernism, the kitsch of those who subscribe to cultural hierarchy, whose laughter at or hatred of kitsch presupposes a feeling of superiority: they are better than it.[71] I get the sense that most artists now do not think this way. They know all too well that the lowest and most despicable cultural products can control you, despite what you think of them. You *are* them, whether you like it or not. Cindy Sherman's photographs are a case in

66 For a note on what Dali termed his "retrograde technique," see e.g. Lucy R. Lippard, ed., *Surrealists on Art* (Englewood Cliffs, NJ: Prentice-Hall, 1970), p. 96.

67 In *Five Faces of Modernity* (Durham, NC: Duke University Press, 1987), Matei Calinescu argues for a similar recalibration between modern and postmodern.

68 Despite my discomfort with such overused hierarchical terms as 'high' and 'low,' in this case they seem appropriate since I am adopting them from the dominant standpoint of modernist history.

69 Udo Kulterman, *New Realism* (Greenwich, Conn.: New York Graphic Society, 1972), chapter 6, "The New Tradition," discusses the continuities of neo-Realism with various traditions of realism, including "experiments with colored wax sculptures" in the 17th and 18th centuries, p. 24.

70 See Dennis Adrian, *John De Andrea/Duane Hanson: The Real and the Ideal in Figurative Sculpture* (Chicago: Museum of Contemporary Art, 1974).

71 For the classic statement on the antithesis between avant-garde art and kitsch, see Clement Greenberg, "Avant-garde and Kitsch," (first published in *Partisan Review*, vol. 6, no. 5, Fall 1939) in John O'Brien, ed., *Clement Greenberg, The Collected Essays and Criticism: Perceptions and Judgments, 1939–1944*, Vol. 1 (Chicago: University of Chicago Press, 1986), pp. 5–22.

point. Rather than photographic odes to pop culture, they are self-portraits of a psychology that cannot disentangle itself from the kaleidoscope of clichés of identity that surrounds it. And one convention is as good as the next. The only test of quality is how well we recognize the failure of the cliché to function as a given.

In Charles Ray's *Male Mannequin* we are presented with exactly what the title announces: a standard, store-bought, nude male mannequin.[72] Yet, the normally neutered figure has been completed with a super-realist cast of male genitals. This proves, quite literally, the figure's 'maleness,' something that was determined previously by other outward signs, such physique and hairstyle, and, in normal usage, the clothing it would be dressed in. By this simple addition, Ray's piece raises a plethora of questions. The realism of the genitals throws the stylization of the mannequin into question, and although we know that mannequins do not *need* genitals—they can't be seen anyway when the mannequin is performing its proper function of displaying clothes—this somehow doesn't seem reason enough to leave them off. We cannot help but see the mannequin as being castrated, a ludicrous idea to apply to something that never *had* genitals. Expectation in the key here: we expect certain things of the male human form; we expect certain things of a mannequin, and we are presented here with something that doesn't meet our expectations. It is problematic. It really doesn't matter that the *Male Mannequin* represents a human body, for it represents a convention, and, as an art-work, it functions similarly to other works Ray has made with non-figurative objects. Though it seems like it, there is nothing 'humanist' about Ray's work. Morals are revealed as determined by the convention. I am reminded of a very controversial work from the late 1970s or early 1980s by the artist John Duncan called *Blind Date*. The work consisted of Duncan having sex with a human corpse, and was presented in the form of an audiotape as a kind of concrete music. Duncan said of the experience, "One of the things this piece showed me was that people don't accept death. Until the body is completely dust, people can't accept the fact that someone is dead. To me the corpse was like solid matter that had nothing do with the person who was occupying it."[73] To those who hold onto an essential notion of the human body, the corpse is inseparable from the life force that once occupied it; to those that do not, the corpse is simply another material.

## THE UNCANNY

This current tendency of artworks to use as their subject the conventional and the cliché returns us to Freud's conception of the uncanny. Earlier definitions of the uncanny had described it as a fear caused by intellectual uncertainty—precisely what the decontextualizing strategies used by the various artists I have just described are meant to produce (one of the prime examples given being the confusion as to whether something is alive or dead).

I have already offered a list of objects said to produce an uncanny reaction—these include wax-work figures, artificial dolls and automatons, but also the body itself as a puppet, seemingly under the control of an outside force, which is the impression given by epileptic seizures and manifestations of insanity. Freud's contribution was to link the uncanny to the familiar. He defines the uncanny as the class of the terrifying which leads us back to something long known and once very familiar, yet now concealed and kept out of sight. It is the unfamiliar familiar, the conventional made suspect. This once-familiar thing is the infantile primary narcissism that holds sway in the mind of the child and is still harbored unconsciously in the adult. The narcissistic personality projects its thoughts onto others; others are its double. The alien self can be substituted for its own, by doubling, dividing and interchanging itself. The transitional object is a locus of such ideas. This object is a combination of itself, child and mother, and the psychic doubling that results is an assurance against the destruction of the ego. But when the infantile stage terminates, the double takes on a different aspect. It mutates from an assurance of immortality into a sign of egolessness—death. Freud equates this change of meaning to a fall from grace, "...after the fall of their religion the gods took on demonic shapes."[74] The uncanny is located in the uncomfortable regression to a time when the ego was not yet sharply differentiated from the external world and from other persons. When something happens to us in the 'real' world that seems to support our old, discarded psychic

72 See Charles Ray, curated by Paul Schimmel (Los Angeles Museum of Contemporary Art, 1998). *Male Mannequin* (1992) is reproduced on p. 25.

73 Lewis MacAdams, "Sex with the Dead: Is John Duncan's latest performance art or atrocity?" *Wet* (Santa Monica) no. 6 (March/April 1981), p. 60.

74 Sigmund Freud, "The 'Uncanny,'" p. 389. He rephrases this statement in note 1 to chapter IV of *Civilization and Its Discontents*, trans. and ed. James Strachey (New York: Norton: 1961), p. 51.

world, we get a feeling of the uncanny. The uncanny is an anxiety for *that which recurs*, and is symptomatic of a psychology based on the compulsion to repeat.

In addition to its more primitive usage as a protector of the ego, Freud also claims that doubling acts as a safeguard against castration anxieties.[75] Multiplication insures that the loss of one part is not *total* loss. Castration anxiety lends the idea of losing organs other than the penis, and the notion of the body as made up of parts, their intense coloring. The fetish, an exaggerated replacement for something that is repressed from consciousness, is subject to these same kinds of doubling procedures (according to Freudian theorists, the fetish is a symbolic replacement for the Mother's missing penis). The compulsion to repeat results in the fetish being collected and hoarded. This kind of collection has been called the fetishist's 'harem.'[76] Whether or not we accept castration theory, Freud's ideas still deserve attention for the light they shed on the aesthetics of lack. It cannot be denied that collecting is based on lack, and that this sense of lack is not satisfied by one replacement only. In fact it is not quenched by any number of replacements. No amount is ever enough. Perhaps this unquenchable lack stands for our loss of faith in the essential. We stand now in front of idols that are the empty husks of dead clichés to feel the tinge of infantile belief. There is a sublime pleasure in this. And this pleasure has to suffice. No accumulation of mere matter can ever replace the loss of the archetype.

Now, in the role of Sunday-curator,
I present this exhibition,
my harem,
*The Uncanny.*

*This essay is the recently edited final version of the text for the catalog*
The Uncanny *(1993), prepared for the first volume of Mike Kelley's collected writings,*
Foul Perfection *ed. John C. Welchman (Cambridge, MA: MIT Press, 2003).*

75 Ibid., p. 387.
76 "There is in all cases of fetishism a tendency to the formation of series and a sort of harem," Stekel, *Sexual Aberrations*, p. 33.

John C. Welchman

# On the Uncanny in Visual Culture

This exhibition offers a comprehensive reconsideration of a signal project organised by the Los Angeles-based artist Mike Kelley a decade ago for *Sonsbeek 93* in Arnhem, Holland. Along with books and articles by Anthony Vidler, Hal Foster and others, Kelley's innovative "exhibition within the exhibition" was one of several contemporary efforts in the art and architectural worlds to set down a critical history and explore the implications of the aesthetic and psychological effects that were offered their first detailed discussion by Sigmund Freud in his 1919 essay "The 'Uncanny'".[1] This reckoning with the uncanny in the 1990s joins with the analysis and deployment of other psychoanalytic concepts in the art world, including automatism and work of dreams by André Breton and the Surrealists; Salvador Dalí's dissident "critical paranoia"; and the theories and practices of narcissism, abjection and trauma developed in the 1990s.[2] In addition to these wider contexts, Kelley's art work in various media and his extensive writings, including his essay on the uncanny, have engaged, sometimes deeply, with both psychoanalytic and psychological concerns such as repression and Repressed Memory Syndrome, childhood sexuality, and adolescence.

In what follows, I shall outline some of these general and specific contexts, beginning with Freud, examine Kelley's contribution, including his association of the uncanny with the practice of collecting, and look to a number of related issues—notably the questions Kelley raises in his preface of how the experience of the uncanny might relate to the theory of simulation and how shifts in the art world over the last decade or so have fundamentally altered the making and reception of human-scaled polychrome sculpture.

As Freud notes at the outset and conclusion of his essay, and again as he articulates his central propositions, "The 'Uncanny'" treats a subject that is, in his determination, properly the province of aesthetics—understood as "not merely the theory of beauty, but the theory of the qualities of feeling". One motivation for his study is, then, the relative absence in traditional aesthetics—preoccupied as it was (and is) with the "beautiful, attractive and sublime'—of any discussion of experiences that are "frightening", "repulsive" or "distressing".[3] Accordingly, Freud privileges the literary production of uncanny effects, notably in E.T.A. Hoffmann's story "The Sand-Man", which he uses to supplement and dispute with one of the few readings of the uncanny that pre-date his, Ernst Jentsch's "On the Psychology of the Uncanny" (1906).[4]

The tension between the aesthetic and psychoanalytic domains, driven by the author's personal confession that he feels a "special obtuseness" in relation to the "extreme delicacy of perception"[5]

seemingly required to experience and articulate uncanny effects, remains, however, one of the key issues in subsequent reckoning with the uncanny, including Kelley's, where it is compounded by the necessary differences—and nuances—between narrative and textual deliveries of the uncanny and its identification in visual practices. Freud underlines these differences toward the end of his essay: "We might say", he writes, "that these preliminary results have satisfied psycho-analytic interest in the problem of the uncanny, and what remains probably calls for an aesthetic valuation ... One thing we may observe which may help us to resolve these uncertainties: nearly all the instances which contradict our hypothesis are taken from the realm of fiction and literary productions."[7]

In addition to identifying the unmistakably uncanny feelings generated in "The Sand-Man", Freud enlists a range of other theories, methods and instances ("individual cases" as he refers to them) of which the most important are the etymology of the German word *unheimlich*, its circulation and "linguistic usage", and the appearance of similar concepts in other languages; and the explication of the uncanny with reference to a dense web of psychoanalytic concepts. A defining mark of the uncanny in Freud's account, and one that more than any other performs the social, aesthetic and subjective ambivalence of the experiences associated with it, is bound up in the complexity of its enmeshment in an array of drives, processes and complexes that Freud attends to in detail elsewhere in his writing—a partial list would include the castration complex, ego-disturbance, regression, narcissism, doubling, the death instinct, involuntary repetition (repetition compulsion), the omnipotence of thought, and wish-fulfillment.

Between Jentsch (1905) and Freud (1919), and the 1960s, the concept of the uncanny was offered few convincing forms of psychoanalytic development or (high) cultural extension apart from its conscription as a loose shorthand for strange, frightening or "Gothic" effects. Samuel Weber explains this absence by suggesting that it is the ambivalent nature of the uncanny itself that accounted for its marginalisation: "Nowhere ... is [Freud's] questioning more intense, and more suggestive, than in his writings on the uncanny". "Perhaps this explains", he continues, "why so little has been written on this subject, at least 'within' psychoanalysis itself. The Uncanny, *das Unheimliche*, remains as *abseitig*, as marginal a topic as it was when Freud first wrote on it. Perhaps, because it is not simply a 'topic', much less a 'concept', but rather a very particular kind of scene: one which would call into question the separation of subject and object generally held to be indispensable to scientific and scholarly inquiry, experimentation and cognition."[7]

I shall return later to the interesting proposition that the uncanny might be predicated on a kind of separation between subject and object. But Weber's general point about the relative lack of analysis of the uncanny in the first half of the twentieth century seems largely accurate. Beginning in the 1960s (though earlier in some genres), however, the uncanny became subject to two important forms of extension: in popular literature and media, where it was enlisted as a leading term in new explorations of suspense, horror, sci-fi, and super-human or magical powers; and in the academic domain, which spawned a sequence of quasi-genre studies that still continues.[8]

In film studies, for example, while there are discussions of the uncanny in *The Double Life of Veronique* (dir. Krzysztof Kieslowski, 1991) and other art-house films, most commentary is reserved for the proliferating post-war genre of horror and monster movies,[9] which spawned at least one production named after this effect, the feline shocker *The Uncanny* (dir. Denis Héroux, 1977 [with Peter Cushing, Samantha Eggar,

1 Hal Foster, *Compulsive Beauty*, Cambridge, MA, MIT Press, 1995; Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely*, Cambridge, MA, MIT Press, 1992, and *Warped Space: Art, Architecture, and Anxiety in the Modern Culture*, Cambridge, MA, MIT Press, 2000; Sigmund Freud, "The Uncanny", in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, XVII, ed. and trans. James Strachey, London, Hogarth Press, 1953, pp. 219–52.

2 See, for example, Hal Foster, "Obscene, Abject, Traumatic", *October*, no. 78, Fall 1996, pp. 107–24; Yve-Alain Bois and Rosalind E. Krauss (eds), *Formless: A User's Guide*, New York, Zone Books, 1997; "Down and Dirty: Lauren Sedofsky talks with Rosalind Krauss and Yve-Alain Bois", *Artforum*, Summer 1996, pp. 91–5, 126, 131, 136; Craig Houser, Leslie C. Jones, Simon Taylor and Jack Ben-Levi, *Abject Art: Repulsion and Desire in American Art*, ISP Papers, No. 3, Whitney Museum of Art, October 1993; and the discussions of narcissism in the two exhibitions staged in the mid-1990s: John C. Welchman, "Peeping over the Wall", in *Narcissism: Artists Reflect Themselves*, California Center for the Arts Museum, Escondido, February–May 1996, and *Narcissistic Disturbance*, Otis Gallery, Otis College of Art & Design, Los Angeles, 4 February–1 April 1995.

3 Freud, "The Uncanny", p. 219.

4 Ernst Jentsch, "On the Psychology of the Uncanny" (1906), trans. in *Angelaki*, vol. 2, no. 1, 1997.

5 Freud, "The Uncanny", p. 220.

6 Ibid., p. 247.

7 Samuel Weber, *The Legend of Freud* (2nd edn); cited from http://www.hydra.umn.edu/weber/legend.html

8 The latest general study is Nicholas Royle, *The Uncanny: An Introduction*, London, Routledge, 2003; for an interpretative history of the emergence of the uncanny, see Terry Castle, *The Female Thermometer: Eighteenth-Century Culture and the Invention of the Uncanny*, New York, Oxford University Press, 1995.

9 See Cynthia Freeland, "Explaining the Uncanny in *The Double Life of Veronique*", Steven Schneider, "Manifestations of the Literary Double in Modern Horror Cinema", in *Film and Philosophy*, 2000 (special edition on horror, ed. Daniel Shaw); Steven Schneider, "Monsters at (Uncanny) Metaphors: Freud, Lakoff, and the Representation of Monstrosity in Cinematic Horror", *Other Voices*, vol. 1, no. 3, Jan. 1999; Kirsten Moana Thompson, "'Uncanny Dread': Four Case Studies in Contemporary Horror and the Family", *Dissertation Abstracts International*, vol. 59, no. 9, 1998, p. 3356A (New York University); Dave Bryant, "The Uncanny Valley: Why are Monster-Movie Zombies so Horrifying and Talking Animals so Fascinating?", http://www.arclight.net/~pdb/glimpses/valley.html. Note also the early *Unheimliche Geschichten* (*Uncanny Tales*, dir. Richard Oswald, 1919), which inspired Fritz Lang's omnibus of short horror stories, *Destiny* (1920). Royle connects Hanns Heinz Ewers' *Der Student von Prag* (1913) with Otto Rank's *The Double: A Psychoanalytic Study* (1914), trans. Harry Tucker, Jr, Chapel Hill, NC, University of North Carolina Press, 1971; see *The Uncanny*, p. 76.

and Ray Milland]). Lesley Stern offers one of the few wider-ranging considerations of film and uncanny, using the flipping sensation engendered by the somersault as a trope around which to locate several differently formatted uncanny effects in early cinema, *Sherlock Jr.* (dir. Buster Keaton, 1924), *Adam's Rib* (dir. George Cukor, 1949), *Blade Runner* (dir. Ridley Scott, 1982) and *Love Streams* (dir. John Cassavetes, 1984).[10]

Work in serious, popular and later pulp literature gave rise to a flood of novels, stories and anthologies, which, with varying degrees of accuracy and conviction, were addressed to, or packaged around, the uncanny. Interestingly, the vogue for uncanny tales and stories began well before Jentsch and Freud produced their theories. Mary Louisa Molesworth (1839–1921), a popular writer for children, also produced a series of ghost stories, collected in *Four Ghost Stories* (1888) and *Uncanny Tales* (1896); H.G. Wells' *Thirty Strange Stories: Tales Macabre and Uncanny* appeared in 1898, while F. Marion Crawford's *Uncanny Tales* came out in 1911. Mid-twentieth-century contributions were penned or edited by Mary Sinclair, Henry S. Whitehead, M.P. Dare, and others, and there have been a slew of follow-ups by Robert Sheckley, Helen Hoke, Marion F. Crawford, and Algernon Blackwood, while more recent efforts include popular anthologies edited by Dennis Wheatley (the multi-volume *Uncanny Tales* [1974–76]), and *Reader's Digest* (1983).[11]

Running parallel to these publishing efforts is another stream of uncanny-themed productions in the serial and comic-book formats, the precise history and sequence of which is occasionally obscure. Such works include *Uncanny Tales* (1939 by Manvis Publications; continued from Star Detective in the US) and *Uncanny Stories* (1941), both of which appear to have lasted for only one issue; and *Uncanny Tales* (Adam Publishing Co., Canada, 1940–43). Somewhat uncannily in sync with Kelley's thesis that the art world returned to the repressed territory of the human body once in every generation during the twentieth century, Marvel Comics produced three series of comics based on the uncanny in the mid-1950s, mid-1970s and mid-1990s (*Uncanny Tales* vol. 1, 1952–57; *Uncanny Tales* vol. 2, 1973–75; *Uncanny Origins*, 1996–97). The World's Work, a UK publisher, brought out a number of pulp magazines in the 1930s and 1940s including the Master Thriller series, which featured two issues titled after the uncanny, No. 6, *Tales of the Uncanny* (September 1934) and No. 20, *Tales of the Uncanny No. 2* (April 1938). Dwarfing many of these in circulation and merchandising, the most recent manifestation of the uncanny embraces some dozen comics and spin-offs under the moniker of the *Uncanny X-Men*, the protagonists of which are gifted with special powers attaching to their sight, touch, animal strength (in the form of a veritable "wolf-man"), bodily visibility, and so on—rehearsing quite precisely some of the primitive and magical forces discussed by Freud in "The 'Uncanny' " and other writings.[12]

Many of these often short-lived ventures, however, used the rubric of the uncanny opportunistically as little more than a pretext for narratives and images drawing on a familiar, sometimes banal, range of ghoulish, spooky or "weird" effects. Yet considered as a connected spectrum of popular manifestations they touch on virtually every aspect of the uncanny as defined by Freud, including supernatural or magical powers, doubling, dolls, automata, madness, blindness (and its opposites, x-ray and eagle vision), déjà vu, the fear of darkness—even verifiable neuroses and complexes.

Following a number of pioneering accounts such as Tzvetan Todorov's "The Uncanny and the Marvelous",[13] literary criticism has detected manifestations of the uncanny in a wide range of novels and poetry, historical and contemporary. These include not only works in the ghost and Gothic idioms by Mary Shelley, Charlotte Brontë, Edgar Allan Poe and the like, but also the writings of Frank Chin and Thomas Pynchon, for example, or sixteenth- and seventeenth-century love poetry representing the female body.[14] Literary studies have also attended to wide-ranging tropes that usefully illuminate aspects of uncanny experience, such as the dream of the moving statue, which includes such marvels and fantasies as "oracular statues, bleeding statues, murderous statues, consoling statues; statues that can move and not speak, that can speak but not hear ... [and] human beings who have turned themselves into statues".[15]

10 Lesley Stern, 'I Think Sebastian, Therefore I ... Somersault: Film and the Uncanny', *Parallaxis*, vol. 5, 1997, pp. 54–64 ('The Return of the Uncanny'), 1998, pp. 548–66.

11 H.G. Wells, *Thirty Strange Stories: Tales Macabre & Uncanny*, Causeway Books, 1898; Mary Sinclair, *Uncanny Stories*, 1923; Henry S. Whitehead, *Jumbee: And Other Uncanny Tales*, 1944; M.P. Dare, *Unlucky Relics and Other Uncanny Tales*, Edward Arnold, 1947; Robert Sheckley, *Uncanny Tales*; Helen Hoke, *Uncanny Tales of Unearthly and Unexpected Horror*, 1983; Marion F. Crawford, *Uncanny Tales*, Tartarus Press, 1999; Dennis Wheatley's three-volume anthology of *Uncanny Tales*, Sphere Books, 1974–76; Algernon Blackwood, *Tales of the Uncanny and Supernatural*, Secaucus, NJ, Castle Books, 1974; *Reader's Digest*, *Tales of the Uncanny*, Pleasantville, NY, Reader's Digest, 1983; see also Robin Spriggs, *Wondrous Strange Tales of the Uncanny*, Circle Myth Press, 2001.

12 See Stan Lee, Roy Thomas, Alex Toth and Werner Roth (illustrator), *The Essential Uncanny X-Men*, Marvel Books, 2003, which 'presents the first twenty four issues of the comic book, which starts with the creative team of writer Stan Lee and artist Jack Kirby but ends with Roy Thomas and Werner Roth'.

13 Tzvetan Todorov, 'The Uncanny and the Marvelous', in *The Fantastic: A Structural Approach to a Literary Genre*, trans. Richard Howard, Ithaca, NY, Cornell University Press, 1973, pp. 175–84; see also R.E. Faust, 'Monstrous Image: Theory of Fantasy Antagonists', *Genre*, no. 13, 1980, pp. 441–55 (which uses theories of the uncanny to discuss monstrous doubling in *Frankenstein* and Grendel); and Allan Lloyd-Smith, 'The Phantoms of Dread and Rebecca: The Uncanny Reencountered through Abraham and Torok's "Cryptonymy", *Poetics Today*, vol. 13, no. 2, Summer 1992, pp. 285–308.

In the art world there have been few sustained discussions of the uncanny. Critics and historians have noted the emergence in the work and writings of Giorgio de Chirico of a feeling he termed "presentiment" that embraced the crepuscular silence and solitude of the Italian piazza,[14] and allusions to the uncanny by André Breton and others (see below). The term has been used to describe work by nineteenth-century artists,[15] Max Ernst, Hans Bellmer and other Surrealists,[16] as well as Frida Kahlo,[17] Edward Hopper,[18] the Super Realists (see below), and recent artists such as Helen Chadwick.[19] And Tate Liverpool's *The Uncanny* follows a recent exhibition in Vancouver, Canada, that correlates the uncanny with cyborg culture, as well as a number of exhibitions and publications addressing the medical body, anatomical models and prosthetics.[20]

In *Compulsive Beauty* Hal Foster offers the uncanny one of its most detailed explications as a central explanatory concept for Surrealism. While Surrealism was self-consciously articulated by its protagonists with the theory and practice of psychoanalysis, Foster finds in the uncanny a lead concept that is tropically available to measure the movement's true psychic dimensions. Foster's careful use of the term facilitates numerous fine-grained readings of Surrealist images and objects in which the uncanny emerges as a useful device not only because of the enabling restrictions it imposes, but also because it brokers a series of references (sometimes implicit) to several of Freud's more important conceptual developments. The concept of the uncanny was unveiled during Freud's most theoretically problematic years—after his formulation of the hypothesis of narcissism in 1914 made the dualism of the drives apparently untenable, but before the mature reconfiguration of this dualism in 1920 as between Eros and the death drive. The uncanny thus occupies a similar theoretical space to other major "transitional terms" such as the repetition compulsion: it faces ambivalently back to narcissism and forward to death. Foster mobilises these coordinates to suggest a similar ambivalence within Surrealism itself, which grapples with Breton's attempted elision of the unconscious with love, and its liberation through the unstemming of repression.

Foster proposes two main applications of the disquieting insights of the uncanny, both skillfully thought out and plausibly developed. The first is more conventional. It outlines a negative of the ambivalence of the unconscious, following it from the uncanny through the repetition compulsion—and the return of the repressed—to the death drive, and ultimately to the trauma of the primal scene (blurred in Breton's reading) which structures the Oedipal complexes of de Chirico, Ernst and Alberto Giacometti (rather abstractly in the last case).

In the second, more adventurous application, the traumatic event is restructured as an intrusion of Lenin's monopoly phase of capital in the aftermath of World War I, with its attendant developments of increasingly organised means for the social control of production, distribution and consumption (Taylorism, Fordism etc.). This multiplication of the indices of disciplinary society correlates with two pivotal motifs in Surrealism: the automaton—the trauma of a capitalism which dehumanises (the thought is derived from Marx's vivid contention that capital is the apparent subject of history and therefore a vampire); and the Romantic ruin as the artistic presentation of the return of the socially repressed pre-capitalist mode of production, which serves as a critique of capital by referring to ulterior productions, thus problematising the universality of bourgeois ideology and revealing the disingenuousness of its promises of progress.

This second, more historical, episode alerts us to what is, in fact, a significant departure from Freud,

14 See Mary Jacobus, "The Buried Letter: Villette", in *Reading Woman: Essays in Feminist Criticism*, London, Methuen, 1986, pp. 52–61; Jeannie Chiu, "Uncanny Doubles: Nationalism and Repression in Frank Chin's 'Railroad Standard Time'", *HCM: A Journal of Asian American Cultural Criticism*, vol. 1, no. 1, Fall 1993; David Sorfa, "'Small Comfort': Significance and the Uncanny in The Crying of Lot 49", *Pynchon Notes*, Spring–Fall, 1993, pp. 75–85; and "'The Uncanny Stranger on Display': The Female Body in Sixteenth- and Seventeenth-Century Love Poetry", *The South Atlantic Review*, vol. 56, no. 2, 1991, pp. 7–25; http://www.runet.edu/~mpbaker/bodyart.html; see also Tobin Siebers, *The Subject and Other Subjects: On Ethical, Aesthetic, and Political Identity*, Ann Arbor, MI, University of Michigan Press, 1998.

15 Kenneth Gross, *The Dream of the Moving Statue*, Ithaca, NY, Cornell University Press, 1992, p. xii.

16 See Jean Clair, "Metafisica et Unheimlichkeit", in *Les Réalismes, 1919–39*, exh. cat., Centre Georges Pompidou, Paris, 17 December 1980–20 April 1981, pp. 26–34.

17 See Lynda Nead, *Victorian Babylon: People, Streets, and Images in Nineteenth-Century London*, New Haven, Yale University Press, 2000, and Susan Sidlauskas, *Body, Place, and Self in Nineteenth-Century Painting*, Cambridge and New York, Cambridge University Press, 2000; and a review by Elizabeth Mansfield in *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture*, vol. 1, no. 1, Spring 2002: http://www.19thcartworldwide.org/spring_02/reviews/mans.html

18 Rosalind Krauss (*The Optical Unconscious*, Cambridge, MA, MIT Press, 1994) discusses Ernst's *The Master's Bedroom* and other works, and Bellmer's dolls in relation to the uncanny; see pp. 58, 81, 171–8. See also Celia Rabinovitch, *Surrealism and the Sacred: Power, Eros, and the Occult in Modern Art*, Boulder, CO, Westview Press, 2003.

19 Dawn Ades discusses the uncanny in the paintings of Kahlo in her contribution to Georgiana M.M. Colville and Katharine Conley (eds), *La Femme s'invite: La Part du Féminin dans le Surréalisme*, Paris, Lachenal et Ritter, 1998.

20 See Margaret Iverson, "In the Blind Field: Hopper and the Uncanny", *Art History*, vol. 21, no. 3, September 1998.

21 See Elisabeth Herles, "Helen Chadwick: One Flesh", *Exposure Magazine*, April 1997: http://members.lycos.co.uk/exposuremagazine/helen.html

22 See Bruce Grenville (ed.), *The Uncanny: Experiments in Cyborg Culture*, exh. cat., Vancouver, Vancouver Art Gallery, 2002; and, e.g., Deanna Petherbridge and Ludmilla Jordanova, *The Quick and the Dead: Artists and Anatomy*, Berkeley, University of California Press, 1998, after the exhibition at the Hayward Gallery, South Bank Centre, London; and Martin Kemp and Marina Wallace, *Spectacular Bodies: The Art and Science of the Human Body from Leonardo to Now*, Berkeley, University of California Press, 2000.

who was unremittingly hostile to the possibility of any direct libidinal investment of the social, political and economic realms (Reich, we might recall, was drummed out of the Vienna Psychoanalytical Association for merely raising the question of a libidinal dynamics for fascism). It is difficult to see how this departure can be comprehended in the terms Foster brings forward, because the demand for the immanence of theory to object entails the empirical acceptance of the theory on the same level as that of the object. But the dangers of failing to think it are equally obvious, for they issue in the Oedipalisation and medicalisation of history. How can one avoid proliferating an identification of the social trauma of capital with the psychic traumas mediated by Oedipus, and therefore identifying nostalgia for the feudal with nostalgia for the womb? Doubtless such an elision has effects within the libidinal economy—but they are probably unthinkable within psychoanalysis since they are the result of repressions entailed in psychoanalytic theory itself.

Foster several times suggests that the distinction between Breton's Surrealism and Bataille's might be decisive for approaching the central conflicts of the movement. But the idea that this difference can be accounted for in Freud's ambivalence and in the relative privileging of libido (by Breton) and death (by Bataille) returns Bataille's contribution as something of a travesty. It is almost ironic, therefore, that Foster claims to resist the marginalisation of one of the most Bataillean moments of Surrealist visual practice: Hans Bellmer's staged decompositions of the subject. The challenge posed by this chapter of Foster's study to the integrity of the subject is organised as a rather corrosive "extrinsic" appeal: it offers a perfunctory interrogation of the subject which satisfies the immediate demand of critical propriety while leaving the subject virtually intact—or rather, merely split by structures which reduplicate its efficacy and transparency. For Bataille, on the other hand, death is reckoned as the evacuation of subjectivity by intensive thresholds of impersonal affect of which the subject is merely a repressive modification. In this sense, death is not something that can be evaded, purged, or repressed; it is something that must be *risked*.

But Bellmer's disjunct, anorganic bodies might be said to trump these Bataillean stakes by conjugating them with the ravishments of techno-culture under capital. The scene of this excess-of-excess is one in which the critical salubriousness of Foster fares less well. Bellmer—and Bataille—are not difficult because, as Foster carefully suggests, they are in dangerous proximity to fascism. Rather, they are both more terrifying than the demands of Oedipal sexuality can make out, and less fascist. Fascism is precipitated as a result of a reactive refusal of the unconscious by the furious narcissistic reoccupation of model subjects and subject-substitutes. Classical psychoanalysis is the privileged delegate of the transcendent management of psychic repression through the fixing of subjects in the structure of the Oedipus complex, while the fascist state takes on the transcendent management of social repression through an economy of libidinal control mechanisms.

By opening up the aesthetic and psycho-dynamics of an effect that arises by experiencing and exploring borderline conditions, Foster takes us to the very limits of the uncanny. Such a move also takes us to the limits of psychoanalysis, prompting us to look to the uncanny in its wider social and historical contexts, where it may be said to arise not just as a kind of symptom, but also as a metaphor for various ideological and political effects. While discussion of these larger issues is beyond the scope of the present introduction, some of the most exciting theorisations of the uncanny have arisen from such extensions. These include Anthony Vidler's *The Architectural Uncanny*, which is built on the identification of uncanny sensations of space and location as well as bodies and objects, and points to what he terms a postmodern uncanny in the writings of Derrida, Lacan and Baudrillard;[13] and writings by Julia Kristeva, Homi Bhabha, and others that use the concept of the uncanny to discuss race, nationalism and social identity.[14] "Are we nevertheless so sure", asks Kristeva, "that the 'political' feelings of xenophobia do not include, often unconsciously, that agony of frightened joyfulness that has been called 'unheimlich' ... ?"[15]

Kelley's view of the uncanny set out in his essay "Playing with Dead Things: On the Uncanny" (reprinted in this volume) begins with a citation from the critic Jack Burnham, who laments the relegation by an art history suffused with a Greek-oriented view of the body of a whole world of "anthropological forms" (he lists "fetishes, idols, amulets, funeral images, dolls, waxworks, manikins, puppets, and,

13 Vidler, *The Architectural Uncanny*, pp. 9–10. Vidler's *Warped Space* (see n. 13) develops his earlier arguments and examples; and the exhibition *Out of Place: Contemporary Art and the Architectural Uncanny*, Museum of Contemporary Art, Chicago, 8 June–11 August 2002, also developed some of Vidler's ideas. The general currency of these notions is attested by another recent exhibition at SITE Santa Fe, New Mexico, *Uneasy Space*, July–November 2003. Other architectural critics and historians have also discussed the uncanny in relation to urban experience; see for example James Donald, *Imagining the Modern City*, Minneapolis, University of Minnesota Press, 1999: "Whenever modernisers have sought to impose the rationality of the 'concept city' on urban life, flâneurs, artists and the rest of us have systematically re-enchanted their creations: as comic parade, as sexual display, as hellish dream-world, or simply as home" (p. 52); and Ranjani Mazumdar, "Rain and the Uncanny City: Memory, Despair and Death in *Parinda*", in the Sarai Collective (ed.), *The Sarai Reader 02: Cities of Everyday Life*, Delhi, Sarai New Media Initiative.

most dramatically, automata").[24] As he begins to think through the range of aesthetic and experiential effects released by encounters with these objects, Kelley, like Freud and other commentators on the uncanny, adds to this general absence from the historical—and aesthetic—record, also noted by Freud, a number of personal considerations.[25]

Kelley also makes it clear that the revisionism he attempts correlates with certain tendencies and events in the Western art world roughly contemporary with his career, which began in the later 1970s. For while he notes the importance to the Surrealist movement, in particular, of dolls and artificial figures, which gave rise in the 1930s to what amounted to a "mannequin art", as well as its solicitation of a range of uncanny-like effects, Kelley is equally concerned with what he views as the latest in a series of cyclical returns to the body in the 1980s and early 1990s, culminating in the exhibition *Post Human* (1992).[26]

In fact, Kelley chose not to address this history or to relate it to a wider set of wider issues: the sequence of returns to the real that persevered against the grain (it might be said in retrospect) of both the modernist and (some aspects of) the post-Minimalist drive for reduction and abstraction; or theorisations of realism and the body in modernist and postmodernist criticism. So, while Kelley poses a host of interesting questions and relevant observations that cut across these considerations, the main focus of his essay is on the adjudication of the effects of the uncanny with reference to the viewer's experience of a number of specific aesthetic, psychological and, to a lesser degree, historical parameters: scale; color; the relation of the body-part to the whole body; the relation of the body-part to lack (which he terms, in ironic homage to Gilles Deleuze and Félix Guattari, "The Organs Without Body"); the effects of the ready-made and the double; two aspects of the statuary tradition—its correlation with death and function as a stand-in or surrogate; and, finally, naturalism and realism ("Aping the Mirror of Nature").

Reflection on these relatively discrete categories of experience helps Kelley map out a sustained field of overlapping desiderata for his diverse selection of art works and cultural objects that generate uncanny effects. Certain key characteristics stand out. First, the art work or object must be apprehended physically, by a body encountering something that is body-like—at least in a first impression. This implies, secondly, that the object should be roughly human-scaled, or viewed through a medium such as photography in which it can be perceptually re-scaled, potentially at least, as "life-sized"; and, thirdly, that the object ought to be colored like human flesh or wear normal clothing, because work in monochromatic or decidedly non-naturalistic registers tends to resist identification and some forms of transference, bearing as it does intimations of the archetypal and the timeless. Fourthly, the texture of the figure or object might also betoken the palpability of flesh, as in wax or encaustic figures.

Of course such desiderata are non-binding and virtually no work exhibits all of these characteristics simultaneously. From Freud forward the slippery nature of the uncanny, its emergence in sudden glimpses or momentary revelations, its dependence on personal history, the psychological disposition of the perceiving subject and a host of other contingent factors, has led almost every commentator to stress that there is little definitive about its appearance and even less about its passing. Kelley, in fact, goes out on a limb (possibly a phantom one) by cataloguing in such detail a matrix of factors that govern the appearance of the uncanny in sculpture and popular objects. But he too concedes the existence of a rich hinterland in which the experience of the uncanny can be partial or contested, or is manifest by virtue of the preponderance of one characteristic over another that might have subverted it—as in Bruce Nauman's wax heads from the 1990s (such as *Rinde Head/Andrew Head (Plug to Nose) on Wax Base* 1989, p. 190), which are monochrome and yet exhibit an uncanny texture and disposition, or Robert Graham's miniature figures, which, though eerily veristic, do not participate in the one-to-one human scaling that usually precipitates uncanny effects.

In the second half of "Playing with Dead Things", Kelley's analysis shifts somewhat from a kind of aesthetic symptomology of the uncanny to a series of reflections on how these attributes relate to the devel-

24 Julia Kristeva, *Strangers to Ourselves*, trans. Leon S. Roudiez, New York, Columbia University Press, 1991; and Homi K. Bhabha, "DisseminaNation: Time, Narrative, and the Margins of the Modern Nation", in Bhabha (ed.), *Nation and Narration*, London, Routledge, 1990; see also Ewa Ziarek's cogent commentary, "The Uncanny Style of Kristeva's Critique of Nationalism", *Postmodern Culture*, vol. 5, no. 2, Jan. 1995. For a discussion of the uncanny in relation to postcolonial national identities in Australia, see K. Gelder and J.M. Jacobs, *Uncanny Australia: Sacredness and Identity in a Postcolonial Nation*, Melbourne, University of Melbourne Press, 1998, esp. chapter 2, "The Postcolonial Uncanny: On Reconciliation, (Dis)Possession and Ghost Stories". In addition to discussions of film and literature, the special issue of *Paradoxa* on "The Return of the Uncanny" (cited above, note 10), also features contributions on wider theoretical and social issues, including discussions of TV, shopping and popular culture, fantasy and postmodernism. David McCallam ("Encountering and Countering the 'Uncanny' in Descartes's Méditations", *French Studies*, vol. 57, no. 2, April 2003, pp. 135–47 [http://www.oup.co.uk/frestu/current/pdf/570135.pdf]) finds a presentiment of the uncanny in Descartes' struggle with rationality.

25 Kristeva, *Strangers to Ourselves*, p. 191.

26 Jack Burnham, *Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of this Century*, New York, Braziller, 1968, p. 185.

27 Nicholas Royle's recent survey (*The Uncanny: An Introduction*) and Lesley Stern's discussion of the uncanny in film ("I Think Sebastian, Therefore I ..") are just two of many instances of the signal incorporation of personal recollection and/or stylistic experimentalism into both academic and popular discussions.

28 *Post Human*, curated by Jeffrey Deitch, FAE Musée d'Art Contemporain, Pully/Lausanne, 1992. The exhibition traveled to Turin, Athens and Hamburg, 1992–93.

opment after Rodin of such defiantly modernist gestures as somatic fragmentation, the reintegration of part-objects and images through collage and montage, the representation of the oneiric, the obscene, the absurd or the willfully fantastic, and, most defiantly of all, the Duchampian gesture of the ready-made. Kelley follows Rodin by ascribing to the fragment a "microcosmic" quality so that it acts syntagmatically, its part standing in for the deeper implications of the whole in a signifying process that defuses the superficial violence of the shattering gesture of fragmentation, thereby offering it a redemptive gestalt. On this reckoning, the decisive break in the prismatic logic of modernism arrives when the fragment is finally severed from the reparation associated with its implied transcendence, when, as Kelley puts it, a willingness exists "to let fragments be fragments". Under this dispensation, the Surrealist art object, in particular, is made over as a projection responding to a lack, a kind of fetish responsible only to its motivations in desire—or confusion... or repulsion.

Whether consciously or not, Kelley has produced a reflection on the uncanny that moves through the spaces of Freud's. Kelley's text supplies, first, a sequence of effects apprehended visually and somatically that answer to Freud's predominantly textual and literary readings; secondly, an outline that, while (like Freud's) it engages with other domains, privileges aesthetic reception just as Freud concentrates on psychological production. In addition, both Kelley and Freud are more interested in specific experiences and general effects of the uncanny than they are in the suggestion that its attributes might be historically specific or might shift according to social or other circumstances (though they both, in different ways, allow for this possibility).

Kelley's contribution to our understanding of the uncanny is not limited, however, to his essay "Playing with Dead Things". There are at least three other aspects of his art and thought that offer material for further reflection and help us to come to terms with the works in this exhibition. First, while the uncanny is just one psychological and aesthetic experience, supplied by its own strand of history and theory, operative in Kelley's complex arbitration between childhood and adolescent experience and adult recollection, criminality and art, yard sales and art institutions, or modernism and the conceptual vernacular, there is little doubt that it can be counted as a governing one. As I noted elsewhere, "The whiz of counter-repressive emergence is palpable in almost everything Mike Kelley has made ... [and it] is in this sense that he looks to Hans Bellmer's dolls for 'the notion of the body as anagram: the body as a kind of sentence that can be scrambled again and again.' Here, 'the sentence of experience is recalled through the syntax of remembered moments'."[29]

Whether it is noise repressed by music, craft by fine art, desire by conduct, or objects and ideas repressed by the codes of Minimalism and Conceptual Art, Kelley's impulse is to liberate then free-associate with their traces, and mongrelize their syntactical relation ... Family life, sexualities, dirt, bodily ejecta, fetishized objects, street talk, primal anxieties, even color and balance are released from their behavior-modified ritual entrapments and reconjugated in Kelley's compulsive drive for standins, and incorporation ... Spectators of Kelley's early performances received them as a high-energy "succession of repressions and explosions."[30] But their amalgams of release and commentary were overcoded by decaying logic and symbolic objects, suggesting that the defining figure in Kelley's carnival of releases may be the uncanny.[31]

In its way, then, Kelley's negotiation with the uncanny is as deeply embedded in and around his multi- and inter-media art work and prolific writings as is Freud's in the panoply of drives and complexes that inform (and will help modify and re-form) his 1919 essay. At the risk of some reduction, we could put this another way: just as the uncanny has been plausibly conjectured (by Weber and others) as a figure underwriting Freudian psychoanalysis itself, so the interstitial nature of the uncanny and its returns is a key motivating force in Kelley's general project.

Following on from this, secondly, we might expect Kelley to imagine other contexts for the production of uncanny effects than those afforded by the tradition of polychrome sculpture and associated objects foregrounded here. There is, in fact, at least one other associative cluster to which the artist specifically ascribes the experience of uncanny sensations, and it is prompted, significantly enough, by an almost inverse material scene—constituted not among loosely simulated bodies, but in the matrix of formless goo. In his reflections on "Ufology", Kelley traces the emergence of the abject, blob-like alien that appeared in sci-fi movies from the 1950s and

29 John C. Welchman, "Survey: The Mike Kelleys", in Welchman, *Mike Kelley*, Contemporary Artists Series, London, Phaidon, 1999, p. 57; the quotation is from "Playing with Dead Things", reprinted here, p. 32.

30 Howard Singerman, "The Artist as Adolescent", *Real Life Magazine*, no. 6, Summer 1981, p. 19.

31 Welchman, "The Mike Kelleys", p. 57.

1960s back to "a long history of images of foul heavenly masses, sometimes called 'star jelly' or 'pwdre ser.' Literary sources and scientific journals from the sixteenth to the twentieth centuries", he continues, "cite descriptions of 'gelatinous meteors'—falling stars that, when located, reveal themselves as lumps of stinking, white, goo."[32] Explaining why he loved blob monsters so much as a child prompts Kelley to produce a challenging account of the erotic and uncanny implications of these creatures, as well as a conjecture about their demise:

> *feeling 'alienated' myself as a child, I empathized with them rather than being disgusted by them. Also, since the "horrific" nature of many blob monsters stems from their thinly veiled genital appearance, it is only a short step to, as a viewer, strip this veil away to embrace them as overtly erotic images. Not to do so would be to buy into the repressive sexual attitudes of those that would depict the genitals as monstrous and alien. This, perhaps, explains the demise of the amoebic aliens of the films of the 1950s and '60s and their replacement by the childlike, gray alien of today. The infantile, pre-sexually conscious, mindset that the genital blob alien is directed toward, has been replaced by one that is sexually conscious, but also fearful of sexual victimization. If these early blob aliens were 'uncanny' in the Freudian sense, that is, they were genital stand-ins representing castration anxieties (this is confirmed, perhaps, by the number of body-part monsters found in films from this period: the crawling eyes, hands, brains, etc.), they have been replaced by more overt symbolic representations of images of child abuse.*[33]

In addition to the intervention they represent in film genre studies, Kelley's observations here open up a second front in his reckoning with the uncanny that mirrors Freud's double reading of Hoffmann—in which uncanny effects are produced by the equivocation between the body and the automaton (this is Jentsch's main emphasis, with which Freud disputes) as well as by reference to castration figured by blindness (which Freud endorses in a detailed analysis as the deeper manifestation). But Kelley takes on in this brief discussion two areas of investigation that are marginalised by Freud (the first with some self-consciousness, as we saw above). These are the circuits between personal experiences and theoretical constructs of the uncanny, on the one hand, and the development of historically specific scenes that promote or eclipse uncanny experience (in this case the change in social attitudes to both childhood and the non-terrestrial during the space age, between, say, 1960 and 1980), on the other.

The third aspect of Kelley's wider engagement with the uncanny, and probably the most significant for the present context, lies in his correlation of uncanny effects with the process of collecting. Once again, we can find in this relation a personal investment abetted by childhood experience. In a 1998 text, "Sublevel: Dim Recollection Illuminated by Multicolored Swamp Gas" (written about a work of the same title—a labyrinthine construction, the unremembered sublevel spaces of which are lined with pink crystal, and a companion tunnel leading to an aluminum "cell", first presented at Jablonka Galerie, Cologne), which joins memory and reflection, Kelley draws out the metaphor of a "jewel, shimmering in the darkness". "Perhaps any effect", he suggests, "that points toward darkness illuminated, toward memory recovered, toward the suggestion that the veiled will make itself seen, is erotic. But this effect is most intensely erotic (and uncanny) when darkness remains its dominant attribute."[34]

> *As a child, I played doctor with two other children a year or two apart in age. When you are young such minor differences in age seem major. The oldest of the three of us was a girl, I was in the middle, and the youngest was another boy, barely school age. We would get together and study each other's bodies, without fondling each other. In broad daylight, this activity was disturbing. The physical differences between us were shocking. But we did find great pleasure in lying together, in the darkness, under the bed. There, nestled with the dust bunnies, with our pants off, we would lie face down with our bodies touching. Placing pretty stones from my rock collection into our ass cracks, which functioned as natural 'settings,' heightened the sensuousness of this practice. Sexual pleasure and aesthetic enjoyment were conjoined. The delectation of the pseudo-gems was the aesthetic entrance necessary to allow us the enjoyment of the sight*

32 Mike Kelley, "On the Aesthetics of Ufology" (1997), in Mike Kelley, *Minor Histories*, ed. John C. Welchman, Cambridge, MA, MIT Press, 2004, p. 402.

33 Kelley, "On the Aesthetics of Ufology", pp. 405–6. Kelley adds that "the evocation of sperm in such accounts is so obvious that such finds were sometimes described as 'star shoot'" (p. 402).

34 Mike Kelley, "Sublevel: Dim Recollection Illuminated by Multicolored Swamp Gas" (1988), in *Minor Histories*, p. 205.

*of each other's, very different, bodies. In the half-light, only the memory of the stones' particularities existed. We shared these visions in the darkness, which allowed us communion. Age and gender no longer separated us. We were merged.*[15]

Kelley's partly delirious memory of this formative moment is an allegory for the co-development of sexual pleasure and aesthetic enjoyment at an early moment when the erotic is not attached to the genital and aesthetic experience is a product of pure qualities—light, color, reflection, position. Relative darkness, the "dimness" of the project's title, and social withdrawal ("under the bed") provide both a literal and a metaphoric envelope for the activities in train, bracketing out the symbolic world and granting permission for the experimental scene within which mixed pleasures are produced.

The small rocks and fossils that in Kelley's account furnished the raw materials for this formative childhood event were the artist's first collection (*Harem #4*, 19 small fossils, p. 197), picked up here and there in his suburban environment, or on family outings, on the basis of the chance encounters and sheer volition of a young boy. As part of the current exhibition it emblematises one pole of the collecting experience, the impulsive desire to accumulate on the basis of as yet unacculturated taste. In this condition it testifies to an evasively instinctual aesthetic that was lost, or at any rate profoundly modified, as Kelley's collecting, inflected by various habits and social norms as he moved into adolescence and adulthood, took up with a diverse sequence of objects ranging from bubble-gum cards (*Harem #7*, approx. 250 bubble-gum cards, p. 198–199) and postcards (*Harem #14*, 1446 postcards, DVD projection, p. 210-215) to record albums (*Harem #2*, 1916 record album covers, DVD projection with audio, p. 204–209) and folk-art cut felt banners (*Harem #3*, 89 felt banners, p. 228–232).

While collecting can obviously take place as an impulse, obsession or neurosis, Kelley's most important observation on this practice shows how it may be simultaneously uncanny—and this in several ways. First of all, the basic structure of a collection involves the assembling of doubles and multiple doubles, often of things that are very similar, but not exactly the same, such as marbles (*Harem #10*, 121 glass marbles, p. 196) or postcards, for example. Looking from one to the other to another produces a compressed sensation of sameness-in-difference that is like an incubated version of the uncanny. Secondly, the aims and potentials of forming a collection are also deeply tied in to the memory, drives and desires of the collector. A minority of collections are goal-oriented and can be completed as a finite series (such as, say, bubble-gum monster cards). When all the gaps in a predetermined sequence are filled, the collection is complete, and over with.

Or so it may seem, for as he notes in his preface, Kelley introduced further complexities that become part of the collection, *post hoc*. Having deaccessioned the Mars Attacks and monster bubble-gum cards to a collector who located the missing items, Kelley realised when he saw the complete series that the original gaps were probably deliberate—that certain cards had not been included because he simply didn't like them at the time, although the basis for such "decisions" had been lost over the years. Kelley therefore mandated that the cards should be arranged in four panels, one with a complete and incomplete set of the monsters and Mars Attacks images, the others titled *Nature Pictorial Archive, Diverse Color Bubble-gum Cards*, and *Black and White—John Lennon*, the last comprising a set of black and white cards arranged in a grid, with a card of John Lennon orphaned at the end. The overlay of experiences and effects from the point of origination of a collection to their dispersal into a system of acquisition and display brought with it the realisation that collections have memories and that the shapes they assume at given moments are informed by personal and aesthetic decisions and ordered by something like a poetics of modernist syntax.

The groupings of other collected items are occasional, unpredictable, potentially infinite, and destined never to be finalised. They may excite, fascinate and even torture the acquisitive consciousness, forming a chain of obsessions that are part of a great "possession". In this sense, collectors are possessed by the process of possessing, and forever haunted by the unpredictability of an addition (or subtraction) from their phantom "whole".

Thirdly, each of Kelley's collections, like those of any confirmed collector, has its own internal and external logics and its own niche in his personal history—and possible future. Some are instinctual,

15 Ibid.

as we have seen, and Kelley rejoins the boyhood immediacy of his rocks and fossils with sexualised post-adolescent desire in the photos ripped from erotic and fashion magazines—seizing on and cutting out whatever has taken his fancy (*Harem #12*, 695 pin-up photos, DVD projection, p. 238–241). Others, however, such as the business cards (*Harem #8*, 282 business cards, p. 234–237) or spoons (*Harem #9*, 67 spoons, p. 222–223), have arisen out of the everyday almost by chance. Most people own a set of spoons and have lost or accumulated others here and there by moving or partnering; and most of us receive business cards, at least from time to time. Kelley is no different, but for him these common objects have been converted into collections by virtue of a decree or designation—though not one that fetishises their value as art or design: Kelley's spoons are not silver, and he was certainly not born with one in his mouth. They are confirmedly of the common-or-garden type, just as his business cards are accumulated day to day, almost randomly. The business cards suggest another collecting paradox, of course, for it is their function to be given away as much as they are taken in. The spoons and the business cards, then, represent two sides of collecting as an economy of the ready-made. Other groups comprise unusual objects that have probably never previously been collected, such as the bent wires used by car thieves, which Kelley assembled one day from the parking lots of LAX, the Los Angeles international airport (*Harem #5*, 7 bent coat hangers used to break into cars, p. 227). Once more, the wires are found and not solicited, but rather than arriving as a gift, like the business cards, in this case they are appropriated tokens of a previous theft.[36] At the same time, when assembled together or hung on the wall, the twisted wires offer an ironic homage to the freer traditions of modernist metal sculpture, including Alexander Calder's mobiles.

Finally, as Kelley notes in his preface, his collections, many of which still constitute a part of his domestic life, have opened up another doubled relation, this time to his own collectors. Kourosh Larizadeh, the Los Angeles collector, "owns" the Harems, but only according to a unique, and somewhat open, contract, which effectively makes him a collaborator and co-curator who receives the works on a kind of flexible time-release, and may, in consultation with the artist, augment, complete, or rearrange them. These multiple scenes of collecting are acknowledged in *The Uncanny*, by multiplying their modes of presentation. At Sonsbeek a decade ago most of the Harems were shown in vitrines or in a pinboard-type arrangement (which was one of the points of origin for the first *Uncanny* exhibition itself). At Tate Liverpool, however, the comic books (*Harem #13*, 589 comic books, DVD projection, p. 200–203) and tear-outs from fashion and girlie mags (numbering just thirty a decade ago, but now in the order of six hundred) will be projected in a sequence of film-like dissolves, and the postcards likewise, though using a more active layering of zooms and wipes. Kelley's collection of some one thousand record albums will be shown with sound samples in a quasi-narrative fashion.

What is uncanny in the Harems, then, is almost the inverse of the uncanny as it arises from encounters with dolls, wax figures, automata and mannequins—those "avatars" of uncanny feelings. And while it surely overlaps with a more chronologically compressed version of the uncanny that results from revisiting the outmoded ("familiar images and objects made strange by historical repression, as *heimisch* things of the nineteenth century returned as *unheimlich* in the twentieth century"[37]), Kelley's material clusters are assemblages of everyday love-objects, concubines enslaved to will and desire, but also accretions that could be discarded on a whim. They share with the harems of legend the fatality, capriciousness and differential empowerment engendered by bodies utterly possessed—and yet convulsed with allure.

One of the key questions prompted by any consideration of the place of the uncanny in the art world since the 1960s surely centers on its relation to that characteristically postmodern effect famously described by Jean Baudrillard as simulation. Kelley poses a question about this relation in his preface, regretting, with the hindsight provided by the present exhibition, that he neglected to address it in his 1993 essay. It is important, I would suggest, that for Baudrillard the fatal "indifference" of signifying systems predicated on simulation develops from a crucial point of origin in the rise of the commodity economy and the exchange of mass-produced objects—that cascade of "identical objects", as he termed them, "produced in infinite series". Baudrillard outlines the commencement of the ambiguous nexus of nullifying effects he

36 For more on the relation of Kelley's work (especially his signature *More Love Hours Than Can Ever Be Repaid* 1987) to theories of the "gift", see John C. Welchman, *Art After Appropriation: Essays on Art in the 1990s*, Amsterdam, G+B Arts International, 2001, pp. 171–3.

37 Foster, *Compulsive Beauty*, pp. 126–7.

will later elaborate as simulation in *L'Echange symbolique et la mort*:

> *The relation between them [identical objects] is no longer that of an original to its counterfeit. The relation is neither analogy nor reflection, but equivalence and indifference. In a series, objects become undefined simulacra of each other ... We know now that on the level of reproduction, of fashion, media, advertising, information, and communication (what Marx called the unessential sectors of capitalism) ... that is to say in the sphere of the simulacra and the code, that the global process of capital is held together.*[38]

While he describes them as immanent to the logic of capital, Baudrillard does not discuss what is at stake in the shifts engendered by the journey of commodity objects from a moment when their economy might have been "unessential" to the era of their global dominance. Somewhere in this move, it would seem, the pervasiveness of simulation—based on the ghostly effects of endless replication—precipitates the occlusion of the uncanny, which is dependent for many of its effects on the relations between bodies, recall and repression.

We can be certain, however, that with the rise of Pop art at the turn of the 1960s, the triumph of reproduction and the exchange of images as information are unerringly complete. In his commentary on Pop, Baudrillard asserts that it occupies the same logical space as "industrial and serial production" and determines that the images of Warhol, Lichtenstein and company are, in the end, complicit with the popular and commercial cultures they appropriate. What is at stake here, for Baudrillard, is nothing less than the final death of transcendence, predicated on the "insane ambition" of this form of art to bring about "the end of evocation, the end of witnessing ... and, not least of all, the end of the subversion of the world and of the malediction of art". On this view, Pop's "pure manipulations" signal nothing less than the emergence of an "*art of the non-sacred*".[39]

Now, while Baudrillard's construction of Pop is organised around its representation of objects rather than figures (or even figures conceived as objects), the vehemence of his remarks makes it clear that virtually all the conditions of possibility—as set out by Freud, at least—for the generation of uncanny effects have been foreclosed. Memory is cordoned off into annexations of celebrity and surface; the specificities of place are collapsed into the technics of production; somatic doubling is doubly abstracted—first by the gesture of reproducing reproductions, and then by serial extension; that tug of the uncanny on primal, "magical" experience is desecrated by the utter evacuation of the sacred; bodies themselves are made over as flattened objects; and, with the loss of these grounds, there is little or no scope for the return of repressed experiences or emotions, or for the generation of the kind of complexes Freud described—except, perhaps, as the product of a generalised alienation.

In fact, Baudrillard sounds the death knell for the uncanny by forcing us to listen to the empty silence of death in postmodern culture—and he does this by returning to a historical moment, in Egyptian funerary sculpture, that this exhibition takes as its point of departure. In "The Precession of Simulacra" he writes that

> *it would have been enough to exhume [the mummy of] Ramses [II] to ensure his extermination. For mummies do not decay because of worms: they die from being transplanted from a prolonged symbolic order, which is master over death and putrescence, on to another order of history, science and museums—our own, which is no longer master over anything, since it only knows how to condemn its predecessors to death and putrescence and their subsequent resuscitation by science. An irreparable violence towards all secrets, the violence of a civilization without secrets. The hatred by an entire civilization for its own foundations.*[40]

If Baudrillard reads the last rites over a culture so smoothly enmeshed in the void of simulation that the identifications, primal memories and even anxieties of the uncanny have no traction, other critics find traces of the uncanny everywhere, even if they fail to name it, and even though its residual effects are subordinate to something that seems like its opposite. This is the case, it seems to me, with the aesthetic theory of Theodor Adorno, especially in his intricate discussion of the contestation of semblance set out by avant-garde experiment in the modernist period. "During the nineteenth century", he writes, "aesthetic semblance was heightened to the point of phantasmagoria". One of the surest efforts of this

38 Jean Baudrillard, *L'Echange symbolique et la mort*, Paris, Gallimard, 1976, p. 86.
39 Jean Baudrillard, "Pop—An Art of Consumption", in Paul Taylor (ed.), *Post Pop Art*, Cambridge, MA, MIT Press, 1989, pp. 54–5.
40 Jean Baudrillard, "The Precession of Simulacra", in *Simulations*, trans. Paul Foss, Paul Patton and Philip Beitchman, New York, Semiotext(e), 1983, pp. 10–1.

exaggerated semblance is found, of course, in the development of flesh-hued polychrome sculpture such as John Gibson's infamous *The Tinted Venus* c. 1851–56 (p. 84). For Adorno this kind of work epitomises "the phantasmagorical dimension" which "strengthens the illusion of the being-in-itself of works technologically".[41] This insistence on technical verisimilitude is set as a "rival" against the Romantic art work, which from the beginning sabotaged the phantasmagorical dimension through irony. On the one hand, then, sophisticated projects of eye-fooling semblance, on the other a concept of the art work imbued with a sense of its own hubris, instability, tragedy or transcendence. In Adorno's view, the semblance model of art became nothing less than an "embarrassment" to the modernist understanding he defends. The "pure artwork", he explains, strives for what he terms a "gapless being-in-itself" which is sheerly "incompatible with its determination as something humanly made and therefore as a thing in which the world of things is embedded a priori".[42]

The present exhibition proposes, of course, that this notion of an aesthetically irretrievable divide between semblance, governed by ineffable reference to bodies and things, and the "autonomous" modernist art work is a convenient fiction—and that the uncanny can be understood as the smokescreen blown between them. Adorno, in fact, acknowledges the relation between the domains of the aesthetic and its outsides, when he discusses the ways in which art simultaneously embraces, exceeds and reformulates enigma and primitive "magic", as well as that which is alien to it—emblematised by the circus, but really extending to the larger domain of popular culture. "If at one time", he writes, "human beings in their powerlessness against nature feared the shudder as something real, the fear is no less intense, no less justified, that the shudder will dissipate." It's not just, then, that something of this shudder is caught up in the autonomous art work Adorno defends. Instead he claims that this shudder and its fear is actually a part of the deepest effect of the true work of art. "All enlightenment is accompanied by the anxiety that what set enlightenment in motion in the first place may disappear."[43] Adorno calls this primal motivation "truth": but it seems quite clear that it is really something called truth haunted by something called the uncanny.

The diverse works assembled for *The Uncanny* are drawn from a wide span of historical and stylistic periods. They range from examples of life-size sculptures from the ancient world, such as the terracotta *Chinese Warrior Figure from Qin Shi Huang Tomb* (220–210 BC, p. 124) from Xian, China and the Egyptian figure group *Ushabti* (funerary figures, c. 600 BC, p. 124) made in earthenware with tin glaze, to contemporary polychrome sculpture from the later 1990s and the 2000s, including Judy Fox's prostrated child *Mohammed* 1988, the painted polyester *Sleepwalker* 1997 (p. 99) by Tony Matelli. The older and non-Western works are included in the exhibition in an effort to sketch different points of origin for the enduring tradition of colored sculpture, which probably relate, as Kelley suggests, to a common death-defying memorial impulse and to certain fetishistic attachments produced by these works' mediation between the milieux of the human figure and various conceptions of the afterlife.

From the early Middle Ages until the twentieth century, the Western, largely Catholic, tradition of religious polychrome sculptures—of Christ, the Virgin Mary, saints and prophets (see e.g. *Madonna & Child*, made by Statue Religieuse de Paris, and *Mary and Joseph*, nineteenth century)—offers perhaps our dominant inherited visual register for colored, roughly life-size statuary. Most of these works were intended as devotional objects, focuses of prayer and intercession, and some were subject to processional display on holidays and saints' days, when, as they were journeyed around local parishes past throngs of ritual participants or spectators, their mobility redoubled the sense that these images were located on the threshold between this life and the next, the human and the divine, the real and the transcendent. While, of course, the magical, spiritual, or miraculous powers ascribed to such sacral images are neither equivalent to, nor dependent on, the distinctively modern condition of the uncanny, most conceptions of this effect from Freud forward contend that such powers are somehow latent within and redistributed through the capacity of an uncanny experience to disturb, sometimes radically, psychological or bodily equilibrium. What Hans Belting (referring to the history of images before "the era of art") terms the "cultic" function of images, solidified by the way they are "handled" through "beliefs, superstitions, hopes and fears",[44] and what David Freedberg calls "the

41 That the uncanny is probably unavailable without some kind of anchorage in the "real" is underlined in most accounts of its reach and effects. Tzvetan Todorov, for example, posits a reality test as the basis for distinguishing between the fantastic or the marvelous and the uncanny: "If ... the laws of reality remain intact and permit an explanation of the phenomena described", he notes, "we say that the work belongs to another genre: the uncanny. If, on the contrary ... new laws of nature must be entertained to account for the phenomena, we enter the genre of the marvelous": Todorov, *The Fantastic*, p. 41.

42 Theodor W. Adorno, *Aesthetic Theory*, ed. Gretel Adorno and Rolf Tiedermann, trans. Robert Hullot-Kentor, Minneapolis, University of Minnesota Press, 1997, p. 102.

43 Ibid., p. 80.

44 Hans Belting, *Likeness and Presence: A History of the Image Before the Era of Art*, trans. Edmund Jephcott, Chicago, Chicago University Press, 1994, p. xxii.

cumulative spell of polychrome sculptures"[45] are crucial parts of the historical formation of that complexly refracted concentration of displacement, uncertainty and anxiety through which the uncanny is beguilingly administered.

In addition to these religious polychrome statues, we need to consider works from the little known and often neglected tradition of secular nineteenth-century colored sculpture, which had perhaps its key point of origin in Gibson's *The Tinted Venus* c. 1851–56. Alfred Gilbert's painted plaster and wood *Mors Jonua Vitae* c. 1905–1907 (p. 88), a funerary monument to the atheists Percy and Eliza Macloghlin, for example, uses classical symbolism to commemorate the couple's enduring union, so that "Death" becomes, as the title puts its, "the door to life".[46] A second sculpture, Edgar Degas' *Little Dancer Aged Fourteen* 1880–81 (cast c. 1922, p. 75) in painted bronze, uses to startling effect human hair and real muslin and silk for the tutu and accoutrements of the delicate young subject. The figure is posed with her head held high, hands behind her perfectly straight back, feet in fourth position, and a pink ribbon in her hair. With its intimations of popular effigies, on the one hand, and both "scientific" and intimate detail on the other—right down to the wrinkles in her stockings and the crumpled toe-ends of her shoes—Degas' ballerina thumbs her snub nose at the grandiosity, sanctioned materials, moral idealisation and implicit masculinity of the academic sculptural tradition.[47]

Precedents in the ancient and medieval worlds notwithstanding, the development of various technologies and sciences directed to the body and its surrogates in the eighteenth century, including medical dissection and anatomy, casting and ceroplastics, and embalming and mortuary science, as well as micromechanics and the art of automata, gave rise to signal realignments of the social visibility of the body and funded the development of a somatic perception not driven by religious dualism (spirit vs flesh) or social disavowal—one, in effect, that was distinctively modern. The analysis and opening up of the body, the beginnings of modern surgery, and medical diagnostics, display, pedagogy and illustration combined with other discourses and institutions that also promoted new forms of social circulation for visible bodies, including colonialism, formalised collecting and the museum, to furnish new and often "strange" contexts and fields of vision. At the risk of some simplification, the first wave of attention directed to effects that would later be named as "uncanny" arose from the conjugation—or collision—of these formalised attentions to the body with the Romantic cultivation of spectacle, irony, the sublime and disorder.

*The Uncanny* brings together a number of images and objects relating to these historical developments, including several nineteenth-century wax anatomical models of bodies or body-parts under examination or exhibiting pathological symptoms from the Larizadeh collection, Los Angeles, the Liverpool Museum and other locations. These include: *Two Female Heads with Scrofuloderma [Tuberculosis Lesions] in Different Degrees; Cross Section of a Female Pelvis with Ivy Leaves; Female Reproductive Organs with Different Types of Venereal Diseases* (series of five anatomical models in different cases); *Demonstration of a Pelvic Examination with a Cervical Mirror* (torso section); *Wax Model Showing the External Appearance of Scarlet Fever; Ophthalmia Neonatorum. Model of a Baby's Head; Wax Model of Face Showing Actinomycoses of the Lower Jaw.*

The embalmed figure and the death-mask (such as Francesco Antommarchi's bronze *Death Mask of Napoleon I* 1833, p. 69) represent two further modes of bodily appearance formalised during the Enlightenment, and associated with the uncanny by virtue of their preservation of deceased bodies (or the lineaments of their faces). In this way, they effectively cheat time and decay by conjoining the present and the past, giving an uncannily immediate sightline onto an embodied moment of history now passed. One of the most famous and dramatic of these is the *Seated Embalmed Figure of Jeremy Bentham* which was presented to University College, London by Dr Thomas Southard Smith in 1850—eighteen years after the death of the English philosopher and jurist, who had bequeathed his body to science.[48]

That the production of these and related objects embraced scenes of vision that diverged from those engendered by would-be scientific objectification or the production of labeled specimens is attested by other wax modeled bodies such as *Tortured Male Arm (Bound with Rope)*, or *Tortured Male Leg* (both nineteenth century, and probably made in Switzerland or Germany, p. 193). While the disfigurement by torture of these body-parts may have served the interests of empirical science, the limbs' severed singularity and meat-like surfaces surely also prompt different readings or points of view, including, at two extremes,

45 David Freedberg, *The Power of Images: Studies in the Histories and Theories of Response*, Chicago, Chicago University Press, 1989, p. 193 (he is writing about the *sacro monte* near Varallo in Piedmont, Italy).

46 The Walker Art Gallery, Scala Books, 1994.

47 See also *The Colour of Sculpture 1840–1910*, pp. 71, 105–6.

48 A skin fragment with handwritten inscription from the dissected body of Bentham has also survived, and is now in the Science Museum, London (A44694). See also the halftone plate (1958) after a photograph of 1948 in the Wellcome Institute Library, Gen. Colls. Periodicals. The exhibition and catalogue to *Medicine Man: The Forgotten Museum of Henry Wellcome* (British Museum, 2003) assembled a wide range of objects from the medical world and archeological and ethnographic expeditions, including artificial limbs, ex-votos, mummified bodies, and anatomical figures, from one of the largest collections of such material amassed by a single individual.

3. 86; for more on the nineteenth-century polychrome tradition, see *The Colour of Sculpture 1840–1910*, Amsterdam, Van Gogh Museum, 1996.

the inculcation of a moral lesson or the prurience of a voyeuristic encounter. It is precisely the space between the objective appearance of the body or part and the shock of its visceral appearance, or the intimation of mortality or suffering it suggests, that offers the possibility for an uncanny effect.

How anatomical models developed through the twentieth century, and the struggle now in train between highly simulated body-objects and new regimens of virtual anatomy enabled by advanced body-scanning technologies, is a subject sufficiently large to warrant a separate exhibition. As so often in its history, potential for the production of uncanny effects waxes and wanes as social encounters with the body mediated through various technologies and materials of reproduction (photography, film, television, and digital imaging as well genetic engineering, cloning, advanced cryogenics, artificial skin production etc.) shift from shock to fascination and then flatten out into familiarity. Depending on the psychological disposition of the viewer, the contextual appearance of the witnessed body and numerous other parameters discussed above, uncanny effects might arise from viewing bodies reproduced in any of these media. But it seems fair to remark that the probability of such effects diminishes in proportion as both the mediated nature and the disposition of the body in question are either over-familiarised by repetition or radically defamiliarised by defections from human scale and appearance or by violent deformation.

It will be for viewers to judge whether the examples of latter-day anatomical and tutorial figures and associated items brought together here (*Perspex Model of Female Torso Showing Position of Foetus at Full Term* 1979, by the Richard Rush Studio, p. 158; *The Advanced Female Bedford Doll* by Adam,Rouilly Limited; and other life-size figures) provoke uncanny responses in their drive for bodily "correctness" (signaled in the catalogue title of one product, the *Anatomically Correct Baby*, p. 115)—and how, in a different manner, they are elicited by plastic sex shop dolls. In a culture that still preserves visual taboos over the mainstream media representation of dead or mutilated bodies, explicit sexuality, and the naked bodies of children, it is clear that the shuttle of sensation between anxiety, morbid curiosity, desires, and projections on which the uncanny thrives still endures. But the recent rapid rise of a parallel, relatively uncensored, public culture in the world wide web has surely already secured yet another shift in the perceptual optic of the uncanny, releasing new variants and possibilities and eclipsing others.

Making their first sustained appearance in the "Metaphysical" paintings of Giorgio de Chirico around 1910, the figures of the mannequin and puppet became leading motifs in European art circles between the wars. Both the abstract qualities of the mannequin, established in the tailor's dummy, which tended to be faceless and schematic, and its more life-like variant, whose vivacious qualities were developed for the shop-front or department store vitrine, were exploited by avant-garde artists in the Surrealist era. In the first *Manifesto of Surrealism* (1924), André Breton used the mannequin as a modern point of reference to establish the historical relativity of the appearance of the marvelous, which "is not", he wrote, "the same in every period of history: it partakes in some obscure way of a sort of general revelation only the fragments of which come down to us: they are the romantic *ruins*, the modern *mannequin*, or any other symbol capable of affecting the human sensibility for a period of time".[49] A year later the Exposition Internationale des Arts Decoratifs et Industriels Modernes in Paris spawned the beginnings of a new generation of fashion mannequins and avant-garde design contexts by Siégel and Pierre Imans and others, which appeared in the window displays of luxury shops on the Pont Alexandre III and in the Galerie des Boutiques. But while the mannequin became a focal point for European and American metropolitan life at the conjunction of fashion, art, and public display, those who reflected on its uncanny arbitration between wax and flesh might have concurred with Bruno Schulz, who in his "Treatise on Tailors' Dummies" pinpointed its enduring paradox: "There is no dead matter. Lifelessness is only a façade concealing forms of life unknown to us."[50]

Many of the Surrealist artists made works using or alluding to dolls and mannequins, including Man Ray and Salvador Dalí (the Picassoid *Barcelonese Mannequin* 1927; *The Javanese Mannequin* 1934; and *Buste de Femme Rétrospectif* 1977, included here, p. 90). But clearly one of the most extensive and disturbing uses of mannequin-like imagery in the first half of the twentieth century arrived with the series of home-made rearticulated *poupées* or dolls made and photographed by Hans Bellmer in the mid- and late 1930s, including the Tate's painted aluminium *The*

49 André Breton, *Manifestes du surréalisme*, Paris, Gallimard, 1969, p. 26.
50 Bruno Schulz, "Tailors' Dummies", trans. Celina Wieniewska, in Teresa Halikowska and George Hyde (eds), *The Eagle and the Crow: Modern Polish Short Stories*, London, Serpent's Tail, 1996.

*Doll* 1936/1965 (p. 70) and *La Bouche* c. 1937–38, a hand-tinted photograph. Within his general project of reading the Surrealist movement through a concept of the uncanny that comprehends it, Hal Foster offers a detailed psychoanalytic reading of the erotic and traumatic scenes of Bellmer's works, implicating them in the "delicate intricacies of sadism and masochism, of desire, defusion, and death", noting, as we saw above, their emblematisation of a crucial split in the Surrealist movement between followers of Breton and those of Georges Bataille, and suggesting, finally, that the dolls "also point us to a critical connection between surrealism and fascism".[51]

The greatest concentration of mannequin images, however, was produced in the 1920s and 1940s by German and other photographers associated with the Bauhaus or the "New Objectivity", but also influenced by Surrealism, including László Moholy-Nagy, Umbo, Werner Rohde, Karl Schenker, Raoul Ubac and Herbert List (p. 77–79).

While List and other photographers and some of the second- and third-generation Surrealists in the 1950s and 1960s continued aspects of the mannequin tradition, there is a marked hiatus in the production of paintings, sculptures and photographs that address the scene of the artificial or simulated body in the mid-twentieth century. The new figural order announced by the works of Alberto Giacometti, Jean Dubuffet, Antoni Tàpies, Francis Bacon and others was rendered with expressive imprecision and textured surfaces, and contoured with intimations of Existential inwardness. These bodies were literally flayed by the materials that constituted them, so that questions of doubling and cross-identification are detoured into a Grand Canyon of interiority.

These interests are summarised and extended in *New Images of Man* curated by Peter Selz for the Museum of Modern Art in 1959, an exhibition in which many of the conditions for uncanny experience are simultaneously advanced and traduced. Paul Tillich's preface sets the tone by posing to contemporary artists a set of questions about the redemption of their humanity: "where are the organic forms of man's body, the human character of his face, the uniqueness of his individual person? And finally, when in abstract or non-objective painting and sculpture the figure disappears completely, one is tempted to ask, what has happened to man?"[52] The show was conceived against the double "dehumanizations" of totalitarianism and "technical mass civilization", and its artists held to protest "against the fate to become a thing".[53] The neo-humanism negotiated here offers the body as a site of struggle, shock and threat, in the contexts of which "man" is effectively miniaturised, revealing his "smallness" and deep implication "in the vast masses of inorganic matter out of which he tries to emerge with toil and pain". Subject to the relentless "controlling power of technical forms" which "dissect" and "re-construct" the body, the new image of man reveals "the hidden presence of animal trends in the unconscious and the primitive mass-man from which man comes and to which civilized mass-man may return".[54]

Despite the emphasis here on anxiety, despair, primitivism and possession by demonic forces—any of which might assist in the production of uncanny effects in other contexts—the quasi-religious insistence on redemption through suffering, the insistent passage of "anguish and dread" through the tradition of Nietzsche, Kierkegaard, Heidegger and Camus, and the cosmological smallness of personhood that results, militate against the subtler metrics of the uncanny. Thus even when Selz specifically objects to the cultivation by academics and social realists of the new humanism, which the exhibition seems elsewhere to advocate, counter-posing what he terms effigies of the disquiet man governed by special powers which make them over as "icon[s], poppet[s], fetish[es]",[55] the emphasis on the unending struggle of consciousness and its metaphorisation in the materials and techniques of most of the works in the exhibition inhibit the effects of the uncanny as much as they may on occasion promote them. Consider, finally, the language used to discuss the effects of individual artists. Bacon's figures are seen as "howling with torture and guilt";[56] Leonard Baskin's work, like Giacometti's, is held to exemplify a maximal manipulation of imaginative scale, so that "between eye and eye stretches an interminable landscape" and the body's "wandering ... magnitudes" reach for a semblance of "divinity".[57] Theodor Roszak's *Iron Throat* 1959 is a mighty "canine-human head", "the portrait bust of a scream—agony, terror, warning".[58]

Like the 1920s, which saw the rise and internationalisation of doctrinaire abstraction alongside various returns to order and figuration, including German Neue Sachlichkeit and the beginnings of Socialist Realism, the 1960s were also host to several

51 Foster, *Compulsive Beauty*, p. 105; see also chapter 4, "Fatal Attraction".
52 Paul Tillich, "A Prefatory Note", in *New Images of Man*, exh. cat., curated by Peter Selz, New York, Museum of Modern Art, 1959, p. 9.
53 Ibid.
54 Ibid., p. 10.
55 Peter Selz, "Introduction", in *New Images of Man*, p. 13.
56 *New Images of Man*, p. 29.
57 Ibid., p. 35.
58 Ibid., p. 138.

extremes of art world representation. On the one hand, the decade saw the triumph of formalist color-field painting, the new abstract sculpture of Anthony Caro and company, and the first works of Conceptual art which promoted, somewhat intermittently, the anti-material and disembodied priority of ideas and propositions. On the other hand, the 1960s also saw a wide range of styles, schools and movements that offered yet more returns for the body in and as representation: Pop's flat, stylised, appropriated bodies, somewhat lost, even in their occasional celebrity, amid a gluttonous world of commodity objects; the emergence of bodies performing in real time, first in Happenings and then in Performance art per se, but also in video and film work; and the rise of new sculptural forms in the tableaux and environments of Claes Oldenburg, Edward Kienholz and Paul Thek, and in the work of the Super Realists, John de Andrea, Duane Hanson (e.g. *Football Vignette* 1969, p. 111), Mark Prent, and George Segal in the US and John Davies, Nicholas Monro, Malcolm Poynter and others in the UK. Mediating between these extremes, the Minimalist movement proposed the spatial alignment of specific abstract objects, often fabricated from new materials, in a perceptual field that implicated the presence of an embodied viewer.

Since the present exhibition is largely limited to work in the polychrome sculptural tradition, I cannot discuss here the rather complex conditions of possibility for the perception of uncanny effects in time-based media or performance. One of the more interesting questions in the history of the uncanny concerns, in fact, the shifts and turns of this perception as it is filtered through encounters with reproductive, communications and remote technologies, from telegraphy and radio to photography, film and digital media.[59] The exhibition offers a glimpse of these negotiations by including Tony Oursler's *The Most Beautiful Thing I've Never Seen* 1995 (p. 154), an installation piece using video projected onto the faces of prostrate cloth figures, which "come to life" by virtue of the incongruous difference between a ragged, inert body and the vigorously colloquial self-preoccupation of its chattering head.[60]

Developments in the technologies of reproduction, in the materials used for making objects and sculptures and in the sheer proliferation of genres and styles in the art world since the 1960s are necessarily implicated in any production of affect from works of art, including the uncanny. We have seen how some of these questions were played out among works in the *New Images of Man* exhibition, where un-canny sensations were often foreclosed by over-emphasis on either motive internalisation, surface effects or sublime evocation, yet somehow emerged despite them. Something similar occurred in nineteenth-century colored sculpture, when the zest for historical detail and elaborate period costume also tended to reduce the capacity for the uncanny.

The situation with some of the tableaux and installation work of the 1960s and 1970s is again similar. In some pieces by Kienholz in particular, sheer accumulation and detail in the assemblage tradition smothers or overwhelms the signification of the body, which becomes a semi-distinct part of a seething mass. This is one reason why several of the exhibited works from this period through the 1980s, such as Bruce Nauman's *Rinde Head/Andrew Head (Plug to Nose) on Wax Base* 1989, concentrate on isolated body-parts; and why others, such as Nancy Grossman's *No Name* 1968 (p. 141), Allen Jones' *Chair* 1969 (p. 104), Reg Butler's painted bronze *Girl on a Round Base* 1968–72 or Steve Hodges' *Dominatrix* 1977 (p. 94), focus on sexually explicit postures and masks: fetishistic wrapping (Grossman); gymnastic redistribution (and redesignation) of the body (Jones); almost comically preposterous carnality (Butler); or an icon of sexual domination (Hodges).

Other pieces from the 1960s and early 1970s, such as Kienholz's *The Psycho Vendetta Case* 1960 (p. 178) or Tetsumi Kudo's *Esclavage de préservation de l'espèce humaine* 1972 (p. 179) use strategies of boxing ("caging" in the case of the Kudo), enclosure, and the revelation of dissident body-parts to solicit repressed identification. Outside the box or cage such fragments might be ghoulish or ridiculous; inside, they are revealed as specimens, fetish objects, pets or perversions. Presented thus as disciplined and familiarised they become uncanny as impossible remainders of a remembered whole. In *Three Nudes in a Bed* 1963 (p. 165) Christo takes us from the box and the cage to the cocoon, wrapping and roping up three figures in one of his only works to address the scale of the body. *Man in the Box* 1968 (p. 181) by Siegfried Neuenhausen, on the other hand, combines packing and wrapping in a sculpture that poses a hooded, leather-coated torso in a three-plank crate.

59 For a good account of some of these relations, see Jeffrey Sconce, *Haunted Media: Electronic Presence from Telegraphy to Television*, Durham, NC, Duke University Press, 2000, which traces connections between the development of electronic media (from the invention of the telegraph to the introduction of television and computers) and paranormal or spiritual phenomena. Sconce's study touches on spiritualism and the occult, sci-fi, aliens and simulation, thus crossing a territory—also explored by Kelley—which opens up a series of avenues looking onto the uncanny.

60 For more on Oursler's work from the mid-1990s, see John C. Welchman, "New Bodies: The Medical Venus and the Techno-grotesque", chapter 3 of *Art After Appropriation*, esp. pp. 119–25.

The arrival of Super Realism in the later 1960s, however, especially its sculptural variant, prompted a new round of art world debate about the conditions, effects and limits of "realism".[61] While painters such as Richard Estes and Chuck Close emphasised patterns of light and reflection or magnified, pixel-like blocks of paint, respectively, the life-sized sculptures of Hanson, in particular, seemed to deliver an unmitigated encounter with everyday, 3D Americana—not a delicate slice of life, but an in-your-face chuck of it. Wearing a pineapple-patterned skirt above her knees, a yellow knit cardigan with sleeves rolled up and fastened by a single button, clutching a shopping bag under each arm, two others in her right hand and a handbag on her wrist, his *Young Shopper* 1973 is a stolid and unflinching incarnation of High Street consumerist normalcy.

There is a surplus of counterfeit and *trompe l'oeil* illusionism in Hanson's painted polyester and fiberglass figures that exceeds de Andrea's more mannered nudity (*Sitting Woman* 1973 or *Woman on Bed* 1974, p. 85, 162), or Segal's white, cast plaster figures and their narrativising contexts. The question arises, then, as to whether the unswerving mimicry of Hanson's pieces, done in the sculptural equivalent of "sharp focus"[62] in which "structure" seems finally to have "given way to skin",[63] can precipitate from its deceptive illusionism anything more than banal self-declaration—admixed with a dose of pathos. The critic Kim Levin suggested one possibility here, which emerged from reading the work of Hanson and de Andrea against that of Segal, so that, "oddly, the presence of Segal's figures becomes an uncanny absence in Hanson's and de Andrea's—they are the exact forms of people who aren't there, discarded inanimate bodies, victims of the Body Snatchers".[64] Hanson himself offered a triple reading which saw this freighted consumer simultaneously as an embodiment of one of her own shopping bags, as a "funny" figure, and as bearer of "psychological" as well as physical "burdens".[65]

In Britain the Super Humanism movement was named, elaborated and marketed by gallerist Nicholas Treadwell, whose career began with a "mobile art gallery" in a double-decker bus in the early 1960s and went on to include enterprises in Croydon, London, Amsterdam and (from 1978) in his Denne Hill mansion at Womenswold, near Dover, as well as a factory for "artist-designed giftware and ceramic sculpture" in Stoke-on-Trent. Combining doses of anti-high art populism and hippy neo-humanism with soft-core voyeurism, vernacular humor and unselfconscious kitsch, the Super Humanist artists threw an everlasting party for the quotidian laced here and there with period fantasy and mild erotica. With the homely both center-stage and backstage in the hall of mirrors for '70s style egged on by Treadwell there is little possibility, it would seem, for the emergence of the uncanny in the terms set forward here. Yet the very perseverance of this outcrop of body-based affirmation in the sea of avant-gardist abstractions that surrounded it prompted several uncanny reversions, including two that are notable: the strangeness brought on by a sense of the contemporary that is already outmoded; and the phantasmagoria of a vision that sees only bodies and sees them everywhere—including in the art gallery, where, as Robert Knight (dubbed by Treadwell "the father of Super Humanism") put it, visitors might be made over as art works and "people hung on the walls".[66]

In *Memories of Doreen* 1971–83 (p. 73), one of the more elaborate of his "relief segments", Knight combines the logic of the part, though here inanimate: pill packs, hair curlers, fluffy slippers, photographs and letters, which are arranged, noticeboard-style, next to a polychrome body fragment, cut off at the ankles and the midriff, and accompanied by the caption: "An early morning picture of Mrs. Doreen Peachy". The almost Victorian realism of a pair of slightly bruised bare legs, one wearing an ankle-chain with a heart, the short, lacy nightie hitched up by a hand holding a cigarette and the bottom flaps of a chintzy robe combines with the narrative naturalism of the personal effects to the right in an uncanny memorial pieced out in remains. On the premise that a half-Hanson is simply impossible, as we saw above, Knight turns the gestalt strangeness of the Super Realists on its head.

If the sculpture of some at least of the Super Realists represents a minimum in the aperture between body and copy, work by the generation that emerged after the *Pictures* exhibition in New York in 1976 takes both the impossibility and the irony of this closeness as its point of departure. Laurie Simmons (*Boy Vent Press Shots (Tuxedo)* 1988, p. 149), Charles Ray (*Male Mannequin* 1989, p. 107), Cindy Sherman (after her photographs move on from mul-

61 A range of contributions is collected in Gregory Battcock (ed.), *Super Realism: A Critical Anthology*, New York, Dutton, 1975.

62 The allusion here is to the exhibition "Sharp Focus" at the Sidney Janis Gallery, New York, in 1971, a decade after the path-breaking "New Realists" show at the same venue.

63 Kim Levin, "The Ersatz Object" (1974), reprinted in Battcock (ed.), *Super Realism*, p. 100.

64 Ibid., p. 105.

65 Duane Hanson, cited in Martin H. Bush, *Sculptures by Duane Hanson*, Wichita, Wichita State University, 1985, p. 57.

66 Nicholas Treadwell, *Super Humanism: A British Art Movement*, London, Paul Foster, 1980, n.p.; Knight is quoted in the introduction by Michael Shepherd.

tiple self-representations in the 1990s, as in *Untitled #261* and *Untitled #263* 1992, p. 187), John Miller (*Now We're Big Potatoes* 1992, p. 106), and others revert once more to display props, mannequins and inflatable sex dolls. But these simulated bodies are neither imaged in or adjacent to their commercial contexts, as with the German photography of the 1920s and 1930s, nor are they fabricated, like Bellmer's dolls, according to an elaborately perverse regime of sexual fetishism. Instead they stand in for the whole process of standing in, they are surrogates caught in masquerades at several removes from any sense of self (or other). And even as these works are being made, the prosthetic body is subject to another round of emptying ironisation in the polychrome wood and ceramic pieces of Jeff Koons, such as *Ushering into Banality* 1988 (p. 89) or *Woman in Tub* 1988, in which a woman in a bathtub, her hands covering her breasts and mouth agape in an expression of mock horror at her exposure to the predatory advances of a snorkler, is cut off with set-square precision along the line of her shoulders and immediately below her nose.[67]

Refusing both the identikit aesthetic of the late 1960s and the ramifying criticality of New York postmodernism, the work of younger artists who emerged in the later 1980s and the 1990s, including many associated with the much-touted YBAs (Young British Artists) and the *Sensation* exhibition of 1997, offer us a final—and remarkably diverse—round of engagements with the artificial human body. As many of the techniques, lessons and tactics of historical polychrome sculpture, mannequin art and prosthetic representation have been learned and digested, we encounter one of the most extensive reinvestments in the unsettling conditions of somatic sculpture.

One strand of this work, by artists such as Orshi Drozdik (especially her *Manufacturing the Self: Medical Erotic* 1993–94), which crosses the histories of dissection, discipline and desire) and Zoe Leonard, engages explicitly with the history of medical representations, anatomical figures and the social and psychological constructs they engender.[68] Another, represented by the sculptures of Judy Fox (*Mohammed* 1988) and (with a different emphasis) Kim Dingle, crosses the affectual attributes of the life-size child or infant with the mythological, celebrity, racial or religious connotations that attach to our foundational icons of childhood: the infant Jesus, the baby Buddha, little Mohammed, Cinderella, Saint Teresa, and others.[69] Marc Quinn (*No Visible Means of Escape IV* 1996, p. 167) is part of a loose group making work on the self that is part aesthetic biometrics, part pseudo-scientific self-portraiture. In his well-known *Pop* 1991, Gavin Turk substitutes fantasy and nostalgia for Quinn's blood and refrigeration, presenting a wax model of himself as Sid Vicious (apparently performing Frank Sinatra's song "My Way"), set on a plinth in a box, adopting the trademark stance of Elvis Presley as a cowboy gunslinger made famous in Andy Warhol's *Elvis I and II* 1964. *Death of Che* 2000 (p. 164), exhibited here, images the shoeless, shirtless revolutionary lying supine on a field stretcher beside his coffin as legendary charisma is uncannily overtaken by fabulous mortality.

Sarah Lucas's *Pauline Bunny* 1997 (p. 72), a sex bomb with a lost detonator, takes the form of a quasi-body done in stuffed kapok and wire, wearing thigh-high stockings and slumped on a plywood chair—offering a wry and deflated response to Bellmer's polyvalent *poupées*. Another, this time pumped up and polymorphous, comes from Jake and Dinos Chapman's mutant and mutilated bodies, or in that spectacle of the near redemption of the uncanny by sublime intelligence in *Übermensch* 1995 (p. 96). Other artists (Tony Matelli, *Sleepwalker* 1997) have upgraded the mimetic aspirations of the Super Realists, using yet more flesh-like materials and extending their verisimilitude into lavish immediate environments, and the uncanny projections of time. In *Beverly Edmier 1967* 1998 (p. 159), Keith Edmier crosses narcissism and prenatal fantasy with the uncanny intimation of the self in his red-hued, cast resin sculpture of his nine-months-pregnant mother.[70] With The *Warhol Robot* [1981–82 (p. 137)] and Disney's audio-animatronic figures of Johann Gutenberg or Abraham Lincoln, we are delivered to the threshold of a new era in which ever-more cunning virtual simulation combines with the merciless avatars of para-human engineering. Here we bear witness to the last moments of less than perfect replication … hanging on for the next generation of uncanny anxiety.

67 *Woman in Tub* sold to a telephone bidder at Christie's, New York (Spring 2000) for $1.71 million.

68 On Orshi Drozdik, see John C. Welchman, "Fission After Appropriation" in *Orshi Drozdik: Adventure and Appropriation 1975–2001*, exh. cat., Ludwig Museum, Budapest (Museum of Contemporary Art), 2002, pp. 7–27.

69 For further discussion of Judy Fox, Bruce Nauman, Cindy Sherman and other artists whose work relates to issues discussed here, see John C. Welchman, "Peeping Over the Wall: Narcissism in the 1990s", chapter 6 of *Art After Appropriation*, pp. 183–214.

70 See Margaret A. Miller, Jade Dellinger and Neville Wakefield, *Keith Edmier*, Tampa, University of South Florida Art Museum, 1997 for discussion of wider aspects of Edmier's work and their relation to the uncanny: "Cartoon clichés, movie magic, and media hyped mega-heroes characterize his formative experiences. Uncanny psychological connections emerge from the hybridization of natural and man-made objects transported from his youth."

Christoph Grunenberg

# Life in a Dead Circus

## THE SPECTACLE OF THE REAL

*"Why mother this is a dead circus," a little girl was heard to say in a zoological museum.*[1]

Somewhat surprisingly, Freud defined the uncanny not as belonging to the domain of the psychological but unambiguously as a category of the aesthetic. In his famous treatise on the uncanny, he explicitly characterises aesthetics as not limited to the "theory of beauty" but also including "the theory of the qualities of feeling".[2] The uncanny, above all, is a product of the faculty of the imagination, "the over-accentuation of psychical reality in comparison with material reality", as Freud described it.[3] We might experience frightening and threatening situations in real life, but these would rarely be described as uncanny unless they also involved an element of the mysterious or supernatural. The uncanny is such a powerfully distressing feeling because it combines the aesthetic with the psychological, giving the sensation of dread or horror a compelling literary or visual form. In his essay, Freud restricts himself to literary examples and E.T.A. Hoffmann's "The Sandman" in particular. "The 'Uncanny'" contains, however, a powerful visual subtext embedded in Hoffmann's story. The fear of the Sandman, and according to Freud the source for the feeling of the uncanny in the story, centres on the idea of being robbed of one's eyes. The mutilation of the eyes and loss of the capacity of sight is generally acknowledged as one of the most traumatic childhood fears, one that continues beyond childhood to haunt adults. Freud argues that the "anxiety about one's eyes, the fear of going blind, is a reflection of a much deeper anxiety, "a substitute for the dread of being castrated".[4]

In the darkness of the night or eternal blindness we are most vulnerable and the imagination is free to run wild. The power of horror is at its most disturbing when we are confronted with some unknown entity—the threat of something outside our knowledge and control, transcending the common laws of physics and rationality. The uncanny is concerned with what is concealed: this can mean either out of sight, hidden or locked away, or out in the open yet invisible to us because of darkness or some psychological inhibition (meaning not yet resurfaced from repression). Freud describes one of these occasions where the concealment through darkness coincides with the repetition of the same: "one may wander about in a dark, strange room, looking for the door or for an electric switch, and collide time after time with the same piece of furniture".[5] The uncanny needs stimuli (whether visual, aural, haptic or textual) to release suppressed memories and let them rise to the threshold of consciousness. Though Freud does not explicitly mention film, it is *the* medium of the uncanny. The genre of horror film is almost as old as film itself and the repetitive casting of images in the dark is, of course, an obvious correlative for dream

images—fantasies projected onto the screen of the mind. As Mike Kelley has explained, the *Uncanny* exhibition had its origin in a collaborative work with Paul McCarthy (*Heidi* 1992), an investigation into "the fractured nature of filmic language". He also states a clear early personal association of the uncanny with " 'art' experience" and the exhibition foregrounds sculptural works and objects, thus firmly positioning the concept of the uncanny in the context of the visual arts.[6]

The first presentation of *The Uncanny* in 1993 was staged within the context of the revival of polychrome figurative sculpture in contemporary art. Hand in hand with the discovery of neglected modes of representation in the 1970s and 1980s went the exploration of alternative models of institutional presentation which would subvert the puritan authority of the dominant white cube. I shall be looking at some of the historical precursors, particularly in the nineteenth century, in which the enjoyment of realist sculpture as spectacle, education or art was exercised. These include interiors, secret cabinets, wax museums, natural history museums and panoramas, as well as art galleries—ambiguous places where the illusion of the real was staged in an ambitious and theatrical manner in order to entertain but also to shock willing audiences. In their conflation of different media and blurring of the boundaries between art and entertainment, these sites contain significant elements of the contemporary uncanny.

## THE UNCANNY AT HOME

Traditionally, the uncanny has been located in the domestic environment. Its origins can be traced back to the Burkean sublime and it has been called "a domesticated version of absolute terror".[7] The term *heimlich* conjures notions of familial harmony, a retreat into the protected shelter of the home, warmly lit by the glow of an open fire, shutting out darkness and the unknown. In the original German, the violation through the uncanny of the safe haven provided by the home is more explicit. *Unheimlich* negates the comforting homeliness of the *heimlich* and reverses it into something threatening that derives its power from the unfamiliar. At the same time, *heimlich* also implies that which is hidden or an act executed in secrecy. The uncanny as a category is defined by its ambivalence, unexpectedly shifting between pleasure and horror. As Freud explained: "Thus *heimlich* is a word the meaning of which develops in the direction of ambivalence, until it finally coincides with its opposite, *unheimlich*."[8]

The physical and mental embedding of the patriarchal family into the comforting shelter of the home is not without ambiguity and there is something claustrophobic about this desperate and complete retreat. It evokes the escape of Freud's contemporaries into the bourgeois interior, where every object, piece of furniture and element of decoration enveloped the inhabitants in deep, light-absorbing velvet, dark wood and the unrestricted proliferation of heavy ornamentation on every conceivable surface. Filled with the accumulated weight of the capitalist output—the ornamental lavishness of furniture, draperies, useless novelties and knick-knacks—the interior had to "play the role of a transparently delusory life insurance".[9] At the same time, as the threatening outside world of urban commotion, the relentless pursuit of business and competitive pressures of ever-increasing industrial productivity were purged from the bourgeois home and minds, distant worlds and foreign cultures were recreated in the "phantasmagorias of the interior—which, for the private individual, represents the universe. In the interior, he brings together remote locales and the memories of the past."[10] The home itself thus became a kind of miniature museum—a reflection of the Victorian obsession with the incessant accumulation of material goods, the belief in the encyclopaedic and the escapist indulgence in the past. The bourgeois inhabitant became the prototype of the compulsive collector, emphatically participating in the hoarding of commodities churned out by factories, artisans and artists while, at the same time, charged with "the idealization of objects ... the Sisyphean task of divesting things of their commodity character".[11] As personal associations, dreams and desires were projected onto standardised and mass-produced objects, they became alive and turned into commodity fetishes.

## THE MUSEOLOGICAL UNCANNY

Walter Benjamin was fascinated by the blurring of the boundaries between the private and public, the inside and the outside, art and commodities. It is in this ambiguous territory between the familiar and the strange that the uncanny resides. In its confusion

1 Henry Evelyn Bliss, *The Organization of Knowledge and the System of Sciences*, New York, Henry Holt, 1929, p. 89.
2 Sigmund Freud, "The 'Uncanny'", in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, XVII, ed. and trans. James Strachey, London, Vintage, 2001, p. 219.
3 Ibid., p. 244.
4 Ibid., p. 231.
5 Ibid., p. 237.
6 Mike Kelley, "Playing with Dead Things", reprinted in this volume, p. 26.
7 Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely*, Cambridge, MA, and London, MIT Press, 1992, p. 3.
8 Freud, "The 'Uncanny'", p. 226.
9 Christoph Asendorf, *Batteries of Life: On the History of Things and Their Perception in Modernity*, trans. Don Reneau, Berkeley, University of California Press, 1993, p. 130.
10 Walter Benjamin, "Paris, Capital of the Nineteenth Century. Exposé [of 1939]", in idem, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin, Cambridge, MA, and London, Belknap Press of Harvard University Press, 1999, p. 19.
11 Ibid.

of domestic and public space, the museum is a similarly hybrid institution—"an interior magnified on a giant scale".[12] Despite all the efforts of the bourgeoisie to keep these spheres separate, it was particularly in the late nineteenth century that the desperate attempts at mental and spatial categorisation and compartmentalisation collapsed. Courtyards and arcades turned exterior façades into interior spaces, substituting for living rooms; plentiful palms transformed art galleries and museums into richly vegetated cultural jungles; and dioramas opened vistas of wide landscapes, with fauna of distant continents and times long past. "Arcades are houses or passages having no outside—like the dream." Thus Benjamin described the type of building that exemplified the conflicted attitude of the nineteenth century.[13]

It is no accident that the birth of the public museum in the late eighteenth century coincided with the rise of the Gothic novel, and, ever since, public enlightenment and the darkness of supernatural horror have been engaged in a tug of war.[14] In the topology of horror, museums—like lonely castles, graveyards and ruins—are places where the past comes alive to haunt us. The museum has been described as a physical manifestation of the nineteenth century's "regressive tendency to allow itself to be saturated with the past".[15] Aesthetic judgment was superseded by the Hegelian historicist imperative that admiringly looked back to the ideal of classical antiquity and, stifled by the grandeur of these achievements, dissociated the present from the past. The retrospective orientation of the nineteenth-century museum gave rise to its close association with death, confirmed by the etymological origins of its name.[16] We find assembled not only an array of objects that literally used to be alive—from stuffed animals to mummies and relics—but also works of art and cultural artefacts dissociated from their original contexts.

Art galleries and museums are uncanny places *par excellence*, in large part devoted to the documentation of the naturalistic representation of the material world. The uncanny resides in those places where "the distinction between imagination and reality is effaced, as when something that we hitherto have regarded as imaginary appears before us in reality".[17] The eyes of painted portraits might follow us eerily across the room. However, the potential for horror is most pronounced when life-like figures populate the dark galleries and crammed storage spaces of museums and art galleries. The animation of dead matter through the illumination of sculpture galleries with flickering candlelight and the staging of elaborate illusionary tableaux depicting historical or mythical events were common in museums throughout the eighteenth and nineteenth centuries. And from the eighteenth century, the creation of living dolls and ingenious automata that could talk, write, draw and even digest preoccupied celebrated craftsmen and artisans and the public imagination. However, these diverting and titillating spectacles were soon seen as compromising the lofty classical ideals and were banished from the temples of art.

## LIFE MADE REAL

Much more than in art galleries and museums, it was in the proliferating establishments of urban entertainment at the end of the nineteenth century that the illusionary spectacle reached its fullest potential. Wax museums, panoramas and dioramas competed to create a perfect illusion of the real, with ever more sophisticated stage designs and technical special effects. The experience of one of the largest and first fully circular dioramas, which opened in Berlin in 1883 and depicted the Battle of Sedan, was described as "[leading] the spectator directly into the battle, as if he were an eye-witness. Wax figures, genuine earth, genuine cannon, a painted circular horizon allowed the spectator to be present at a historic moment."[18] Again, these were places where the outside was transported into an interior space, but on a more ambitious and convincing scale than ever before, with whole landscapes recreated in large purpose-built spaces, positioning the viewer right at the centre and in close proximity to the life-like figures and action. One of the most extreme forms of satisfying the public's hunger for authentic experiences was provided by the Paris Morgue. Victims of crime and disasters were publicly displayed and the institution was advertised as "much more fascinating than even a wax museum because the people displayed are real flesh and blood".[19] In 1907 the Paris Morgue closed as a public attraction, superseded by cinema but also indicating that the brutality of the real had to be contained and regulated.

12 Benjamin, *Arcades Project*, p. 407.
13 Ibid., p. 416.
14 The British Museum was established in 1759. The founding novel of the Gothic, Horace Walpole's *The Castle of Otranto: A Gothic Story*, appeared in 1764.
15 Siegfried Giedion, *Bauen in Frankreich*, p. 56, quoted in Benjamin, *Arcades Project*, pp. 406–7.
16 Theodor W. Adorno ascribed to the German word *musal* (museum-like) "unpleasant over tones": "It describes objects to which the observer no longer has a vital relationship and which are in the process of dying ... Museum and mausoleum are connected by more than a phonetic association. Museums are the family sepulchres of works of art. They testify to the neutralization of culture." "Valéry Proust Museum", in idem, *Prisms*, Cambridge, MA, MIT Press, 1981, p. 175.
17 Freud, "The Uncanny", p. 244.
18 Ernst Bloch, *The Principle of Hope*, trans. Neville Plaice, Stephen Plaice and Paul Knight, Cambridge, MA, MIT Press, 1995 (1959), p. 409.
19 Vanessa R. Schwartz, "Cinematic Spectatorship before the Apparatus: The Public Taste for Reality in *Fin de Siècle* Paris", in Leo Charney and Vanessa R. Schwartz (eds), *Cinema and the Invention of Modern Life*, Berkeley, University of California Press, 1995, p. 304.

These early manifestations of public mass amusement occupied an uncertain territory between art and entertainment, feeding off an intense fascination with spectacles imitating life. In that respect, the public perception of such spectacles was not unlike that of another form of disdained "light" visual entertainment that emerged shortly afterwards, namely film. As Benjamin has stated, the attempts, "through technical devices, to make the panoramas the scenes of perfect imitation of nature ... prepares the way not only for photography but for [silent] film and sound film".[20] In particular, "moving panoramas", often accompanied by theatre, pantomime, music or entertaining lecturers, further advanced the association with cinematic experience.[21] The critical reception of these establishments of popular distraction was as dismissive as it would be of film. Significantly, the Sedan panorama in Berlin was criticised for being "too 'naturalistic'".[22] It evokes the uncanny moment when the illusion becomes more than an illusion and metamorphoses into what Freud called genuine "intellectual uncertainty".[23]

In the spectacle of the real, wax museums were the sites where the pursuit of the perfect illusion reached its pinnacle. While wax museums could not compete with panoramas in scale and technical extravagance, their domestic setting, intimate atmosphere and skilful scenic creations of elaborate milieux made them more conducive to the production of fear. They were the ideal setting for recreating gory spectacles, often based on actual incidents reported in newspapers. In the wax museum, the categorical uncertainty of the uncanny does not apply only to architecture and social rituals but also to the very essence of human beings. Referring to wax mannequins, puppets and automata, Freud quotes Ernst Jentsch, who sees the uncanny emerge from the "'doubts [as to] whether an apparently animate being is really alive; or conversely, whether a lifeless object might not be in fact animate'".[24] The frisson of not knowing whether a figure is skilfully moulded from wax or just momentarily arrested in movement produces that pleasurable shiver of uncertainty with which the uncanny is so closely associated.

The wax museum is one of the places in which what has often been described as the childish or popular delectation in the real continues to be played out. The establishment's affinity with and historical relation to the cinema should therefore come as no surprise. This fruitful relationship continued in a subgenre of horror film which used wax museums as settings, exploiting the essential nature of film in the animation of wax figures, as in René Clair's appropriately titled *Le Voyage imaginaire*.[25] Like film images, wax figures are all surface and pure appearance, the transparency and luminosity of the waxen skin and the depth of eyes more important than even anatomical detail. The gloss of perfection and physical proximity to the celebrities in the wax museum has its equivalent in the close-up in film, which reveals previously unknown details yet maintains the distance between protagonist and beholder. And similarly, these fleeting apparitions may become objects of silent worship, as with André Breton's fleeting encounter with a wax figure in the Musée Grévin, where "a woman is fastening her garter in the shadows ... the only statue I know of with eyes, the eyes of provocation."[26] It is in the eyes that the soul resides and the wax figure becomes animated by the poet's projection of desire, enhanced by her unattainable status.

Mannequins are ubiquitous in Surrealist installations and photography. The 1938 International Exhibition of Surrealist Art in Paris placed the human figure into a hybrid space that turned the interior into a street, complete with signs and mannequins (styled by the artists) offering themselves to the passer-by. These installations appear like a reenactment of the nightmare Freud recounts in "The 'Uncanny'", through which he attempts to illustrate the uncanny character of the eternal repetition. Again and again he finds himself, against his will, in the same street with "painted women ... at the windows".[27] However, the anecdote reveals more than just the uncanny nature of recurring events, pairing the ambiguity of involuntary action with a phobia of irresistible hidden desire, appearing here in the shape of raw and primitive female sexuality. Freud's trauma coincides with the modernist aversion to colour, based on a zealous streak of Puritanism—a deep-seated suspicion of superfluous decoration and of any signs of sensuality paired with mechanistic functionalism. In the realm of pure concept and interiority, the uncanny has no place, as absolute reason bans the spectre of corporeality. In the cold, bright, empty and functional spaces of modernist architecture it

20 Benjamin, "Paris, Capital of the Nineteenth Century", p. 5 (translators' addition in square brackets).
21 Ralph Hyde, *Panoramania!*, London, Trefoil, 1988, pp. 131–3.
22 Bloch, *Principle of Hope*, p. 409.
23 Freud, "The 'Uncanny'", p. 230.
24 Ibid., p. 226.
25 See Michelle E. Bloom, *Waxworks: A Cultural Obsession*, Minneapolis and London, University of Minnesota Press, 2003, pp. 22–3.
26 André Breton, *Nadja*, trans. by Richard Howard, London, Penguin 1999 (1928), p. 178.
27 Freud, "The 'Uncanny'", p. 237.

was impossible to dream, and subconscious emotions and deep-seated traumas remained buried by the veneer of rationality.

## THE UNCANNY

Mike Kelley's *Uncanny* reintroduces the spectacle of the real so popular in the nineteenth and the early twentieth century. The exhibition simultaneously evokes the sense of wonder of the cabinet of curiosities (or *Wunderkammer*), the natural history museum and the wax museum, while denying its retrograde nostalgia. *The Uncanny* can be seen as an analytical version of these educational institutions, replicating some of their presentational modes while simultaneously subverting their scientific and didactic authority. The presentation of *The Uncanny* undermines the ordering and taxonomic impulse of the museum. The seemingly random juxtaposition of works of art, stuffed animals and found objects replicates the disorder of the *Wunderkammer*, where the primary criteria for inclusion were strangeness and rarity. A selection of Egyptian *Ushabtis*, a Chinese warrior figure, an array of stuffed animals, medical anatomical models from the nineteenth century to the present, Surrealist objects and a wide array of contemporary art work happily coexist in no particular apparent order or narrative progression. The return of the real is also a return of the repressed in the shape of an outmoded style of representation previously consigned to practical illustration and cheap amusement.

## ORGANIC ELASTICITY

The uncertain status of realist, polychrome figurative sculpture is based as much on its shifting perception as both a conservative and a revolutionary force of expression as on its perilously close affinity to real life. The extreme realism in the wax museum or the natural history museum originally provided a subliminal reassurance of the supremacy of Western capitalist culture: "There was also an aesthetic appropriate to exhibition, conservation and energies from 1890 to 1930: realism." Resources and energies had to be preserved, "not only for industry, but also for moral formation, for the achievement of manhood" in order to assure "racial purity, to prevent race suicide" and "to prevent decadence, the dread disease of imperialist, capitalist, and white culture".[28] In the 1920s, realist sculpture as a medium of restorative forces—the *retour à l'ordre*—was confronted with its "Other", revealing the dangerous potential embedded in a supposedly conservative style: "the surrealists knew that behind the day lay the night of sexual terror, disembodiment, failure of order; in short, castration and impotence of the great white father".[29] Realist sculpture thus does not only revive repressed memories but itself returns at regular intervals into consciousness like a bad dream. Duane Hanson and John de Andrea's hyperrealism, for example, catered to the bourgeois belief in the right to easy recognition and instant aesthetic gratification, but at the same time also proved for some critics "far more grossly radical than anything in the avant-garde".[30] While the excessive mimesis of realism can function as a comfort-blanket there always exists the potential for schism between the certainty of reality and the ambiguity of the double.

Even if the illusion holds only for a second—and the most realist sculpture cannot sustain an appearance of life for much longer—the discrepancy between convincing external appearance and lack of internal animation reminds us of death and turns these lifeless beings into monsters. Mimesis is always also an attempt to escape the inevitability of death through the act of doubling. It is also a recuperative means of reconfiguring lost moments and repressed memories into pleasurable ones. The compulsion to repeat is propelled by internal drives with the objective of regression, meaning the restoration of lost or suppressed experiences: "*It seems, then, that an instinct is an urge inherent in organic life to restore an earlier state of things* which the living entity has been obliged to abandon under the pressure of external disturbing forces; that is, it is a kind of organic elasticity, or, to put it another way, the expression of inertia inherent in organic life." Freud also describes those impulses as "conservative," intent on reaching an "*old* state of things ... from which the living entity has at one time or other departed and to which it is striving to return by the circuitous path along which its development leads". The dubious nature of polychrome figurative sculpture thus not only reminds us of infantile memories but transports us back to an earlier moment in the development of human history and consciousness: " '*the aim of all life is death*' and, looking backwards, ... '*inanimate things existed before living ones*' ".[31] Museums, in particular wax

28 Donna Haraway, "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908–1936", *Social Text*, vol. 4, no. 2, 1984, p. 52.
29 Ibid.
30 Joseph Masheck, "Verist Sculpture: Hanson and de Andrea", in Gregory Battcock (ed.), *Super Realism: A Critical Anthology*, New York, Dutton, 1975, p. 190.

museums and natural history museums, function as sites of regression both in terms of the evocation of memories of past times and also in allowing a kind of historical time travel in which the illusion of living in the time of dinosaurs or the stone age is convincingly reconfigured. Realist representations can thus be read as illusions onto which the (impossible) desire to turn dead matter into life is projected. The ultimate and most uncompromisingly logical (or honest) realisation of these fetishistic male desires—Pygmalion's wish to breathe life into his creation—can possibly be found in the exhibited sex dolls. They are devices of pure wish-fulfilment and their inclusion in the exhibition is indicative of the malleable and fluid nature of the fetish.

The work of the realist artist therefore also has an uncanny dimension, as his or her actions of doubling through mimesis strive to satisfy creative impulses or drives which might have their origin in redirected or sublimated energies. In Hoffmann's "Sandman", creation is associated with a blurring of reality and fantasy, the animate and the inanimate. The traumatised protagonist Nathaniel "can create only by artificial means, by mimesis, by mimicking or doubling life: a power of representation, of vision, of division which belongs to the death instincts, not to Eros". Creation here also has a narcissistic element as Nathaniel sees himself reflected in his creatures, giving life to his works by lending "his *eyes* to his mirror-image".[31] In *The Uncanny* it is the role of the artist to assemble his creatures but also to bring them alive within the context of the museum. It is a similarly deferred form of creative activity, as works by other artists and personal objects act as "stand-ins" for his own artistic production.

It is this activity of the artist as curator/collector/director that also relates to the "fractured nature of filmic language". The exhibition in many ways is a collage, an edited montage of different characters that come together not in a linear narrative but rather in a visual simultaneity of styles, genres and types centring on the idea of the real. The denial of history in favour of an investigation of a particular phenomenon in visual representation neglects chronological linearity, thus opposing the essential *raison d'être* of the museum: to establish an order through time. Kelley's plans to record the sculptural element of *The Uncanny* on film transform a documentary necessity (the need to chronicle the essential but only temporary loan part of the project for future display) into a constituent element, fully introducing a creative technique that was previously only present at the conceptual stage of the project. This implies a further dissolution of a fixed viewpoint, as realist sculpture will be represented through the medium of film.

## THE SECRET CABINET OF THE COLLECTOR

In its juxtaposition of a denigrated tendency in art with the fetishisation of collecting as an expression of an ordering impulse, *The Uncanny* intimates two dominant forces of the museum that Benjamin identified as particularly characteristic of the nineteenth century: "the dialectic by which they come into contact, on the one hand with scientific research and, on the other hand, with the 'dreamy time of bad taste'".[33] It is particularly in the Harems, a collection of (currently 16) groups of objects ranging from marbles and bubble-gum cards to hundreds of comic magazines, that this becomes apparent. The Harems are devoted to a range of "low" forms of collecting and include shot glasses, album covers, erotic magazines and postcards, pointing to the spectre of bad taste coming to haunt us with the sins of our youth. In contrast to the sculpture section, the Harems collections are typologically arranged, neatly ordering row after row of bubble-gum cards and arranging marbles and squeeze toys by type, size and colour in museum-standard, hermetically sealed glass cases. The accumulation of related objects and object groups again recalls the nineteenth-century encyclopaedic museum, with its obsessive desire for comprehensiveness. These museums represent the last attempt to capture and comprehend the world in its entirety, reflecting the expansionist excursions of colonialism into unfamiliar territories as well as the attempt to contain an ever-expanding scientific and material universe, and mounting historical heritage through positivist categorisation, identification, nomenclature and storage. In their earnest replication of typological classification and presentation in neat geometric arrangements, the Harems are parodies of this type of traditional museum display, such as that of the Pitt-Rivers Museum of Oxford University, one of the few surviving historical examples of its kind. The museum's grouping and display according to function, style or

31 Sigmund Freud, "Beyond the Pleasure Principle", in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, XVIII, ed. and trans. James Strachey, London, Vintage, 2001, pp. 36–8.

32 Sarah Kofman, *Freud and Fiction*, Boston, MA, Northeastern University Press 1991, pp. 143–4.

33 Benjamin, *Arcades Project*, p. 406.

geographical origin is replaced in the Harems with categorisation by personal and aesthetic criteria.

First and foremost, the *Harems* are manifestations of private memory, now outdated and representative of a past whose time has not yet come again. They reflect a personal history of growing up in America with fairly common fields of adolescent collecting, such as marbles. More obscure and slightly humorous groupings such as the bent wire coat hangers tell of an erstwhile career of the artist as juvenile delinquent, while the smoking paraphernalia suggest bohemian aspirations. The inventory of popular and adolescent (sub-)cultures such as comics, horror films, rock music and sports, however, also reflects a wider, collective heritage, letting us participate in communal reminiscences. Kelley has stated that, while the Harems contain objects with powerful personal and emotional connotations, their eventual dispersal and loss would be without trauma, if not liberating. Their exhibition in Arnhem in 1993 and now again, over a decade later, at Tate Liverpool and Vienna, illustrates their transition from a truly personal collection initiated in childhood to a public and institutional one. This shift always involves a loss of original function and meaning, which is not unlike the transformation that objects from any ecclesiastical, secular or private collection undergo once transferred into a public collection or museum. Like the religious paintings and sculptures we treasure in the museum, the personal collections of the Harems have grown out of "ritualistic" and "cultic" activities, a universal adolescent rite of collecting, trading and showing off that becomes obsolete once on public display. The inclusion of a large number of found, hand-made church and school felt banners points to the religious residues in the display of any object in a museum—generally described as the "aura" emanating from a work of art. The banners are contemporary expressions of worship and adoration which, in the context of a display in a museum, become secularised documents. However, like other alternative forms of amateur or outsider creativity, they are also manifestations of a contemporary spirituality that the cynicism of the cultural elite finds hard to acknowledge.

The Harems are located in the final gallery of the exhibition. They are devised as a "surprise" following a confusing display of polychrome figurative sculptures, emphasising a disjunction between the two parts of *The Uncanny*. The insistence on the stealthy nature of the Harems emphasises the secrets that might be contained in the collection, implied in the original meaning of the word "harem" as a prohibited place. The Harems could be interpreted as even more personal than a work of art, since they hold strong autobiographical associations and the key to infantile passions and fixations undisguised by aesthetic form. While the sculpture section evokes the old-fashioned gallery, wax museum or natural history museum, the Harems room has its equivalent in the secret cabinet of the nineteenth-century private collector, with all its connotations of material and sexual obsessions:

> *The fin de siècle cabinet, as a space in which assembled treasures nested and multiplied, habitually contained familial icons, objets d'art or private papers, themselves fetishised and invested with rarefied forms of eroticism. The mania of collecting and its increasingly refined, recherché developments—bric-a-bracomania, tableaumania, bibliophilia, vestignomania—seems to have merged with the newly minted sexual aberration of erotomania, itself appropriated and dramatically exploited by the "temple of love", from the courtesan's boudoir to the speciality house of prostitution.*[34]

In the secret cabinet, which in many ways is the *Ur*-form of the museum, the obsessions of the private collector are played out. It is here that the collection comes alive through constant devotion, veneration and expansion in pursuit of completion. The collector endlessly admires and caresses his harem, escaping the constraints of time and the vacuities and cruelties of the real world. He is king in this empire of the senses while, at the same time, slave to his passions and obsessions, which always demand more and more attention and investment in the quest for eternity.

Collecting has also been described as a form of "doubling". Through the amassing of identical or similar objects and the pursuit of rarity or completeness the collector attempts to cheat death: "Things promise the collector a magical defense against his own transience but only anticipate the latter in that they make him into a servant of things and, ulti-

34 Emily Apter, "Cabinet Secrets: Fetishism, Prostitution, and the Fin de Siècle Interior", *Assemblage*, no. 9, June 1989, p. 8.

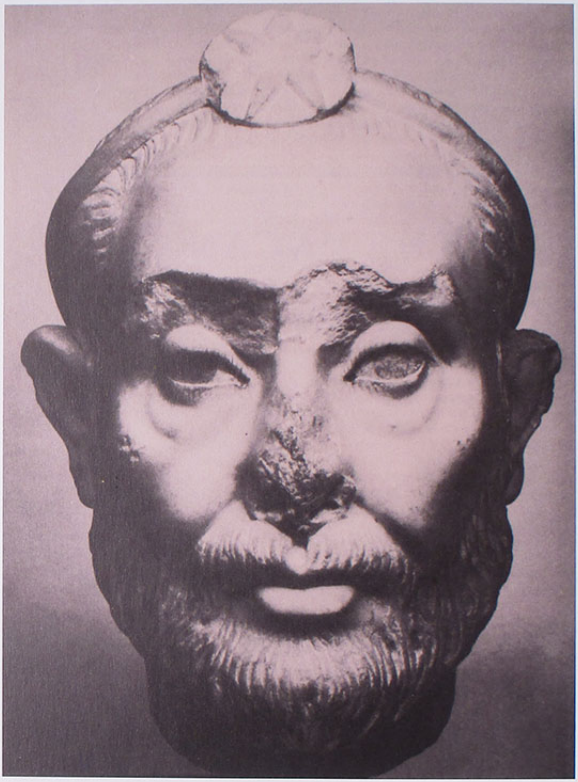
mately, into a thing himself."[35] Similarly, the monsters on the bubble-gum cards and album covers act not only as popularised forms of uncanny doubles but also as fetishistic talismans endowed with supernatural powers, a deferred animistic worship of the collection of real skulls and bones which functioned as "guarantee of perpetuity" and "testimony that death is not final and the end of all existence".[36] The objects of attention are invested with feelings and eroticised until, not unlike realist statues, they come alive. Again, the sense of vision plays a critical role in investing dead things with libido, as Freud described: "the eyes perceive not only alterations in the external world which are important for the preservation of life, but also characteristics of objects which lead to their being chosen as objects of love—their charms".[37] The mechanics of this erotic bond of the collector with his objects of desire are again alluded to in the contents of the Harems—erotic magazines function as both collector's item and source of sexual pleasure.

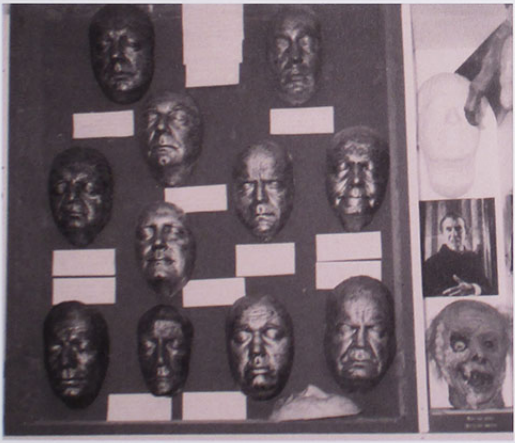
The predominance in the Harems of items from childhood and adolescence alludes to the regressive function of memory and of collecting. Collecting can also serve as a form of "compensation", the redirected desire which re-emerges in reconfigured or even deformed and, in extreme cases, perverted form (for example, in the figure of the serial killer as collector). Repressed traumas and childhood experiences also return in the form of monsters, ghosts and doubles, testifying to the "far-reaching distortion to which the returning material has been subjected as compared with the original".[38] In the context of the uncanny, this transformation is indicative of a process of repression: "the *unheimlich* is what was once *heimisch*, familiar; the prefix "*un*" is the token of repression".[39] The collector's inability to stop collecting, to stop pursuing similar or related objects, is a further manifestation of the existence of unrecognised and hidden motifs, the "compulsion to repeat", as Freud expressed it, "the manifestation of the power of the repressed".[40]

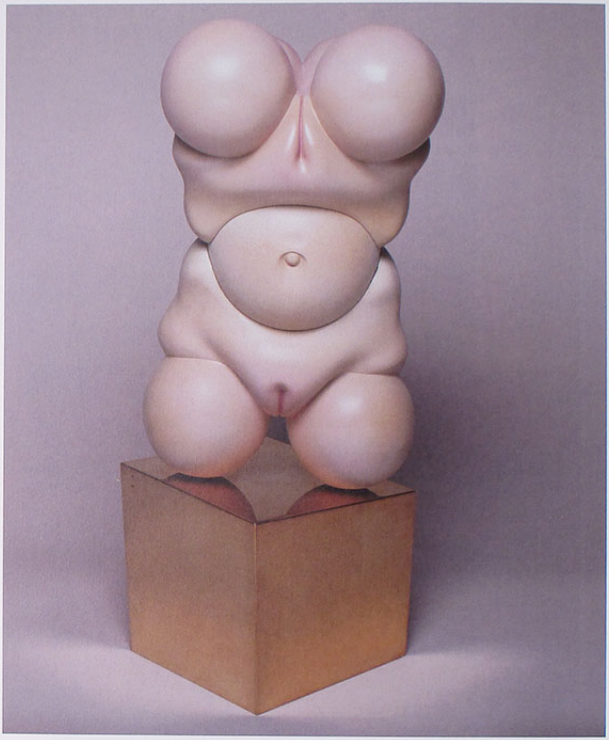
The ambiguous nature of the uncanny—its volatile passage between inside and outside, order and chaos, life and death, real and fantasy, present and past—is reflected in the ambivalent emotions it provokes, incorporating both pleasure and horror. Even positive aesthetic feelings, it has been argued, always contain an element of the uncanny and draw on childhood fantasies.[41] The continuing popularity of horror and special effects films seems to confirm a fundamental addiction to illusionistic spectacles that play on the confusion of imitation and reality. As we have seen, the fascination with the real has a long tradition: every artistic and technological means has been employed in creating powerful illusions which are as much dependent on the readiness of the imagination to be deceived by visions and apparitions as on the sophistication of the semblance. There seems, however, to be a limit to how much faithfully replicated reality we can bear. A recent report referred to the concept of the "uncanny valley", the threshold where robots become too human and therefore frightening.[42] It is not only in the creation of life-like robots but also in the increasing ability of artificial intelligence to replicate human thinking and behaviour that the distinctions between human being and machine continue to be blurred. Correspondingly, the scientific transformation of the human body through genetic manipulation, advanced medical technology and plastic surgery, and the fashioning of the self through style and subcultures, are testament to the continuing relevance of the uncanny.

35 Asendorf, *Batteries of Life*, p. 52.
36 Werner Muensterberger, *Collecting: An Unruly Passion. Psychological Perspectives*, San Diego, Harvest, 1994, p. 56.
37 Sigmund Freud, "The Psychoanalytic View of Psychogenic Disturbance of Vision", in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, XI, ed. and trans. James Strachey, London, Vintage, 2001, p. 216.
38 Sigmund Freud, "Moses, His People and Monotheist Religion", in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, XXIII, ed. and trans. James Strachey, London, Vintage, 2001, p. 127.
39 Freud, "The 'Uncanny'", p. 245.
40 Freud, "Beyond the Pleasure Principle", p. 20.
41 Kofman, *Freud and Fiction*, p. 123.
42 John Seabrook, "It Came From Hollywood", *New Yorker*, 1 December 2003, p. 60.

# THE UNCANNY





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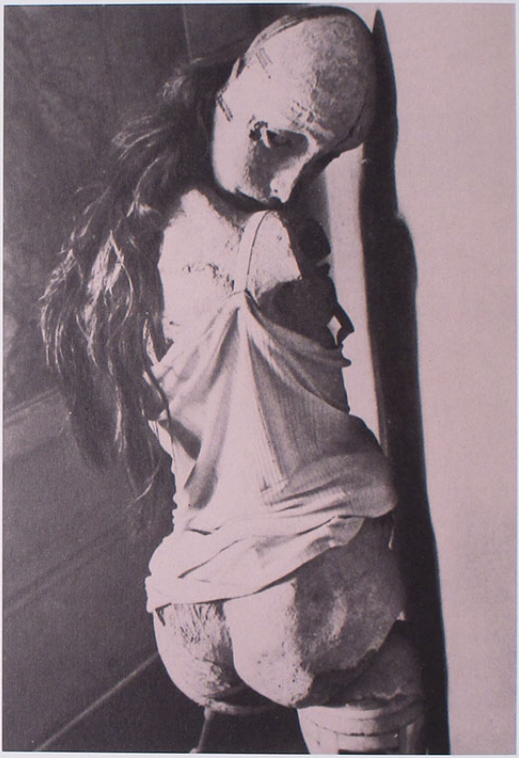


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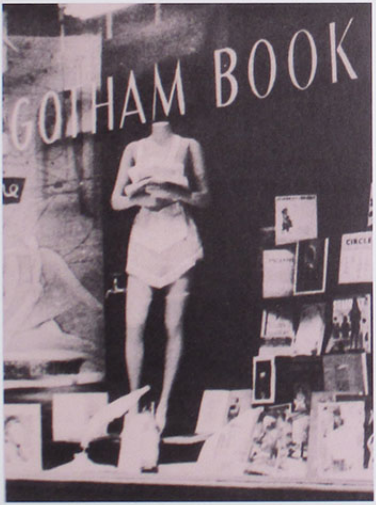
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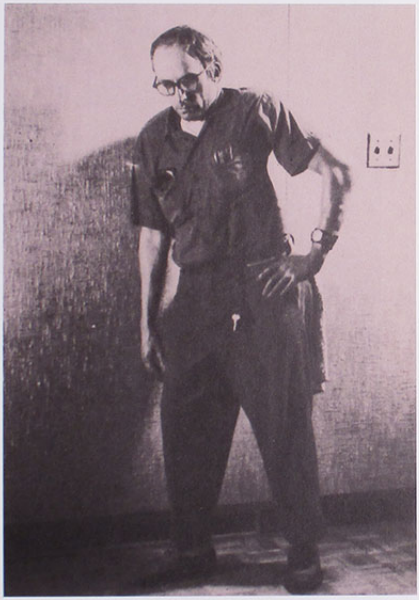

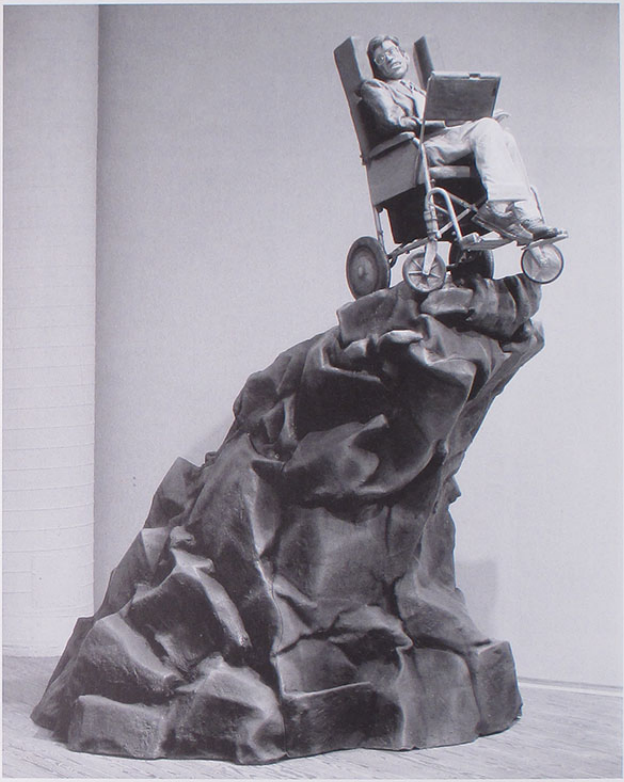

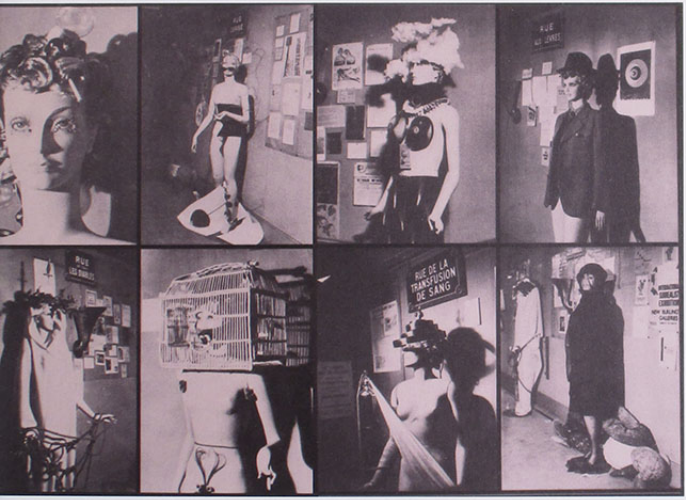
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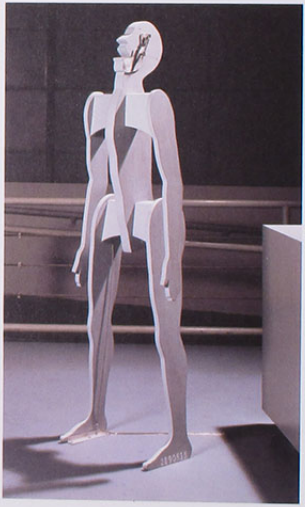
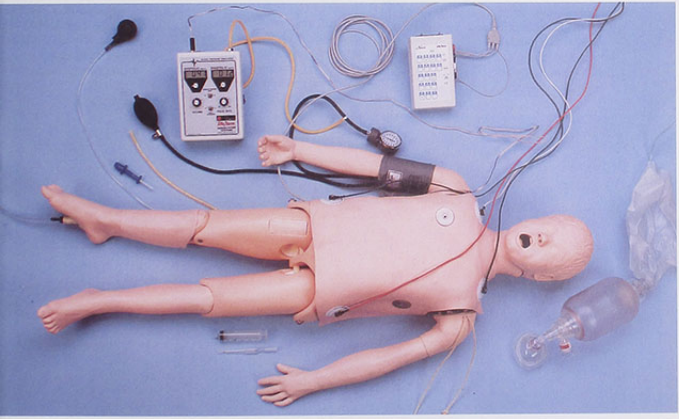


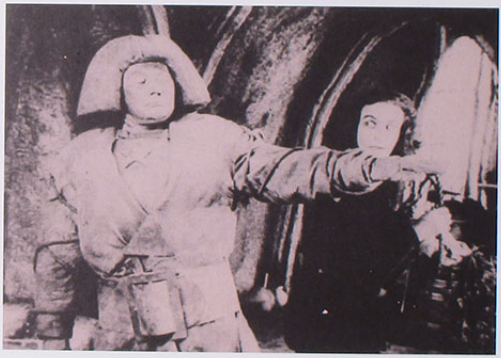


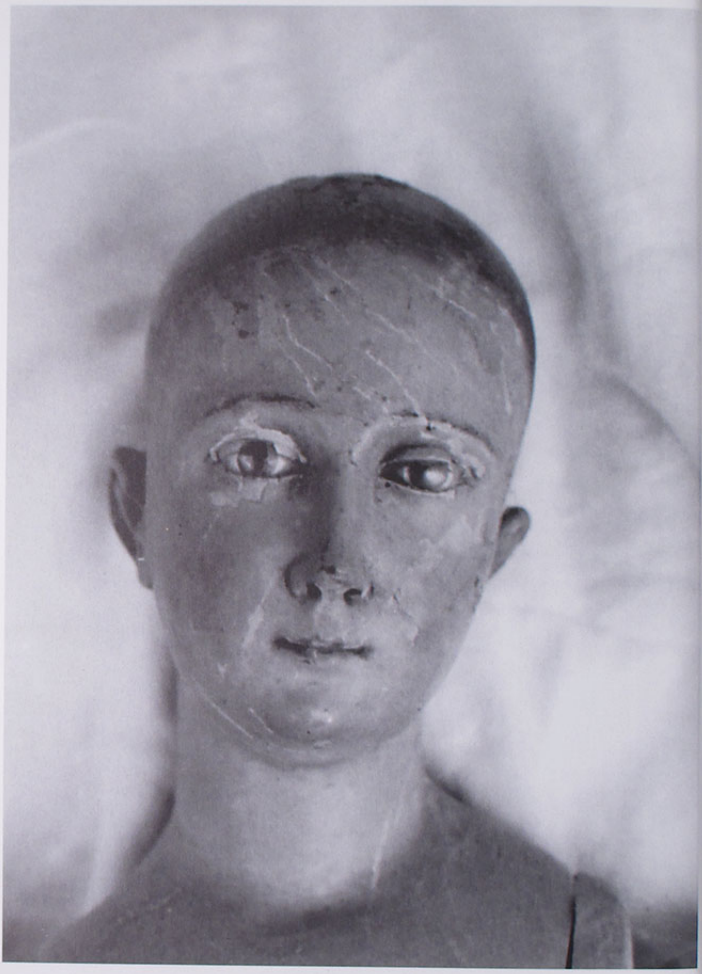
**Les singes peuvent aussi connaître le désespoir**

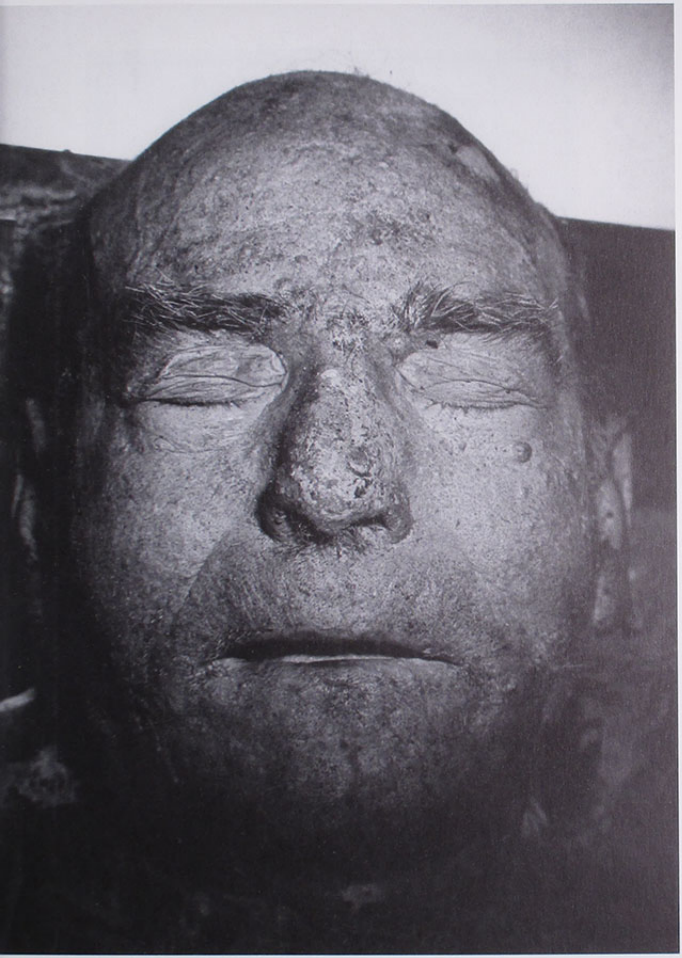
C'est ce qu'a démontré le Pr Harlow en séparant des nouveau-nés de leur mère. Isolés, les bébés ont présenté un syndrome dépressif et un délicit psychique. Si on leur donne un leurre rappelant leur mère, ils s'y accrochent désespérément.

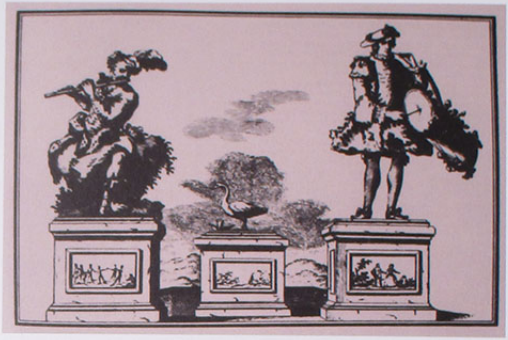

VALDONI '61

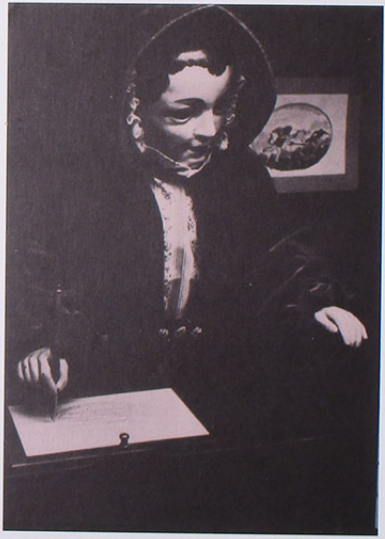

JEREMY BENTHAM

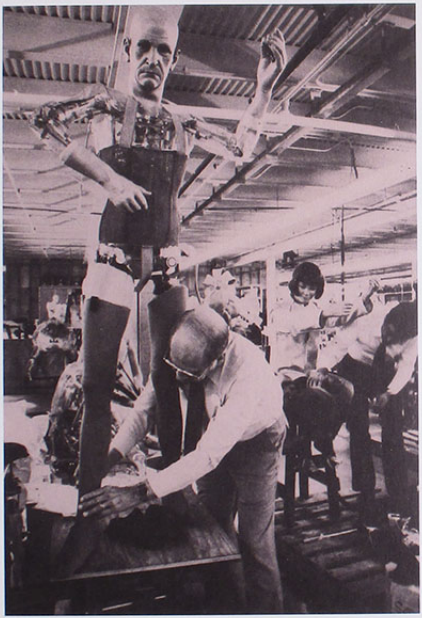


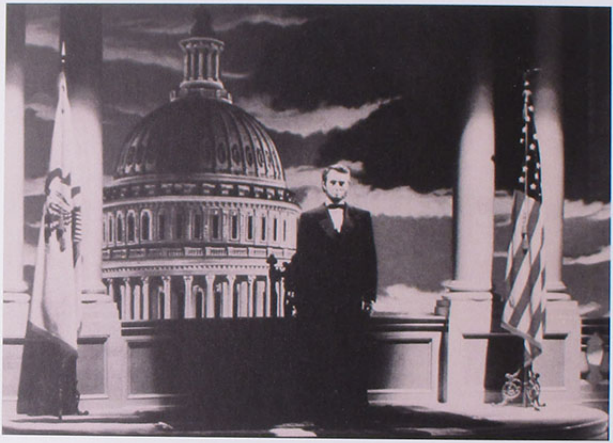


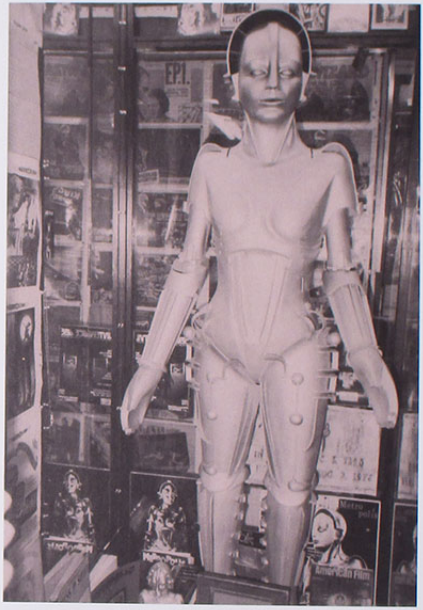


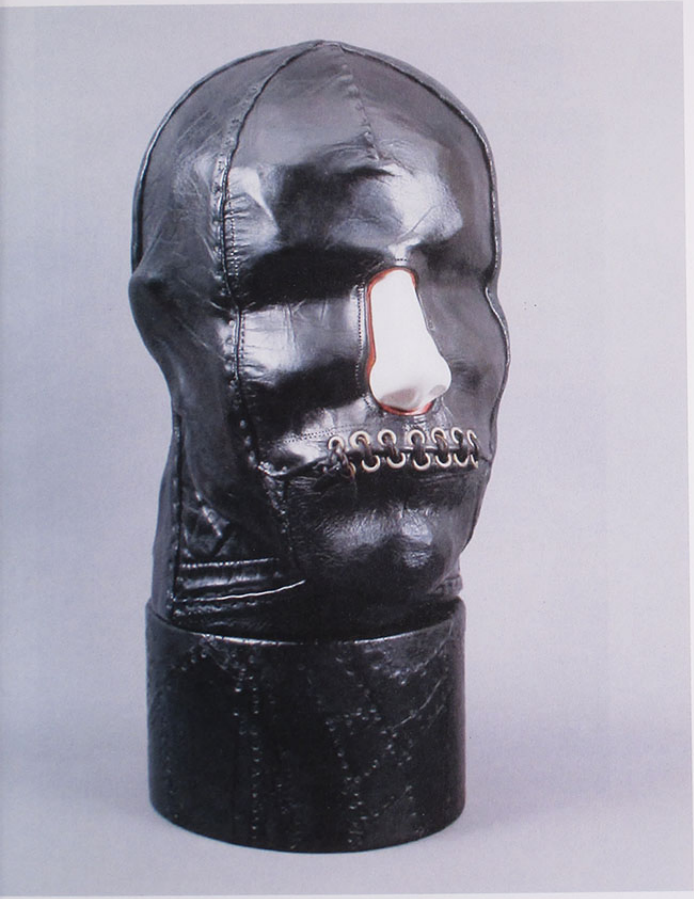









EPI.

















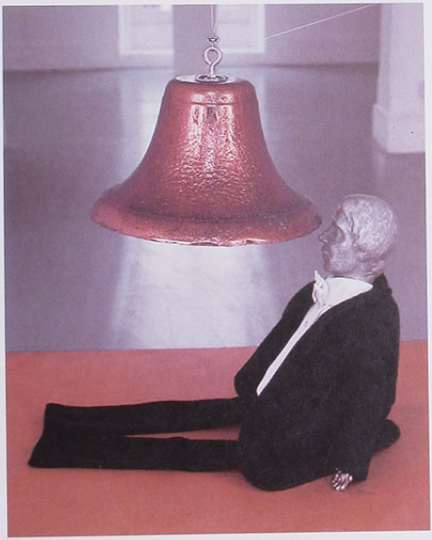


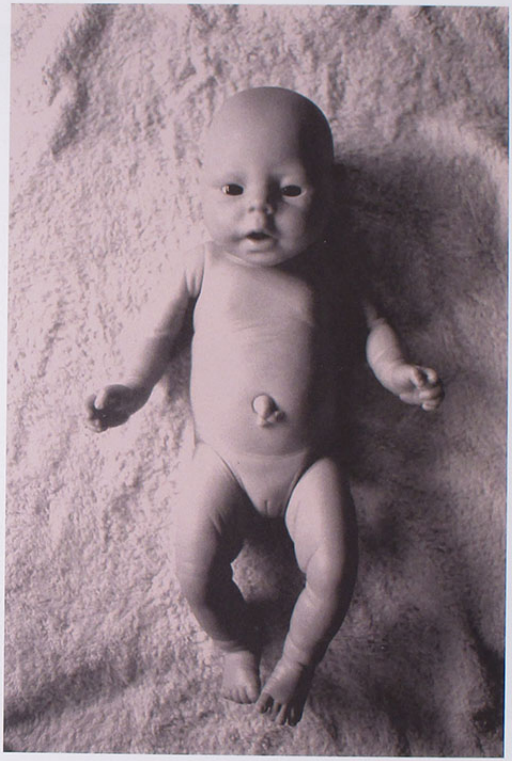
KLBK-TV







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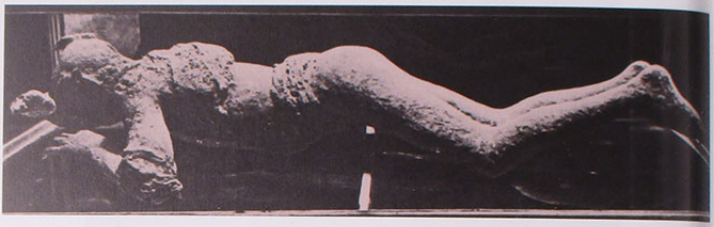
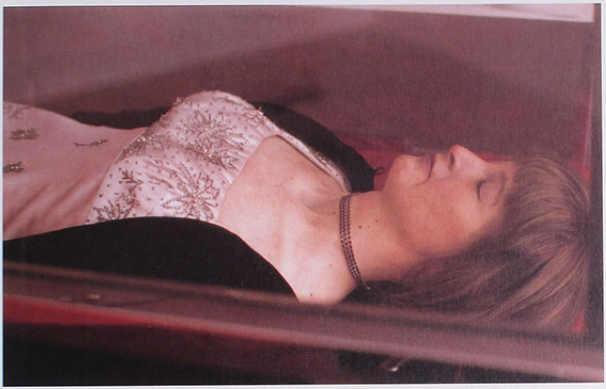


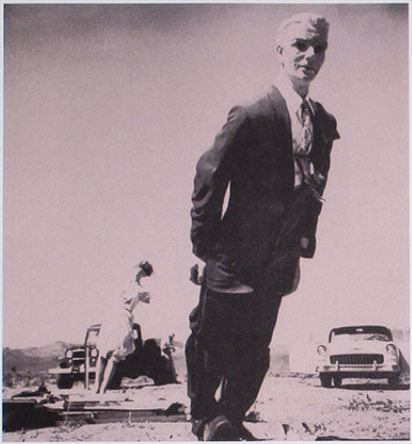



ONLY A SUICIDAL
FOOL CAN PARROT
"SARTRIAN
VERSES"
SHANKS
VERSES



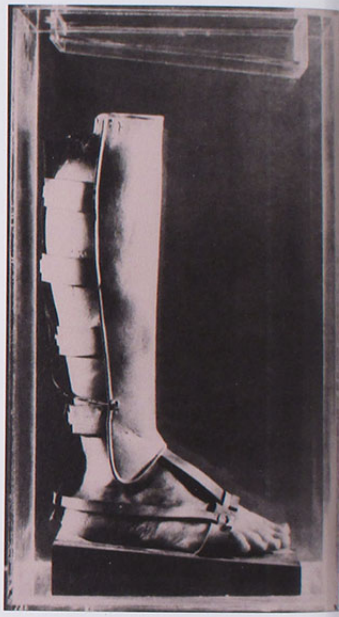




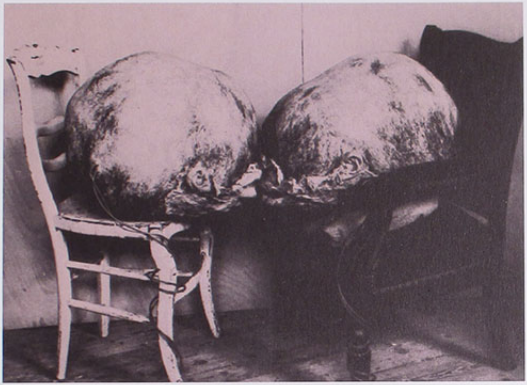


***David*'s left foot.**

After he used a hammer to knock off the tip of the second toe of the left foot of Michelangelo's David, Piero Cannata, a 47-year-old unemployed medical worker, claimed that he was acting under orders from maleficent spirits connected with a 16th-century model for the Venetian painter Veronese. "One hypothesis in a case such as this," noted David Freedberg, Columbia University art historian and author of *The Power of Images*, "is that the sexuality of Michelangelo's statue caused a disturbance that was somehow transformed into a delusion of evil forces." Freedberg also noted that an increase in iconoclastic activity is probably an inevitable consequence of the growth in the number of visitors to museums and cultural monuments.



The Balkan Atrocities
*Commission of Enquiry:* Oh! What fine models for Rodin!'




23

26-6884 Human Appendix

26-7065 Human Prostate

26-7044 Human Half Kidney

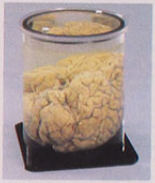
26-7105 Human Uterus

26-7120 Human Placenta

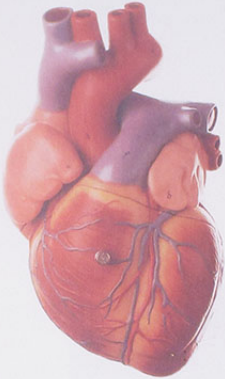
26-7060 Human Testis

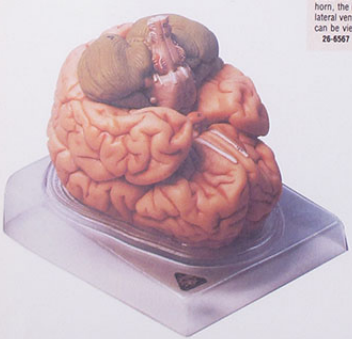
**Human Half Brain.** *Biosmount™* preparation. One-half the brain showing a median sagittal section. Excellent for demonstrating the mid-brain and other internal structures. Mounted in a clear acrylic container with removable screw top. 6 x 7".
**26-6566** Each..$256.81

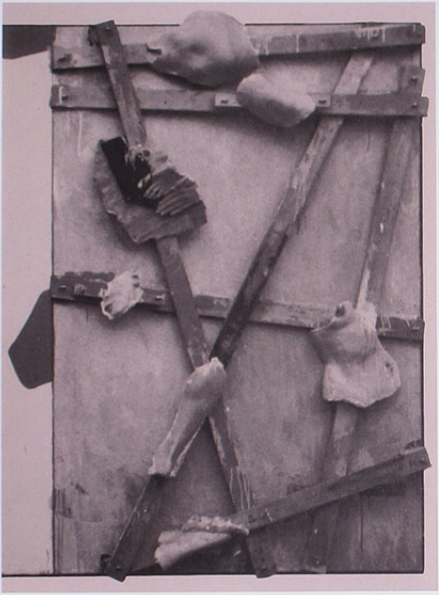
**Human Half Brain Dissected.** *Biosmount™* preparation. A median sagittal hemisphere is dissected to show the hippocampus, the thalamus, the anterior horn, the inferior horn, and the posterior horn of the lateral ventricle. Mounted on a clear plate so all sides can be viewed. Labeled. 5 x 10½".
**26-6567** Each..$341.82

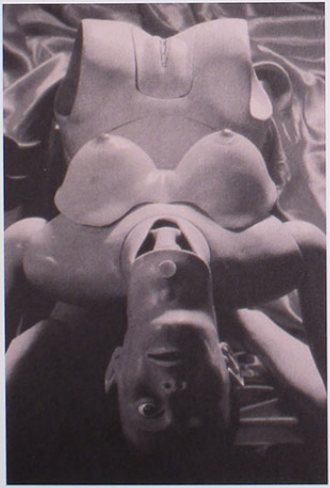


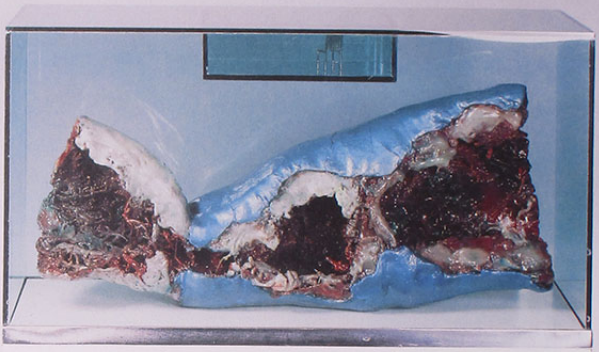
26-6556 Human Brain












TALES OF
SUSPENSE
THE THING THAT CRAWLED IN NIGHT

TALES OF
SUSPENSE

TALES OF
SUSPENSE
"I WAS A PRISONER OF THE CHAMBER OF FEAR!!"

TALES OF
SUSPENSE

TALES OF SUSPENSE
IRON MAN
CAPTAIN AMERICA
SLEEPER AWAKES!

TALES OF SUSPENSE
IRON MAN
CAPTAIN AMERICA
COSMIC CUBE!

TALES OF SUSPENSE
CAPTAIN AMERICA
IRON MAN
TO BE REBORN

CAPTAIN AMERICA

CAPTAIN AMERICA

THE GHOST RIDER

STRANGE TALES OF STARTLING SUSPENSE
STRANGE TALES
THE LONG SLEEP!

STRANGE TALES OF SUSPENSE!
STRANGE TALES
TRAPPED BETWEEN THE WORLDS!

STRANGE TALES
TABOO RETURNS!

STRANGE TALES
"TWO-HEADED THING"

STRANGE TALES
HUMAN TORCH
PASTE-POT PETE

STRANGE TALES
HUMAN TORCH
THE PAINTER OF A THOUSAND PERILS!

STRANGE TALES
PLANTMAN!

STRANGE TALES
THE RABBLE ROUSER

STRANGE TALES
DEFEAT DR. STRANGE!
HUMAN TORCH
THING

STRANGE TALES
THE GRAVE DIG MARGE!

STRANGE TALES
NICK FURY, AGENT OF S.H.I.E.L.D.
THE END AT LAST!

STRANGE TALES
NICK FURY, AGENT OF S.H.I.E.L.D.
DOCTOR STRANGE
INTO THE DIMENSION OF DEATH!

STRANGE TALES
DOCTOR STRANGE
THE SANDS OF DEATH!

NICK FURY, AGENT OF S.H.I.E.L.D.
SHIELD

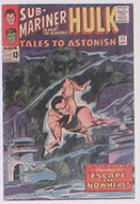
NICK FURY, AGENT OF S.H.I.E.L.D.
SHIELD


NICK FURY
SHIELD


TALES TO
ASTONISH
THE CREATURE FROM KOROKORO!


TALES TO
ASTONISH
SPACE OUTPOST ATTACKS!


TALES TO
ASTONISH
MONSTER IN MY WINDOW!


SUB-MARINER
HULK
TALES TO ASTONISH
ESCAPE FROM NORMALIA!


THOR! AND HULK! AND IRON MAN!
AVENGERS
EARTH'S MIGHTIEST SUPER-HEROES!


AVENGERS
ENTER DR. DOOM
THE FANTASTIC FOUR!


JOURNEY INTO
MYSTERY
I WAS CAPTURED BY KORILLA!
WHO MAKES THE ICE GIANTS?


JOURNEY INTO
MYSTERY
THE SCORPION STRIKES!


JOURNEY INTO
MYSTERY
THOR AND THE "HUMAN COBRA!"


THE MIGHTY
THOR
WHAT GODS MAY FEAR TO TREAD!


THE MIGHTY
THOR
EVEN IN DEATH!


HERE COMES!
DAREDEVIL
THE MAN WITHOUT FEAR!
AND MEN SHALL CALL HIM... OX!


Fantastic Four
SUB-MARINER!


Fantastic Four
BEWARE THE HIDDEN LAND!


Fantastic Four


Fantastic Four
WHERE SOARS SILVER SURFER!


X-MEN
THE REVENGE OF THE BLOB!


X-MEN
AND NONE SHALL SURVIVE!


X-MEN
BANSHEE!
OGRE!


X-MEN


Amazing
ADULT Fantasy
"IN HUMAN FORM?"


AMAZING
FANTASY
SPIDER MAN


AMAZING
SPIDER-MAN


AMAZING
SPIDER-MAN
MYSTERIO!


The AMAZING SPIDER-MAN
CAPTURED
A GREEN DRAGON!


The AMAZING SPIDER-MAN
THE NAME OF THE GAME IS MEDUSA!


METAL MEN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LEGION OF SUPER-HEROES
20¢


GIANT
SUPERMAN
25¢


SUPERMAN'S GIRL FRIEND
LOIS LANE


DC
STRANGE ADVENTURES
20¢
NO!
I'M THE GUILTY ONE!


THERE'S NO ESCAPE FROM
THE HOUSE OF SECRETS
IT MUST HAVE BEEN PUPPET CHIEF! WHY?


DC
JONAH HEX
20¢
WEIRD WESTERN TALES


SUPER DC GIANT presents
FLYING SAUCER ADVENTURES


DC
TERROR CITY!
DEMON
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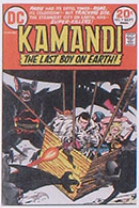

DC
KAMANDI
"THE LAST BOY ON EARTH!"
20¢


BLUE BEETLE
DO YOU'RE THE "DESTROYER OF HEROES"


ALL NEW!
CHARLTON ACTION FEATURING
STATIC
WHOA
HELP


12
GORGO
"THE DAY THE EARTH GAVE UP"


The Return of
GORGO
"HIDDEN WITNESS"


12
Fightin'
MARINES
"FIRE TEAM LEADER"


12
MYSTERIES OF UNEXPLORED WORLDS
TESTING

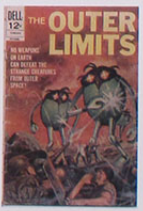

MAGNUS
ROBOT FIGHTER
4000 A.D.
MAGNUS BATTLES 'IA.


TUROK
SON OF STONE


EDGAR RICE BURROUGHS
KORAK
SON OF TARZAN
15¢


THE INVADERS
12¢
U.S. ASTRONAUTS DESCEND INTO THE PRESENT!
THE ORBIT OF DOOM!


SPACE FAMILY ROBINSON
SPACE FAMILY ROBINSON
LOST IN SPACE
PREHISTORIC BEASTS AND FAR-FLUNG PERILS THE ROBINSONS VOLUME ANCIENT EARTHS


DELL
12¢
THE OUTER LIMITS


Bugs Bunny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OLIVER TWIST
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FEMFORCE 8
Archie's MAD HOUSE
Archie
LENT
SABOTAGE?
HOLY BIBLE
SAD SACK
SARGE
SAD SACK LAUGH SPECIAL
Little Sad Sack
WHA...!?
MR. A.
AVENGING WORLD
ZAP COMIX
ZAP COMICS
JIMBO
MEATCAKES


EXORCIST II
THE HERETIC


COSMIC
CONSCIOUSNESS CHANTS VOL. 2
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OUTSIDE
THE DREAM SYNDICATE


JOHANNA WENT
HYENA


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Greatest
Hits


PATTY HEARST
ORIGINAL MOTION PICTURE SOUNDTRACK
MUSIC BY SCOTT JOHNSON


SCRIABIN


ELEKTRA


Spanish Erotic Piano Heavy


Felix
Mendelssohn


The Daemonic Liszt
Earl Wild, piano
Liszt


THE
"PANIS ANGELICUS"
MASS
CESAR FRANCK
IN A MAJOR
THE WOLFE CHORALE


PHILIPS
DARK
SHADOWS


Chopin
NOCTURNES
volume 1
Ivan Moravec
pianist


THE
MASKED
MARAUDERS


"TENNESSEE" ERNIE FORD
Lusty Land!


JACKIE GLEASON
Opale d'Amour


DECCA
BEYOND
THE
SUNSET
RED
FOLEY


HUGO & LUIGI CHORUS
CASCADING VOICES


FRIPP & ENO


LEGEND


Lubricated Goat
plays
the Devil's Music


Goblin
Suspiria


COVEN


PSYCHIC TV
LIVE AT THEE CIRCUS


TARTINI
DEVIL'S TRILL SONATA
ERICA MORINI


Listen, Son...
and other readings by Jack Pyfe


TEDDY BEAR
RED SOVINE


ONE STEP BEYOND
SYMPHONY ORCHESTRA CONDUCTED BY HARRY LUBIN

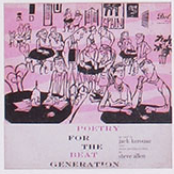

Voice of the Spinner


STOCKHAUSEN


SOUND COMES FOR PIANO


Electronic Sound
Jean Dubuffet
musical experiences


JOHN CLEGG
music for nervous people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FOR
THE
BEAT
GENERATION


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presents
LONESOME ECHO


THREE DANCER
in FOLK GUITAR


LEO KOTTKE
6 & 12 STRING GUITAR


forrest j. ackerman
presents
MUSIC FOR ROBOTS


Santo & Johnny


SATIE


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JOHNNY PULEO
AND HIS
HARMONICA
GANG
a study in high fidelity sound


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ANTHEIL BALLET MECHANIQUE
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LIFIANNA


HAVE
A
MARIJUANA
Recorded
Live
On The
Streets
Of
New York
David Peel & the Lower East Side

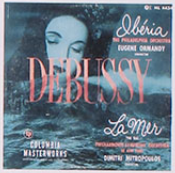

ELECTRONICS & PERCUSSION


gertrude stein
reads
her
own
poetry


THE AGE OF ANXIETY
columbia


JYOTI


FROM PRESENTS FROM
LOVE
CALL


Ibéria
EUGENE ORMANDY
DEBUSSY
La Mer
COLUMBIA
MASTERWORKS
DIMITRI MITROPOULOS


MANTOVANI
Romantic
Melodies


the
QUEEN
is in
the
CLOSET


These Are
The Hits
YOU'RE MY
SAVAGE
TEDDY
BARGER


DA BUTT


THE WEIRD WORLD OF
BLOW FLY


MUNICH MACHINE


FUNKADELIC
OUTE THROUGH
GARDEN OF
LOVE

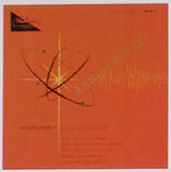

Lou Reed
METAL MACHINE MUSIC


ROXY MUSIC


SING ALONG WITH ME


STEREO
ENOCH
LIGHT
and the Light
Brigade
PLAY
POPS


THE SINGING PROPHET
herb jeffries




STEREO
SOUNDPROOF


Fantastica


LIVING STEREO
OTHER WORLDS OTHER SOUNDS
ESQUIVEL


Emotions
Richard Sharpe


The Aylon Jon Quartet
More More


WHIPPED CREAM & OTHER DELIGHTS
AM

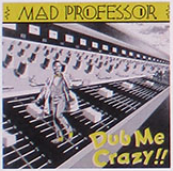

INVISIBLE TEARS
THE JOHNNY MANN SINGERS


ZEV
SALTS OF HEAVY METALS


I PUT A SPELL ON YOU
NINA SIMONE SAY HAVANA


ART LANDE'S
MEMORIES OF EL MONTE


PRINCE JAMMY DESTROYS THE WARDEAD


MAD PROFESSOR
Dub Me Crazy!!


Twice


Suicide


STEREO
Jackie Kannon's
SONGS FOR THE JOHN


ÇA PLANE POUR MOI
Plastic Bertrand


MISFITS


BAD MOON RISING


Dead Kennedys


BIG BLACK
SONGS ABOUT FUCKING


BLACK FLAG
MY WAR


TAUSIG


RESPIGHI
BRAZILIAN IMPRESSIONS
THE BIRDS
ANTAL DORATI
LONDON
SYMPHONY
ORCHESTRA


BACHIANAS BRASILEIRAS NO. 5
BIDU SAYÃO
HEITOR VILLA-LOBOS


el jefe
y su grupo

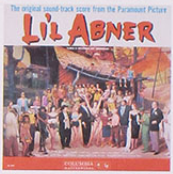

TABOO
vol. 2
NEW EXOTIC SOUNDS OF ARTHUR LYMAN


CHAINO

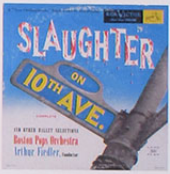

Yma Sumac
Legend of the Sun Virgin


EXOTIC ISLANDS


WHOOP-UP


The original sound-track score from the Paramount Picture
LI'L ABNER


BUDDY HACKETT
I had A ball
RICHARD KILEY


SLAUGHTER
ON
10TH AVE.
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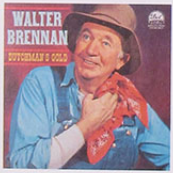
GOLDEN WEST


SONS OF
THE PIONEERS
WRONG
WEST


UNDER
WESTERN
SKIES
GEORGE
MELACHRINO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BRENNAN
BUTCHMAN'S GOLD


FRANK SINATRA
sings for
only the lonely


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Choreography by JEROME ROBBINS
Conducted by ROBERT PRINCE
LEONARD BERNSTEIN'S
WEST SIDE STORY


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ELLINGTON UPTOWN
Lp
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sun ra and his
solar-myth arkestra
actual
41


KULU SÉ MAMA
JOHN COLTRANE


LOVE DAY
ALBERT AYLER


THE MAGIC OF JU-JU
ARCHIE SHEPP


ornette coleman

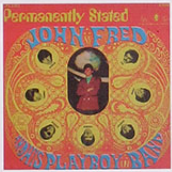

PROCOL HARUM


STEREO
THE SEEDS
A WEB OF SOUND


BLACK SABBATH


Blood rock
2


Tommy James & The Shondells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& PLAYBOYS


DOORS
SOFT PARADE


MC5

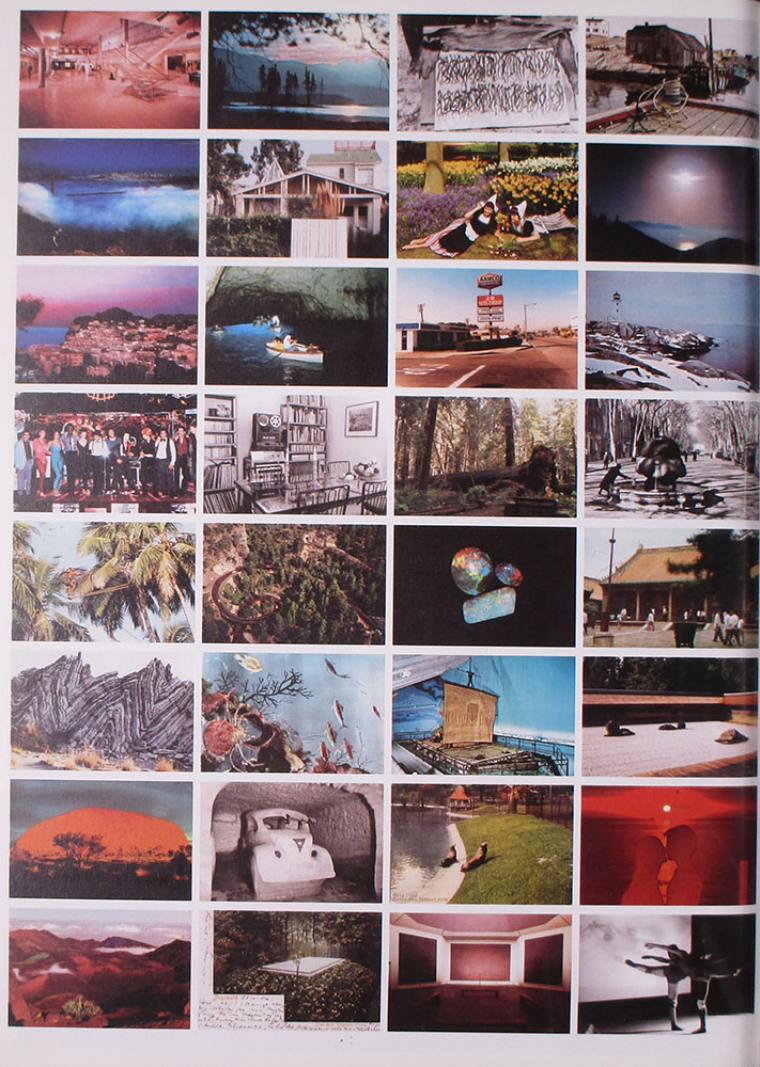

Ars Longa Vita Brevis
The Nice

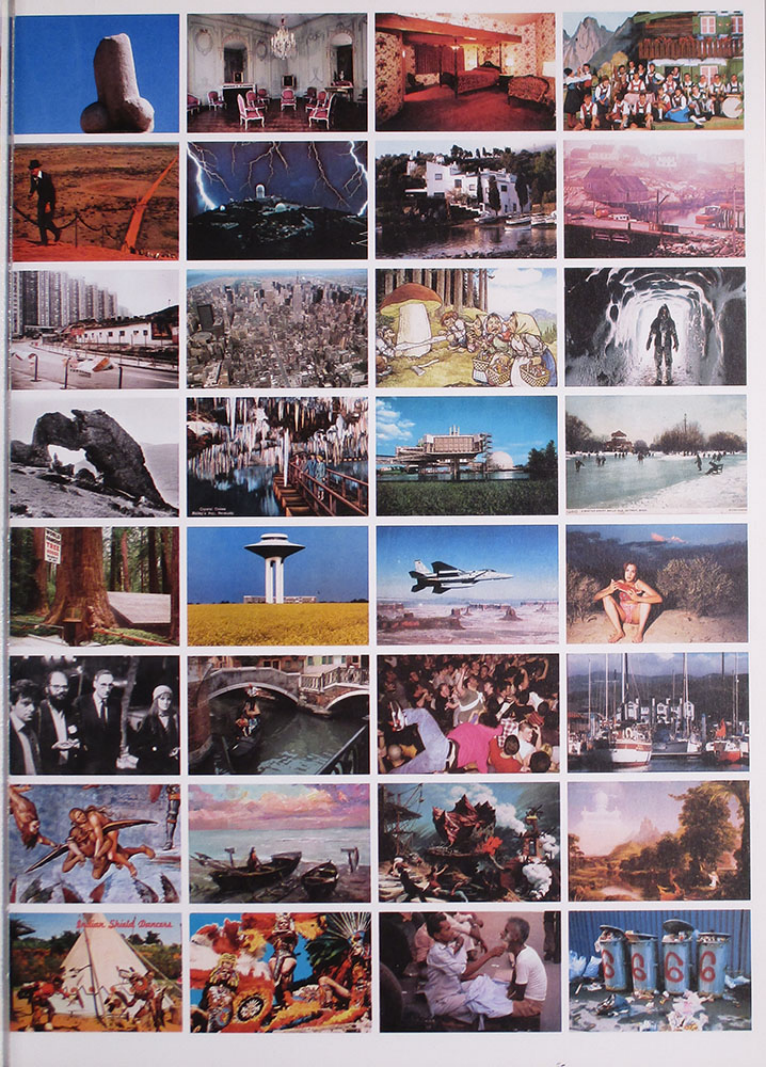

Jethro Tull
Stereo
49


DR. JOHN
the night
tripper
GRIS-GRIS


RCA
CROWNS CREATE OR ARE FOR DOWNBEATS


THE MOTHERS OF INVENTION
WEASELS RIPPED MY FLESH




Yellow Shield Princess


Ene Klaaj
am Eijelstein


"Mr. Jenkins hopes the fish stop interrupting"


--BEFORE DINNER?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AZIZ SU
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OF LAPLAND


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ENLIST NOW




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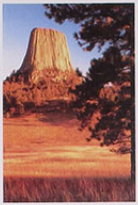
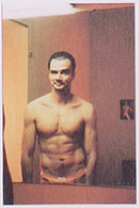



Miss Peggy 558 lb

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HAPPY


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SAINT!


small
wonder


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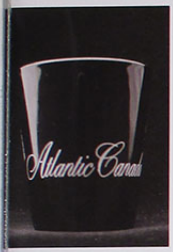
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W MEXICO


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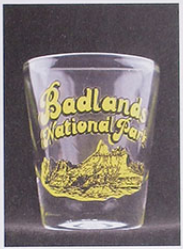
UTAH
THE BEEHIVE STA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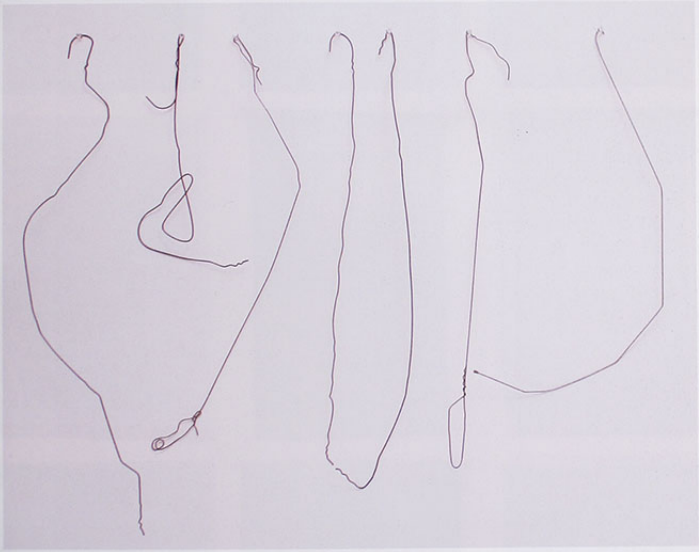
HEARST CASTLE


BOTTOMS UP


Bottoms Up


HERE'S LOOKING AT YOU
DOWN THE HATCH
LOG CABIN'S
Wigwam
Syrup
Harrods
Jack Daniel's
WHISKEY
Mammoth
MOUNTAIN
Disneyland
EXPO 86
WIEN
WIEN
Norge




one-half century of
glory to God


I HAVE CALLED
YOU BY NAME
YOU ARE MINE


BEHOLD
YOUR
KING

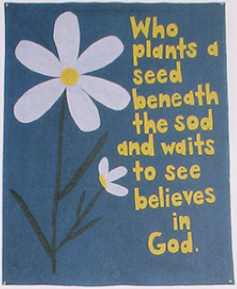

FOR GOD SO
LOVED
THAT HE GAVE


CHILD
OF GOD
1979 YEAR OF THE CHILD


YOU SHALL BE
MY WITNESSES


MAY
YAHWEH
BLESS
YOU AND
KEEP YOU

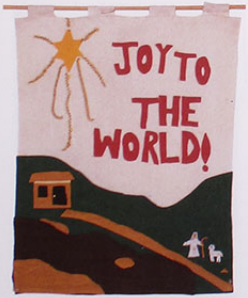

Let us exalt His name together


Who plants a seed beneath the sod and waits to see believes in God.


GODS WORD FOR ALL MEN


"To Make the Best Better"

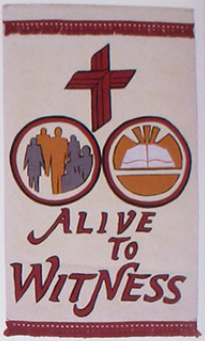

BREAD
OF
HEAVEN


JOY TO THE WORLD!

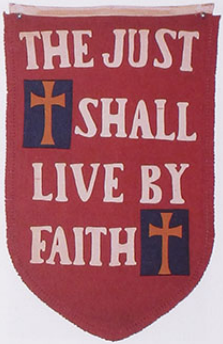

O COME, BE OUR KING OF PEACE


MAKE A
JOYFUL
NOISE UNTO
THE LORD
Ps. 98:4


WE
GAVE
OUR
BEST


ALIVE
TO
WITNESS


ALLELUIA


THE JUST
SHALL
LIVE BY
FAITH


THE
SAVIOR
IS BORN


NOT
BY
MIGHT
NOR
POWER
BUT BY
SPIRIT
ZEC


PEACE


ARE YOU READY
FOR
JESUS??


DARING

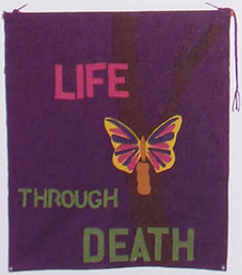

CHIHO
HEART
COACH ERNIE
AST DEAN
JESSICA
HEATHER
STACY
MONICA
MAGGIE
MICHELE
BRIDGET
LISA
ANN
RENEE
JENNIFER
DANIELLE
CHERYL
CHANDRA
ATTY CUTIERREZ


Choose to...
ACT JUSTLY
LOVE TENDERLY
WALK HUMBLY
WITH YOUR GOD
Micah 6:8


COME
INTO
OUR
HEARTS!


WE COME TO YOU,
FATHER,
WITH PRAISE
AND
THANKSGIVING
THROUGH
JESUS CHRIST
OUR LORD

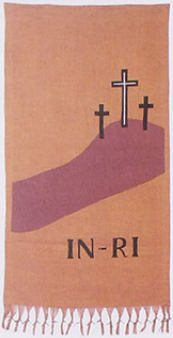

FORGING
OUR
FUTURE
GOALS
HALLELUJAH
$1,500,000
CHALLENGE
$1,150,000
VICTORY
$800,000
NOT EQUAL GIVING, BUT EQUAL SACRIFICE


LIFE
THROUGH
DEATH


52
Rob

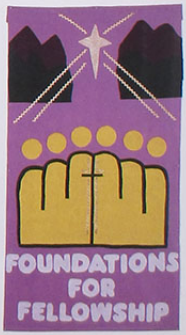

GREATER
LOVE
HATH
NO MAN
THAN THIS,
THAT A MAN
LAY DOWN HIS
LIFE
FOR HIS FRIEND
JOHN 15:13


DO
THIS
IN
REMEMBERANCE
OF
ME

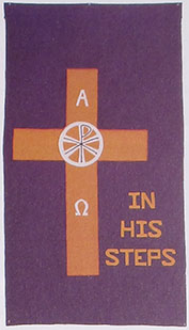

IN-RI


ONE IN MISSION
ALC
LC
EALC


BEHOLD THE
LAMB OF GOD


FOUNDATIONS
FOR
FELLOWSHIP


NOW
IS
THE
DAY
OF
SALVATION


A
Ω
IN
HIS
STEPS


FATHER
SON
GOD
HOLY SPIRIT


SHARE
YOUR
FAITH


WE MAY
NEVER
PASS THIS
WAY
AGAIN
CLASS
of
81


WE ARE
NOT
ASHAMED
OF THE
GOSPEL
ROMANS 1:16


My
FAMILY
is
covered
BY the
BLOOD
of
JESUS


CLC

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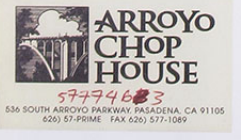


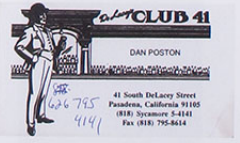



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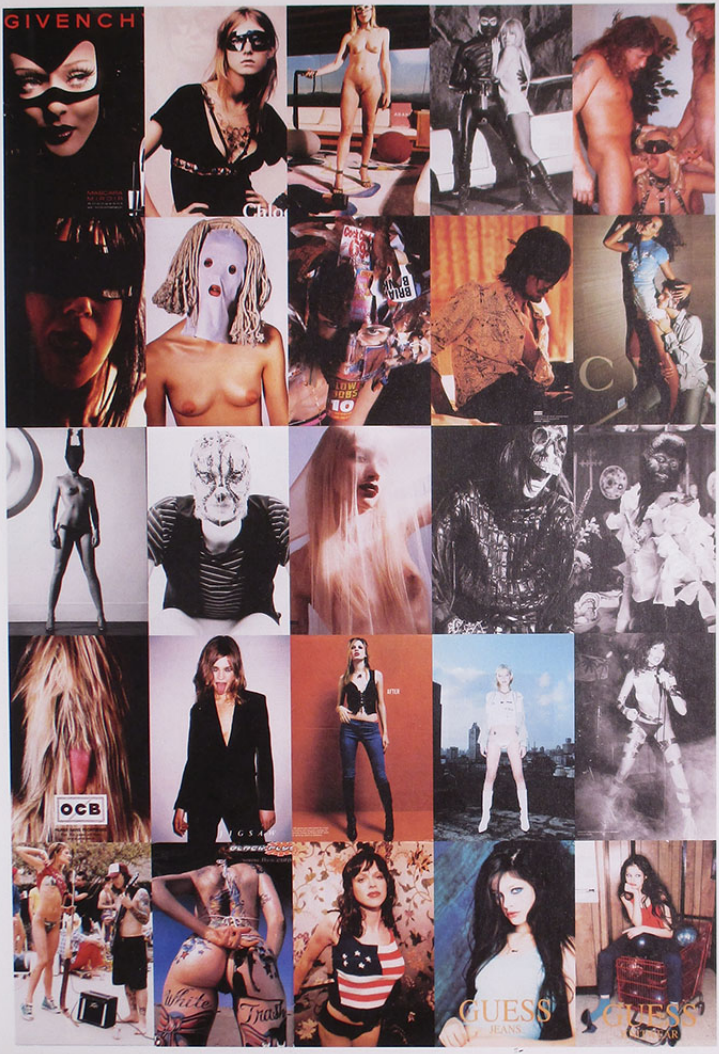
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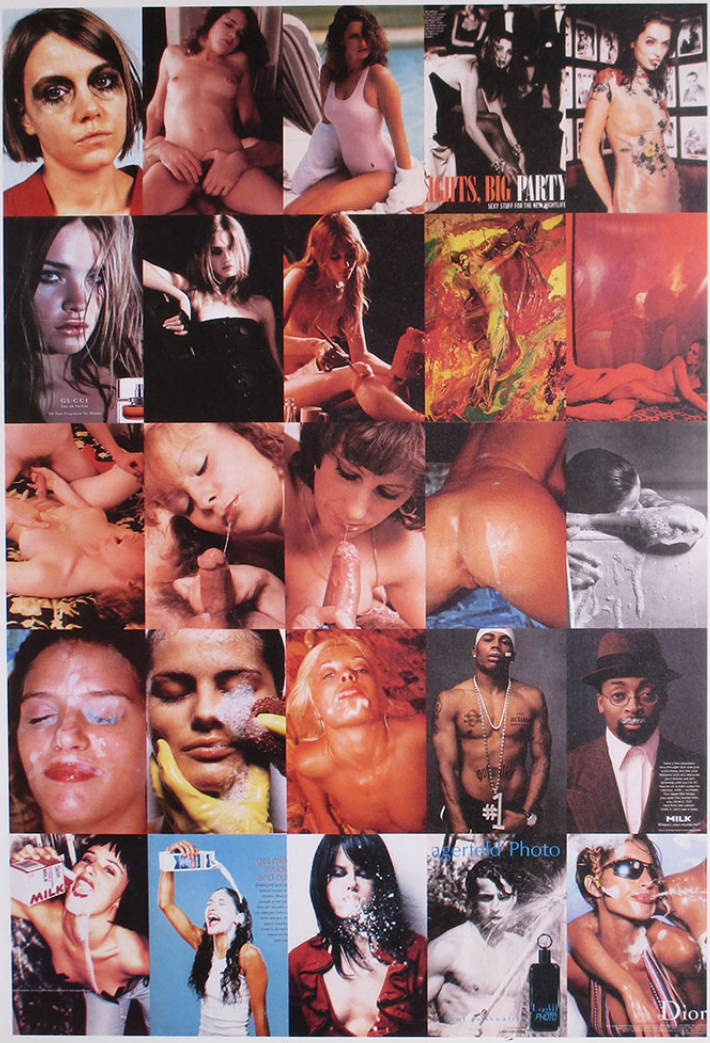
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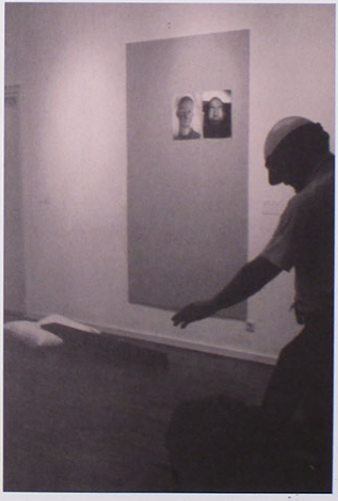


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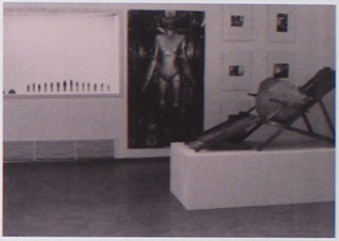

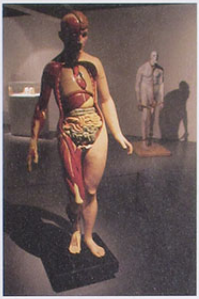


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**112 (bottom)** Salvador Dalí with two of his mannequins at the International Surrealist Exhibition, Paris, 1934.
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**124 (center)** *Ushabti* Egypt, c. 1323–1190 B.C., from Sigmund Freud's collection of antiquities.
**124 (left and right)** Heads of two of the hundreds of life-size terra-cotta soldiers found in the tomb of Chinese emperor Qin Shi Huang, 210 B.C. The statues are believed to be portraits of actual soldiers. Emperor Qin Shi Huang is credited with ending the practice of murdering servants to bury them with the emperor at his death. He replaced them, instead, with statues.
**124 (top left, top right, bottom left, bottom right)** *Ushabti* (funerary figure) Egypt 600 B.C.
**125** Still from Max Reinhardt's stage production of *The Tales of Hoffmann*, Berlin, 1931. The doll Olympia is flanked by two actress doubles who performed her singing and dancing parts.
**126 (left)** Yayoi Kusama, *Driving Image Show*, installation view, 1964
**126 (right)** Model Luna, and her mannequin look-alike designed by Adel Rootstein, 1977. Rootstein's mannequins are modeled after real people, following current tastes in body type. Some are based on famous personalities such as model Twiggy and singer Sandy Shaw.
**127 (inset)** Olga Desmond as "living marble" at her "Evenings of Beauty," Berlin, 1908
**127** Gilbert & George, *The Singing Sculpture* 1971
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**129 (left)** A sculptor in the studios of mannequin designer Adel Rootstein works from model Pat Cleveland, 1977
**129 (right)** Edward Burne-Jones, *The Hand Refrains*, from The Pygmalion Series, 1868–70
**130 (top)** Production still from Marcel Broodthaers' film, *Figures of Wax* 1974. Here Broodthaers is shown interviewing the body of Jeremy Bentham, which is preserved and on display in London.
**130 (bottom)** Film still from Paul Wegener's *Der Golem* 1915
**131** Matt Mullican, Installation view including: *Sleeping Child* and *Bulletin Board* 1973
**132** Matt Mullican, *Bulletin Board* 1973 (detail)
**133** Matt Mullican, *Bulletin Board* 1973 (detail)
**134 (top)** Jacques de Vaucanson, *Life-Size Mechanical Flute-Player, Duck, and Tambourine-Player* 1738. The flute-player could play eleven different melodies, and the duck moved its head and wings in a life-like manner, ate from a bowl in front of it—then excreted.
**134 (bottom)** Henri Maillardet, *Automaton of a Writing Child*, 18th century. This figure is capable of writing several sentences in script. Other writing automatons could draw pictures as well.

135 Johannes Gutenberg, the miraculous audio-animatronics figure, is programmed to operate the printing press he invented. Here he is being fine-tuned so that his movements will be absolutely life-like. At Walt Disney's Epcot Center, Florida.

136 An audio-animatronic Abraham Lincoln stands up and recites the Gettysburg address at the Main Street Opera House, at Disneyland.

137 *The Warhol Robot* 1981–82

138 A full-scale recreation of the female robot figure from the film *Metropolis*, 1926. In the horror, science fiction and fantasy film special effects collection of Forest J. Ackerman.

139 *Early pair of $CO_2$ gas powered prostheses for a very young child born with very short upper limbs (Phocomelia) due to Thalidomide* 1963

140 **(top)** Various special-effects heads, including a black panther from *The Most Dangerous Game*, 1932, and an alien from *Close Encounters of the Third Kind*, 1977. In the horror, science fiction and fantasy film special effects collection of Forest J. Ackerman.

140 **(center)** A group of items on the floor in the corner of one of the rooms housing Forest J. Ackerman's collection of horror, science fiction and fantasy film special effects, including a rubber cast of Jane Fonda's breasts from the film *Barbarella*, 1962.

140 **(bottom)** Various masks used in the *Outer Limits* television show. In the horror, science fiction and fantasy film special effects collection of Forest J. Ackerman.

141 Nancy Grossman, *No Name* 1968

142 Production still from the film *King Kong*, 1933, special effects by Willis O'Brien. This still shows the giant Kong head used for some shots. There were other models of the giant ape used as well, ranging from a giant hand and foot, to doll-size full and partial figures which were brought to life on film using stop-motion animation techniques.

143 **(top)** Production still from the film *Total Recall*, 1990, special effects by Rob Bottin. Here Arnold Schwarzenegger's stunt double relaxes next to a robotic stand-in for the actor.

143 **(bottom)** Production still from the film *From Beyond*, 1986, special effects by John Carl Bender.

144 Paul McCarthy, *The Garden* 1992–1994 (detail)

145 Paul McCarthy, *The Garden Dead Men* 1992–1994 (detail)

146 Nayland Blake, *Magic* 1990–91

147 This photograph of ventriloquist dummy "Madame" is taken from her fictional biography, *My Misbegotten Memoirs as told to Wayland Flowers*. Wayland Flowers, before his 1988 death, was so popular, that at one time, he and "Madame" were regulars on three network shows simultaneously.

148 Famed ventriloquist Edgar Bergen out for a drive with his family and dummies. Back seat: Effie Klinker, Podine, Edgar Bergen, Mortimer Snerd. Front seat: Frances Bergen, Charlie McCarthy, Candice Bergen, circa 1950.

149 Laurie Simmons, *Boy Vent Press Shots (Hats)* 1990

150 Eva Aeppli, *Bella* 1968

151 Gerry Anderson. Puppet figure from the television show *Secret Service*, 1969

152 Nam June Paik, *TV Rodin (le penseur)* 1976/78

153 Kristian Burford, *During the later period of Christopher's residence at boarding school he learnt that if the hand of a sleeping boy were to be submerged in tepid water, the boy would be made to wet his bed. After the passing of a considerable number of years, this knowledge has provided him with a subject for a short video. He is producing the video alone, on this Sunday evening, in a chamber that once served as his mother's sewing room. In the years between her death and Christopher's present production, it has contained only a small number of disused items that have failed to find a home elsewhere in the apartment* 2002–3

154 Tony Oursler, *The Most Beautiful Thing I've Never Seen* 1995

155 Dennis Oppenheim, *Attempt to Raise Hell* 1974

156 **(left)** Life-size statue of Frankenstein's monster, based on the 1931 film starring Boris Karloff. In the horror, science fiction and fantasy film special effects collection of Forest J. Ackerman, Hollywood.

156 **(right)** *Standing Female Anatomical Figure* c.1900

157 Kiki Smith, *Virgin Mary* 1982

158 Richard Rush Studio, Chicago, *Perspex Model of Female Torso Showing Position of Foetus at Full Term* 1979

159 Keith Edmier, *Beverly Edmier 1967* 1998

160 An anatomically-correct baby doll, contemporary

161 Wax model of a fetus, with umbilical cord and placenta, 1780–85

162 **(top)** The naturally cast body of a female victim of the eruption of Mount Vesuvius, Pompeii

162 **(bottom)** John de Andrea, *Woman on Bed* 1974

**163 (top, detail, and bottom)** Christiana Glidden, *Death of a Replicant* 1998

**164 (top)** Paul Thek, *The Tomb—Death of a Hippie* (interior view) 1967

**164 (bottom)** Gavin Turk, *Death of Che* 2000

**165 (top)** Christo, *Three Nudes in a Bed* 1963

**165 (bottom)** German police photograph (suicide of a transvestite?), no date.

**166 (left)** London, May 28 1989 – Young Moslem militants deliberately provoked violence during a protest by tens of thousands of Moslems against author Salman Rushdie that left 18 policemen hurt on Saturday, a senior policeman said Sunday.
A hundred and one people were arrested when a group of protesters tried to overturn a police van on Westminster Bridge, and fighting broke out between Iranians and Iraqis during a sit-in in front of the Houses of Parliament. Deputy Assistant Commissioner David Meynell of the Metropolitan Police said it was regrettable that the protest—the biggest staged by Britain's 850,000 Moslems against Mr. Rushdie's book *The Satanic Verses*—had been "hijacked" by 400 to 500 young militants.

**166 (right)** German police photograph (accidental suicide during auto-erotic stimulation?), no date.

**167** Marc Quinn, *No Visible Means of Escape IV* 1996

**168** In these photographs from psychological experiments, conducted in the early 1960s at Stanford University by Dr. Albert Bandura, children attack a plastic Bobo doll in direct imitation of an adult model they had just seen on film. Most of the children were four-year-olds, from middle-class homes in the Palo Alto, California area. The experiments were conducted to provide a basis for evaluating the impact of televised aggression on pre-school children.

**169 (top )** Mannequins used to gauge the effects of an atomic bomb on the human body, at Yucca Flat, Nevada, 1955. Photo by Loomis Dean.

**169 (bottom)** A straw effigy representing winter being burnt by Russians in the rural village of Kreshnevo, mid 1980s. Photo by Alexander S. Milovsky.

**170 (top)** Defacement of Michaelangelo's David, *Art in America*, November 1991.

**170 (bottom)** Lazlo Toth, 33, a Hungarian-born Australian geologist, dashed past five black-uniformed guards in the Vatican's St. Peter's Basilica, scaled a marble balustrade, climbed the nine-foot-high altar, and lashed out with a three-pound hammer at the priceless *Pieta* by Michelangelo, with the probable intention of decapitating it, crying out, "I am Jesus Christ!" The damage was sickeningly extensive. The hammer blows cleaved the nose from the Madonna's exquisite, sorrowful face. They gouged her left eyelid, neck, head and veil. They broke her left arm off at the elbow, and the fingers snapped off as the hand hit the floor. There were about fifteen hammer blows. The fragments produced by the blows were about fifty.
Soon after the event, one Rome art historian decided to devote his entire lecture to slides of the *Pieta*. But when the first picture of Mary cradling the dead Jesus flashed on the screen, he and his students burst into tears. Upon hearing the Vatican's decision to restore the *Pieta* as completely as possible, another historian and critic asked, "How can they ever re-create the mystery in her eye?"

**171** The Beverly Hills mansion of Saudi Arabian sheik Mohammed Al-Fassi is gutted by arson fire, 1980. The building became the center of controversy when it was bought by Al-Fassi in 1978. At that time he painted it a bright shade of green and decorated it with plastic flowers, and copies of classical nude statures which were painted naturalistically—including pubic hair. The decoration of the home was considered by many Beverly Hills residents and politicians to be in bad taste.

**172 (top left)** Jubiliant destruction of an equestrian statue of British royalty by a mob during the American Revolution.

**172 (top right)** From monarchy to Islamic Republic. A large statue of the Shah is dragged through the streets of Teheran by a van, a "soldier of the revolution" riding it like a horse. February 13, 1979.

**172 (bottom)** Augustin de Saint-Aubin, *Destruction of the Equestrian Statue of Louis XV*, 1799.

**173 (top)** A monumental statue of Stalin being pulled down, no date.

**173 (bottom)** September 1, 1991—Vilnius, Lithuania: A young Lithuanian sits on the statue of Lenin after the monument was removed from the center of the Lithuanian capital Vilnius in the aftermath of the failed coup in the Soviet Union.

**174 (left)** Fragment of a statue of French royalty, mutilated during the French Revolution, 18th century.
**174 (right)** Paul Thek, *Warrior's Leg* 1966–67
**175** German police photograph (mutilation murder?), no date.
**176 (top)** Eugène Druet, *The Clenched Hand*, study photograph of one of Rodin's statues, commissioned by Auguste Rodin, circa 1899.
**176 (bottom)** Drawer from Rodin's studio containing plaster fragments, late 19th or early 20th century, Musée Rodin, Paris.
**177** Jean Jacques Rousseau, "The Balkan Atrocities," cartoon published in *Le Charivari*, November 30, 1913.
**178 (top)** Edward Kienholz, *The Illegal Operation* 1962.
**178 (bottom)** Edward Kienholz, *The Psycho-Vendetta Case* 1960
**179 (top)** Tetsumi Kudo, *L'Amour* 1964
**179 (bottom)** Tetsumi Kudo, *Esclavage de préservation de l'espèce humaine* 1972
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**180 (top right)** Wax cast by Dr. Karl Henning in the collection of the Pathologisch-Anatomische Bundesmuseum in Vienna, 1910.
**180 (bottom)** Wax cast by Theodor Henning in the collection of the Pathologisch-Anatomische Bundesmuseum in Vienna, 1931
**181** Siegfried Neuenhausen, *Mann in der Kiste* (Man in the Box) 1968
**182** Dieter Roth, *Portrait of the Artist as Bird-Seed Bust* 1968
**183** Bruce Conner, *Catch 1964*
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**184 (bottom)** Brain (medical model), Adam,Rouilly Limited
**185 (top)** Jasper Johns, *Untitled* (detail: fourth panel), 1972
**185 (bottom)** Episiotomy Suturing Trainer, Adam,Rouilly Limited
**186 (top)** Advanced Geri™ Manikin, Adam,Rouilly Limited
**186 (bottom)** Female Catheterisation Simulator, Adam,Rouilly Limited
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**193 (top)** *Cross Section of a Female Pelvis with Ivy Leaves* 19th century and *Demonstration of a Pelvic Examination with a Cervical Mirror, Cross-section of the Torso* 19th century.
**193 (bottom)** *Female Reproductive Organs with different types of veneral diseases* 19th century; *Two Female Heads with Scrofuloderma (tuberculosis lesions) in different degrees* 19th century; *Tortured Male Arm (Bound with Rope)* 19th century; *Tortured Male Leg* 19th century.
**194** Sandy Skoglund, *Spirituality in the Flesh* 1992, color photograph.
"The body is buried in animal flesh. A russet field of ground beef surrounds sensuous folds of blue velvet. In the hour before decomposition begins, the glowing, moist field will turn dark and crusty, as the oxygen molecules begin to invade the bits of fat and muscle. Yet the appearance of the torn tissue is far from the violence that made it.
Its color is not bloody; the stench is gone.
A muted calm overwhelms the grim evidence.
Although the event is over, we see it still.
Death is arrested as the enemy approaches—and it is a photograph."
**195** Corpse of a child in the catacombs of Italy
**196** *Harem #10*
**197** *Harem #4*
**198–9** *Harem #7*
**200–3** *Harem #13*
**204–9** *Harem #2*
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**218–21** *Harem #1*
**222–3** *Harem #9*
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**228–33** *Harem #3*
**234–7** *Harem #8*
**238–41** *Harem #12*
**242–3** *Harem #16*
**244–251** Installation photographs of *The Uncanny* at the Gemeentemuseum, Arnhem 1993 and Tate Liverpool in 2004.

# LIST OF EXHIBITED WORKS

*All measurements in centimetres*

Eva Aeppli
*Bella* 1968
Figure, textiles and chair
132 x 40 x 27
Museum Moderner Kunst Stiftung Ludwig Vienna, formerly collection Hahn, Cologne

Francesco Antommarchi
*Death Mask of Napoleon I* 1833
Bronze
36 x 20 x 16
National Museums Liverpool

Art Orienté Objet
*Ersatz de Maman Singe*
(The Surrogate Mother) 1990
Framed photograph and mixed media
48.2 x 38.1 x 30.4
Collection the artists (Lavel-Jeantet and Mangin)

Dean Barrett
*Tied Up* 1983
Fibreglass, wood, acrylic, rope, glass eyes and false teeth
176 x 57 x 57
Lent by the Nicholas Treadwell Gallery/ Collection, Austria

Hans Bellmer
*The Doll* 1936/65
Painted aluminium on brass base
63.5 x 30.7 x 30.5
Tate. Purchased 1969

*The Doll* c.1937–38
Photograph and drawing on paper
18 x 64.8
Tate. Presented anonymously through the Friends of the Tate Gallery 1978

*La Bouche* 1935
Photograph
16 x 16
Museum Moderner Kunst Stiftung Ludwig, Vienna

Nayland Blake
*Magic* 1990–91
Mixed media with puppet and armature
76.2 x 121.9 x 60.9
Courtesy Matthew Marks Gallery, New York

Jonathan Borofsky
*Chattering Man Looking at Flying Figure* 1983/84–1994
Painted aluminium, wood, electric motor and sound tape
Man: 209.5 x 60.9 x 33 Figure: 182.8 x 121.9 x 30.4
The Broad Art Foundation

Marcel Broodthaers
*Figures of Wax* 1974
Film transferred to DVD
Tate

Kristian Burford
*During the later period of Christopher's residence at boarding school he learnt that if the hand of a sleeping boy were to be submerged in tepid water, the boy would be made to wet his bed. After the passing of a considerable number of years, this knowledge has provided him with a subject for a short video. He is producing the video alone, on this Sunday evening, in a chamber that once served as his mother's sewing room. In the years between her death and Christopher's present production, it has contained only a small number of disused items that have failed to find a home elsewhere in the apartment* 2002–3
Mixed media
259 x 365 x 304.8
Courtesy I-20 Gallery, New York

Reg Butler
*Girl on a Round Base* 1968–72
Bronze, paint, glass and hair
81.5 x 157.5 x 109.2
Tate. Purchased with assistance from Tate Members 2001

Jake and Dinos Chapman
*Übermensch* 1995
Fibreglass, resin and paint
366 x 183 x 183
Private Collection, London

Jacques Charlier
*Peinture Tragique* 1991
Oil on canvas, mannequin and mixed media
220 x 320 overall
Courtesy Fortlaan 17, Ghent and Jacques Charlier

Christo
*Three Nudes in a Bed* 1963
Three shop-window mannequins, bed, plastic and string
90 x 220 x 145
Museum Moderner Kunst Stiftung Ludwig, Vienna, formerly Collection Hahn, Cologne

Bryan Crockett
*Pinky* 2001
Cultured marble
45.7 x 31.8 x 52.1
Private Collection. Courtesy Lehmann Maupin Gallery, New York

Cynthia 'Plaster Caster' Albritton
*Dennis Thompson #00010* 1969
Silver and wood
21.5 x 8.2 x 7.9
Courtesy Mike Kelley, Los Angeles

Salvador Dalí
*Buste de Femme Rétrospectif* 1977 edition of 1933 work
Bronze
71 x 65 x 26
Courtesy The Dalí Universe, County Hall Gallery, London

John Davies
*Young Man* 1969–71
Plastic and mixed media
180.3 x 50.8 x 27.9
Tate. Presented by Mme Andrée Stassart 1979

John de Andrea
*Sitting Woman* 1973
Polyester resin, oil paint and wooden table
Life-size
Collection Sébastien Janssen, Belgium

Keith Edmier
*Beverly Edmier 1967* 1998
Mixed media
129 x 80 x 67
Tate. Purchased 2001

Ian English
*Approaching Relationships with Caution* 1977
Fibreglass and mixed media
162.5 x 60.9 x 30.4
Courtesy Christopher N. Wright, Chrysalis Group PLC

Judy Fox
*Mohammed* 1988
Painted terracotta
18 x 50 x 52
Museum Moderner Kunst Stiftung Ludwig, Vienna

Christiana Glidden
*Death of a Replicant* 1998
Silicon, fabric, foam, wig, beads, sequins and plastic.
182.8 x 55.8 x 30.4
Courtesy the Artist

Robert Gober
*Untitled* 1989–92
Wood, wax, leather, cotton and human hair
30 x 16 x 51.5
Tate. Purchased 1992

Nancy Grossman
*No Name* 1968
Mixed media assemblage
38.1 x 17.7 x 25.4
Courtesy Michael Rosenfeld Gallery, LLC, New York

Duane Hanson
*Football Vignette* 1969
Fibreglass
Life-size
Museum Moderner Kunst Stiftung Ludwig, Vienna, Leihgabe der österreichischen Ludwig Stiftung

Damien Hirst
*The Prodigal Son* 1994
Steel, glass, calf and formaldehyde
Two tanks each 121.9 x 152.4 x 45.7
Private Collection, London

Steve Hodges
*Dominatrix* 1977
Fibreglass and mixed media
104 x 54 x 36
Lent by the Nicholas Treadwell Gallery Collection, Austria

John Isaacs
*Untitled (Monkey)* 1995
Wax, hair, glass, metal and plastic
50 x 40 x 30
Arts Council Collection, Hayward Gallery, London

Allen Jones
*Chair* 1969
Painted plastic and mixed media
77.5 x 57.1 x 99.1
Tate. Purchased 1981

Edward Kienholz
*The Psycho-Vendetta Case* 1960
Wood and mixed media
58.5 x 56.5 x 43
Museum Moderner Kunst Stiftung Ludwig, Vienna, formerly Collection Hahn, Cologne

Robert Knight
*Memories of Doreen* 1971–83
Fibreglass, oil paint and mixed media
115 x 130 x 12 when open
Lent by the Nicholas Treadwell Gallery/ Collection, Austria

Jeff Koons
*Ushering in Banality* 1988
Polychromed wood
96.5 x 157.4 x 76.2
Courtesy The Dakis Joannou Collection, Athens

Tetsumi Kudo
*Esclavage de Préservation de l'espèce Humaine* 1972
Birdcage and mixed media
33 x 42 x 27
Museum Moderner Kunst Stiftung Ludwig, Vienna

Herbert List
*Irene, die Schöne Tätowierte Amerikanerin*
(Irene, the Beautiful Tattooed American) 1944/46
Photograph
29.6 x 19.1
Herbert List Estate, Hamburg

*Electra* 1944/46
Photograph
23.7 x 15.7
Herbert List Estate, Hamburg

*Gorilla Raubt ein Mädchen*
(Gorilla Abducting a Girl) 1944/46
Photograph
22 x 25.3
Herbert List Estate, Hamburg

*Trepanation* 1944/99
Photograph
30.2 x 22.2
Herbert List Estate, Hamburg

*Operation des Schielens*
(Surgery for Squint) 1944/46
Photograph
27.8 x 25.1
Herbert List Estate, Hamburg

*Nasen-Operation*
(Nose Operation) 1944/99
Photograph
20.6 x 30
Herbert List Estate, Hamburg

*Belehrender Blick in den Brustkorb*
(Educational View into the Thorax) 1944/99
Photograph
20.6 x 32.4
Herbert List Estate, Hamburg

Sarah Lucas
*Pauline Bunny* 1997
Tights, plywood chair, clamp, kapok stuffing with wire
95 x 64 x 90
Tate. Presented by the Patrons of New Art (Special Purchase Fund) through the Tate Gallery Foundation 1998

Tony Matelli
*Sleepwalker* 1997
Polyester and paint
165 x 51 x 76
Collection Berkley Trust, London

Paul McCarthy
*Garden Dead Men* 1992–4
Latex rubber, foam rubber, wig, clothing and tables
2 parts, each 243.2 x 75.5 x 97.7
Courtesy the Artist, Galerie Hauser & Wirth, Luhring Augustine Gallery

John Miller
*Now We're Big Potatoes* 1992
Mannequin and mixed media
168 x 50 x 40
Gaby and Wilhelm Schürmann

Ron Mueck
*Ghost* 1998
Fibreglass, silicon, polyurethane foam, acrylic fibre and fabric
202 x 65 x 99
Tate. Purchased 1998

Matt Mullican
*Sleeping Child* 1973/2004
Pillow and wood
15.2 x 30.4 x 71.1
Courtesy the Artist

*Bulletin Board* 1973/2004
Photographs and fibreboard
213.3 x 121.9
Courtesy the Artist

Bruce Nauman
*Rinde Head/Andrew Head (Plug to Nose) on Wax Base*
1989
Wax
33 x 47 x 29
Froehlich Collection, Stuttgart

Siegfried Neuenhausen
*Mann in der Kiste*
(Man in the Box) 1968
Wood, cloth, plastic and oil paint
91 x 75 x 47
Museum Moderner Kunst Stiftung Ludwig, Vienna, formerly Collection Hahn, Cologne

Dennis Oppenheim
*Attempt to Raise Hell* 1974
Clothed cast aluminum figure, electric motor, cast iron bell, wood and felt
182.8 x 121.9 x 91.4
Collection: Irish Museum of Modern Art

Tony Oursler
*The Most Beautiful Thing I've Never Seen* 1995
Video, sofa and mannequin
210 x 220
Tate. Purchased 1995

Malcom Poynter
*Fool Control* 1978
Fiberglas, wood, acrylics and oil paint
278 x 177 x 191
Lent by the Nicholas Treadwell Gallery/ Collection, Austria

Thom Puckey
*True Light* 1989
Mannequins and mixed media
200 x 450 x 1073
Courtesy Galerie de Praktijk, Amsterdam

Marc Quinn
*No Visible Means of Escape IV* 1996
Rubber
400 x 60 x 40
Tate. Purchased 1997

Charles Ray
*Male Mannequin* 1980
Mixed media
186.6 x 38.1 x 35.5
The Broad Art Foundation

Karl Schenker
*Kopf einer Wachsfigur mit Strohhut*
(Head of a Wax Figure with Straw Hat) 1925/2004
Photograph
24 x 34
Published in *Dame*, 11/1926
Ullstein Bilderdienst, Berlin

*Eine Schaufensterpuppe aus Wachs mit eleganter Kleidung*
(Wax Shop-Window Mannequin in Elegant Dress)
1925/2004
Photograph
24 x 34
Ullstein Bilderdienst, Berlin

*Wachsfigur von Karl Schenker mit einem Kleid aus Goldlamee*
(Wax Figure by Karl Schenker in a Gold Lame Dress)
1925/2004
Photograph
24 x 34
Published in *Dame*, 11/1926
Ullstein Bilderdienst, Berlin

*Karl Schenker bei der Arbeit an einer seiner Schaufensterpuppen aus Wachs*
(Karl Schenker Working on a Wax Shop-Window Mannequin) 1925/2004
Photograph
24 x 34
Ullstein Bilderdienst, Berlin

Cindy Sherman
*Untitled #261* 1992
Photograph
172.7 x 114.3
Private Collection, London

*Untitled #263* 1992
Photograph on paper
100 x 115
Tate. Lent by the American Fund for the Tate Gallery, courtesy of Peter Norton 2000

Laurie Simmons
*Boy Vent Press Shots (Hats)* 1990
Twenty five cibachrome prints
Each 20.3 x 25.4 or 25.4 x 20.3
Courtesy Sperone Westwater Gallery, New York

Paul Thek
*Untitled* 1966
Wax, bronze, Formica and Plexiglas
42 x 55 x 24
Collection Klaus Wolf, Essen

Gavin Turk
*Death of Che* 2000
Waxwork and mixed media
130 x 255 x 120
The Saatchi Gallery, London

*Children's Anatomical Educational Figure*
172.2 x 129.5 x 116.8
Courtesy Paul McCarthy

*Chinese Warrior Figure from Qin Shi Huang Tomb*
220–210 B.C.
Copy of terracotta
162 x 52 x 35
Embassy of the People's Republic of China, London

*Chinese Warrior Figure from Qin Shi Huang Tomb*
220–210 B.C.
Copy of terracotta
162 x 52 x 35
Embassy of the People's Republic of China, London

*Copy of a Life Mask and Hands of Abraham Lincoln*
Plaster
Life-size
Courtesy of Mike Kelley, Los Angeles

*Leslie Caron*
Wax and human hair
41 x 40 x 20
Collection of Sir Peter Blake

*Madonna and Child* c.1900
Painted plaster with glass eyes
157.4 x 60.9 x 50.8
Graham Kirkland Religious Art and Antiques

*Mary and Joseph* c.1900
Wood
167.6 x 76.2 x 60.9
Graham Kirkland Religious Art and Antiques

*Ushabti* Egypt, 600 BC
Twelve wooden figures
Various sizes
The Manchester Museum, The University of Manchester

*Ventriloquist's Dummy*
Mixed media
89.2 x 43.8 x 60.5
Collection of Sir Peter Blake

*The Warhol Robot* 1981–82
Multi media
Life-size
Courtesy Esthella Provas

*Advanced Female Bedford Doll*
Plastic
Life-size
Courtesy Adam,Rouilly Limited, Models and Simulators, Kent

*Baby Girl*
Plastic
Life-size
Courtesy Adam,Rouilly Limited, Models and Simulators, Kent

*Cross Section of a Female Pelvis with Ivy Leaves*
19th century
Wax
48.2 x 34.8 x 33
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Demonstration of a Pelvic Examination with a Cervical Mirror, Cross-section of the Torso*
19th century
Wax
50.8 x 40.6 x 34.8
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Ear Diagnostic Trainer*
Plastic
Life-size
Courtesy Adam,Rouilly Limited, Models and Simulators, Kent

*Early Pair of $CO_2$ Gas Powered Prostheses for a Very Young Child Born with Very Short Upper Limbs (Phocomelia) Due to Thalidomide* 1963
Metal, leather, plastic and nylon
18 x 33 x 35
The Science Museum, London

*Episiotomy Suturing Trainer*
Plastic and rubber
Life-size
Courtesy Adam,Rouilly Limited, Models and Simulators, Kent

*Female Reproductive Organs with Different Types of Veneral Diseases* 19th century
Five anatomical models in individual cases
Wax
Each case 45.7 x 25.4 x 17
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Fetal Doll*
Plastic, cord and suedette fabric
Life size
Courtesy Adam,Rouilly Limited, Models and Simulators, Kent

*Giorgio*
Sex doll (male)
Plastic
Life-size

*Heart* (medical model)
Plastic and metal
1.5 times life-size
Courtesy Adam,Rouilly Limited, Models and Simulators, Kent

*Infusion/Injection Arm Trainer* Plastic
Life-size
Courtesy Adam,Rouilly Limited, Models and Simulators, Kent

*Model of Child with Chicken Pox*
Wax
Life-size
National Museums Liverpool

*Model of Faces Showing Actinomycoses of the Lower Jaw*
Wax model mounted on board
29.8 x 21.5
National Museums Liverpool

*Ophthalmia Neonatorum. Model of a Baby's Head*
Wax 22.2 x 16.7
National Museums Liverpool

Richard Rush Studio, Chicago
*Perspex Model of Female Torso Showing Position of Foetus at Full Term* 1979
Perspex
115 x 45 x 44.5
The Science Museum, London

*Sharon Sloan*
Sex doll (female)
Plastic
Life-size

*Standing Female Anatomical Figure* c.1900
Plaster
173 x 69 x 43
The Science Museum, London

*Tortured Male Arm (Bound with Rope)* 19th century
Wax
73.6 x 30.9 x 15.2
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Tortured Male Leg* 19th century
Wax
76.2 x 33 x 17.7
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Transparent Blood Vessels Torso Model with Head* (medical model)
Plastic
Life-size
Courtesy Adam,Rouilly Limited, Models and Simulators, Kent

*Two Female Heads with Scrofuloderma (Tuberculosis Lesions) in Different Degrees*
19th century
Wax models
55.8 x 38.1 x 22.8
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Mounted Baboon*
Life-size
National Museums Liverpool

*Mounted Gorilla*
Life-size
National Museums Liverpool

*Mounted Kangaroo*
Life-size
National Museums Liverpool

*Mounted Lion*
Life-size
National Museums Liverpool

*Harem #1*
76 squeeze toys
Courtesy Mike Kelley, Los Angeles

*Harem #2*
c.3000 record album covers as DVD projection with audio element
Courtesy Mike Kelley, Los Angeles

*Harem #3*
89 banners
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Harem #4*
19 small fossils
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Harem #5*
7 bent coat hangers used to break into cars
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Harem #6*
51 shot glasses
Courtesy Mike Kelley, Los Angeles

*Harem #7*
247 bubble-gum cards
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Harem #8*
282 business cards
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Harem #9*
67 spoons and 1 photograph of a spoon
Courtesy Mike Kelley, Los Angeles

*Harem #10*
c.200 glass marbles
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Harem #11*
12 (combined) pipes and ash trays
2 pipes, 10 ashtrays, 1 roach clip
1 photograph of a pipe
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004.
Courtesy Mike Kelley, Los Angeles

*Harem #12*
695 pin-up photos scanned to DVD
Courtesy Mike Kelley, Los Angeles

*Harem #13*
589 comic books scanned to DVD
Courtesy Mike Kelley, Los Angeles

*Harem #14*
1446 postcards scanned to DVD
Courtesy Mike Kelley, Los Angeles

*Harem #15*
28 international hygiene items
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

*Harem #16*
48 college flyers
Tate. Lent by Kourosh Larizadeh Collection, Los Angeles 2004

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*Rinde Head/Andrew Head (Plug to Nose) on Wax Base 1989*,
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*with essays by*
Mike Kelley
John C. Welchman
Christoph Grunenberg

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