I. Introduction


In 1998, the Japanese artist Yasumasa Morimura staged himself as Mona Lisa.\(^1\) Five years later, the British sibling duo Jake and Dinos Chapman ‘rectified’ Francisco de Goya’s etching series „The Disasters of War“ by overpainting the figures with comic faces.\(^2\) In 2007, Richard Prince spoke about his intention in the 1990s of having wanted to murder Andy Warhol.\(^3\) What is it in artists and artworks from the past that prompts so many diverse reactions in contemporary art today? In which forms do contemporary artists refer to older works of art? And what themes do they address with them?

This paper is an extract of a dissertation that deals with exactly these questions and analyses forms and themes of art quotes.\(^4\) Many

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2 Jake Chapman quoted in the Guardian: “We always had the intention of rectifying it, to take that nice word from The Shining, when the butler’s trying to encourage Jack Nicholson to kill his family – to rectify the situation”. Jones 2007, 11 or online at <http://www.theguardian.com/culture/2003/mar/31/artsfeatures.turnerprize2003> (15.12.2014).


4 Nina Heydemann, The Art of Quotation. Forms and Themes of the Art Quote, 1990–2010 (Leipzig 2014). This dissertation was jointly supervised by Prof. Dr. Frank Zöllner, Institut für Kunstgeschichte, Leipzig University, and Dr. Maria Loh, Department History of Art,
terms have been developed in order to describe the relationship of art referencing other art, among them interpictoriality, meta-art, eclecticism and quotation. Unlike a copy or forgery of an artwork, the art quote comments on the quoted artwork and establishes a distanced view to it. Insofar, an art quote does not merely repeat a work’s issues, but ‘answers’ them in one way or another.

A lot of the artists interviewed for this research project have deeply valued older works of art as a subject that offers great potential to provoke, inspire and create new works. Yet, they have not felt burdened by the past as something to compete with, rather, a creative engagement and curiosity has often spurred their interest in referencing an older work of art directly. This touches upon former models of influence evident in Harold Bloom’s “The Anxiety of Influence” arguing that artists try to overcome their predecessors by purposefully demarcating themselves from their impact. In opposition to this hypothesis, Jonathan Lethem suggests that creative practitioners are influenced all the time and that the amalgamation of these effects is an inevitable characteristic of creative practice – as he quoted a statement by Mary Shelley in a foreword of “Frankenstein”: “Invention, it must be humbly admitted, does not consist in creating out of void but out of chaos.”

This omnipresent influence is particularly apparent in the decades from 1990–2010, in which the digital accessibility of images has become a global presence. Individuals working from the 1990s onwards have been exposed, more than their predecessors, to the extended possibilities of accessing images and information through the internet. Acting within a global network of institutions, it seems that the

\begin{footnotesize}
\begin{itemize}
\item[7] Lehmann–Petri 2012.
\item[10] Lethem 2007, 61; original quote from Mary Shelley’s "Frankenstein", Foreword 1831.
\end{itemize}
\end{footnotesize}
The phenomenon of artists referring to other artists has become more widespread than ever before.

Repeating the work of somebody else has often been negatively connoted, with a supposed lack of originality being the most disturbing aspect. However, the Appropriation Artists of the 1970s and 1980s proved this allegation wrong, bringing the difference between the original and the copy to the smallest possible denominator that the “copy is the original”.\(^{11}\) The art quotes examined for this analysis however are different from the very outset; they discuss to a lesser degree the issues of authorship and originality explored within Appropriation Art and instead take up a clearly distinguishable contrast towards the quoted artwork by emphasizing the inherent differences. The artists have indeed not only found highly original ways to deal with older works of art, but have also attached new ways of thinking, modes of perception and current issues with them.

In terms of research literature, one can identify certain dominant trends of scientific approaches to the subject. Chief among these is the search for appropriate terms and the development of a still pending comprehensive theory. This has been undertaken by applying the phenomenon of texts referring to other texts within linguistic intertextuality\(^{12}\) to the realm of visual arts, consequently named “interpictoriality” (sometimes also used as “intericonicity” or “intermediality” respectively). Interpictoriality has been defined in a dictionary entry by Valeska von Rosen to describe “the relations between images and their modes of transformation from one image to another”.\(^{13}\) In this context, research has therefore developed a gradation of terms concerning the intention of a referencing art work. Scholar Julia Gelshorn has attempted to create an integrative definition of these terms

\(^{11}\) Sturtevant 1999, 155. See also the essay by Zuschlag 2012 using this quote as a title of his essay, 126–135.


\(^{13}\) Freely translated from German to English by the author: “[…] die Relationen zwischen Bildern sowie die Modi ihrer Transformation von Einem zum Anderen” (von Rosen 2003, 161–164).
including expressions such as adaptation, allusion, homage, parasitage, paraphrase, parody, pastiche, persiflage, travesty, variation, or version.\textsuperscript{14} All of these terms derive from the domain of linguistics (and the “art \textit{quote}” belongs to this very same etymological origin). But some concern remains when applying the theory of intertextuality to art. Art historian Christoph Zuschlag has rightfully questioned the hitherto often undifferentiated use of terms and required a particular consideration for the specificity of the medium in visual arts.\textsuperscript{15} In 2011, a conference concerning the subject of interpictoriality took place at the Ruhr University Bochum encompassing a broader understanding of interpictoriality and connecting it to case studies within different epochs and genres, among them also contemporary comics.\textsuperscript{16}

Next to these attempts of defining and developing an accordingly fitting theory and terminology, there is a tendency to place ‘art about art’ in a cross-media and cross-genre context. Embedding these references in the media of popular culture, film, music, literature, and advertisement thereby inevitably raises issues of copyright law. Another tendency is to examine the concepts of ‘the original’ versus ‘the fake’ in visual arts\textsuperscript{17} and consequently taking a closer look at the gesture of repetition in general.\textsuperscript{18} Especially since the 2000s, research has approached other interesting interdisciplinary aspects, such as analysing the concepts of identity, gender, race, nationality and culture when referring to older works of art.\textsuperscript{19} The analysis of artists from particular continents like Asia or Africa quoting works from a ‘Western’ or ‘European’ art historical canon are currently emerging, thus

\begin{flushright}
\textsuperscript{14} Gelshorn, 2003, 198–203.  \\
\textsuperscript{15} Zuschlag 2006, 89–99.  \\
\textsuperscript{16} Isekenmeier 2013.  \\
\textsuperscript{17} Salzburger Kunstverein 1993; Römer 1998; Nida-Rümelin – Steinbrenner 2011.  \\
\textsuperscript{18} De Ville 1996; Kuspit 2000; Ryszkiewicz 2010.  \\
\textsuperscript{19} Matt Atkins 2004. This dissertation focuses on three case studies of contemporary artists (Robert Colescott, Yasumasa Morimura, Cindy Sherman).
\end{flushright}
linking studies from the field of postcolonial studies and globalisation to the subject of quotation and appropriation. All the aforementioned investigations have naturally limited themselves to a selected group of artworks and artists or analysed the use of the art quote in certain contexts. They examine specific aspects of the art quote yet do not offer comprehensive research on the phenomenon in the decades from 1990 to 2010. Indeed, the 1990s as an entire time-span have only been touched upon and research solely on art quotes from the 2000s appears rather singularised within wider contexts.

This research suggests yet another approach to the aforementioned theoretical framings of the phenomenon as it has based its analysis on an empirical study of the subject. Over a period of three years, a collection of works by contemporary artists referencing other works of art has been compiled – regardless of the original’s age, genre, or location. Thus, the resulting database currently comprises 250 contemporary artists with 354 artworks (265 single artworks and 89 series). The artists in this database come from all continents, quote artworks from all art historical epochs and engage with all media. All of them refer to one or more artworks from the past in a direct manner, meaning that the reference to the quoted artwork is intended, visible and retraceable. The artists entered in the database have, in large part, been found through the serendipity of accident – by leafing through exhibition catalogues, systematically going through art magazines or simply by searching images and names on the internet. Therefore, the database makes no claims to be exhaustive. Rather, it represents a cross section of contemporary artists referring to artworks from the past. By extracting this representative and decidedly international selection of art quotes from the past twenty years, it was the goal of this compilation to give, for the first time, a worldwide

22 The database is planned to be available online in the future under the link <http://www.artquotes1990-2010.com>.
overview on the phenomenon and to find out if any recurring patterns of representation could be identified in a generally acceptable system of categorisation. Therefore, this research aims to identify these strategies of representation, determine their frequency of usage, and work out which functions they fulfil. It was only possible to decipher these features by comparing what these strategies of representation have in common and how they distinguish themselves from each other. Much of the theoretical work on identifying the individual strategies is therefore based on these empirical findings of the database.

One of the most difficult problems when dealing with art quotes is assessing categories that grasp their diverse complexity in order to identify different types of art quotes. The categorisation of art quotes reveals a deficit in the current research literature – often, these categories had not been ordered systematically or tended to mix formal and thematic aspects with each other. By focusing on a strictly formalistic system of categorisation and evidenced through the empirical data at hand, it could be ascertained that in most cases one of the following strategies of representation comes in use: the composition, motive or figure of the artwork being referred to is replaced with something else (strategy of substitution), something is added or taken away from the quoted artwork (strategy of addition or subtraction), or it is multiplied, divided or combined with references to other artworks (strategy of multiplication, division or combination). The following analysis presents these six strategies of representation with corresponding examples and sheds light on the phenomenon of the art quote from a formal, thematic and empirical point of view.

II. Empirical Data

To start, some basic facts drawn from the database shall be briefly summarised. They include socio-demographic data on the quoting artists as well as statistical information on the art quotes themselves. The corresponding charts are attached in the appendix of this paper.
According to the found data, a typical artist quoting other artists is male (Chart 1), mostly European, American or Asian (Chart 2) and aged between 30 and 41 years (Chart 3). The artist has occasionally returned to quoting art works, but it generally doesn’t form a sole characteristic of the artistic practice (exceptions included). Compared to the artist’s remaining body of work, the reference to older works of art is not a continuous one; in most cases of the database this engagement lasts for a few works only. Thus, art quotes often stand within the oeuvre of a young artist’s production and does not dominate them. Consequently, most art quotes are conceived as single pieces rather than series (Chart 4). The majority of art quotes of the database has been created in the decade from 2000 to 2010 in comparison to the period from 1990 to 2000 (Chart 5).

It is more likely that an artist chooses to refer to several epochs, artists and artworks than to specialise in one of these in particular (Chart 6). In fact, the references to the art historical epochs are quite balanced. Avantgarde and Contemporary art are nearly as frequently quoted as Renaissance, Baroque and Rococo art – although the time range is much shorter. The majority of artists tend to quote different artists from various art historical epochs with differing pieces of their oeuvre; but if one were to identify the most referred to artists within this database, these would be Leonardo da Vinci for references to Renaissance art and Kasimir Malewitsch for references to Avantgarde Art (Chart 7).

Art that refers to other art addresses different thematic issues (Chart 8). As is the self-referential nature of art quotes, it is most apparent that artists deal with aesthetic issues thereby touching upon stylistic, art historical or motive based themes. But the reference to a former artwork can also act as an ‘eye-catcher’ to attach completely other subjects with the reference, such as currently political, social or identity-related issues. When contemporary art refers to older art, a change of genre frequently comes in use, e. g. new issues of perception, evident for example in the relatively young media like video and digital art.
This analysis departs from the assumption that a quoted artwork is treated like a variable to which something has been done. Consequently, the frequencies of the used strategies are reflected in the last statistic (Chart 9). The most frequent strategy of representation is the strategy of substitution followed by addition, subtraction, combination, division and multiplication. This partition indicates that certain ways of representation are more frequently used than others. Therefore, the questions to be resolved are why certain strategies come more often in use than others, and which functions do they fulfil? These questions are answered by comparing key examples and identifying certain formal and thematic tendencies of each category.

III. Main Body: Strategies of Representation

1. Strategy of Substitution

As mentioned, the strategy of substitution is the most frequent strategy of representation. Its main characteristic is the substitution of a figure, genre, materiality or style with another one. The referred to figure is either substituted with a living person (for instance the artist’s self, other models, or authentically dressed models) or replaced with a substitute body (a dummy, an avatar, or a resculpted, repainted, redrawn body). Substitution causes many changes: firstly, the quoted figure’s identity, gender, nationality and status are altered, while secondly, a change of genre, materiality, or style takes place. These substitutions tend to address different thematic issues. While a figure substituted with a person “in the flesh” focuses on a similar reading of the image with a new actor, a bodily substitute means perceiving the entire composition anew in a different materiality, genre or style. The strategy of substitution is therefore an umbrella term for this twofold substitution that manifests itself in the first case as a living image in a “tableau vivant”\(^{23}\) or as an image using life-less material in a “tableau non-vivant”.

\(^{23}\) Scholars have analysed this topic from different perspectives, for instance Chapman 1992; Jooss 1999; Folie – Glasmeier 2002; Herman Jacobs 2005; Barck 2008; Hovet 2009.
a) Tableaux Vivants

In a tableau vivant, three types of models can be used. If an artist takes him or herself for a re-enactment, it is likely that issues of identity and identification from the artist to the role model arise. If, however, other models come in use, marked through their appearance, clothing and attributes as representatives of a certain group of society, the resulting art quote frequently addresses social and political themes. Finally, if models have been costumed as true as possible to the role image, the distance to the role models is kept relatively small and more attention is paid to an altered genre, setting or style. The choice of models is therefore inevitably linked with the substitution of identities, identifications and role ascriptions. The following three examples are representative of these groups and make the inherent qualities of each case apparent.
<table>
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<th>2</th>
<th>Jan Vermeer van Delft: Girl Reading A Letter At An Open Window, around 1659, oil on canvas, 83 x 64,5 cm © Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Photographers: Estel – Klut</th>
</tr>
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<tr>
<td>3</td>
<td>Tom Hunter: Woman Reading a Possession Order, 1997, C-Print, 152 x 122 cm © Tom Hunter</td>
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<td></td>
<td>Diego Rodríguez de Silva y Velázquez: Las Meninas, or The Family of Felipe IV, ca. 1656, oil on canvas, 318 x 276 cm, Museo del Prado, Madrid © Madrid, Museo Nacional del Prado</td>
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<tr>
<td></td>
<td>Eve Sussman</td>
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</tbody>
</table>
Illustration 1 shows a tableau vivant in which the artist Jemima Stehli used her own body to re-enact an older work of art. In 1998, she restaged Allen Jones’s furniture sculptures from 1969. These controversial sculptures featured female dummies acting as ‘Hatstand’, ‘Table’ and ‘Chair’. Stehli substituted the female dummy with herself, a female artist, thereby not only showing the objectification of women and models, but also of artists. Stehli’s approach of personally re-enacting the dummy meant bringing Jones’s sculpture down to grounded reality by taking it literally. Her re-enactment critically examined which identities and roles artists, women and models adopt today, to what degree they give their consent, and with what consequences. The decision of making herself part of the artwork shifted the role of the affected model to the role of the involved artist and entailed a certain degree of dissociation and autonomy to Jones’s dummy.

In comparison, Illustration 2 shows a tableau vivant, in which not the artist’s own person, but another type of model is appointed to substitute a former figure. Tom Hunter’s award winning photograph of a “Woman Reading a Possession Order” from 1998 used a model who represents one specific part of society – a squatter, who was in fact Hunter’s fellow neighbour in the 1990s in Hackney, North London. By substituting the young burgher woman of Johannes Vermeer’s “Girl Reading A Letter at an Open Window” from 1657 with a squatter, Hunter elevated the model to a status of decency and dignity. He thereby turned the motive of reading a letter into its opposite and stressed the striking reality of his model’s living conditions. In the letter to Hunter’s neighbour the woman is being notified of a future eviction and forced to leave the house with her baby, while in Vermeer’s interior scene, the letter is a means of desired contact with the outside world. Employing another model as a protagonist within a similar composition, therefore, affects a new reading by substituting identities, roles, social ranks and contexts with each other. These pre-defined features of the older artwork are recognized by the artist and adapted, opposed or paralleled with the substitution of another model.
Finally, if authentically costumed models are employed to restage a former artwork, a very different approach becomes apparent. Illustration 3 shows Eve Sussman’s film “89 seconds at Alcázar”, which is a literal rendition of Diego Velázquez’s painting “Las Meninas” from 1656. It is a filmed tableau vivant and builds up the moment of final assembly when the royal family is depicted in Velázquez’s composition. Sussman invented the events taking place before and after Velázquez’s composition and treated the scene as if it happened in real life. Instead of reading the same scene with different actors, the piece suggests an immediate witnessing of the characters in the preceding and successive flow of action before their snapshot-like halt. By employing authentically dressed models, viewers of the film may witness the possible habitus of the figures, their interaction among each other and the behavioural codex at court. Insofar, the employment of authentically dressed models allows the attention to be directed towards other issues, in this case the immediacy of the scene and its rendition within the specificity of film to a contemporary audience.

As shown, tableaux vivants are a very effective method of recreating familiar scenes with similar, different or even opposing characters. They invite to experience the former artwork with new protagonists, either the artist’s self (Stehli) or other models (Hunter). In some cases, the substitution of a model with a figure of an artwork enables an elevation of status; in others, parallels or oppositions between specific roles and identities can be drawn – one could also say “same scene, different actors”. In Sussman’s use of authentically dressed models the difference between figure and model is kept as small as possible in order to recreate a largely authentic rendition of the composition with other issues being addressed. Every artwork inherently offers thematic or formal presettings that are acknowledged, taken up and reused by the quoting artist.

24 See also the essay by Senkevitch 2012, also available online at: <https://www.academia.edu/4116852/The_Gesture_of_Extension_Posing_as_Las_Meninas_in_Velázquez_and_Eve_Sussman> (15.12.2014).
b) Tableaux Non-Vivants

The first set of art quotes has focused on the tableau vivant, in which the substitution of figures causes a substitution of identities, roles and contexts. What happens, though, if not a living person is used to substitute a figure of a composition, but if this figure is resculpted, repainted or even recreated as a digital character? The most helpful classification for these cases seems to be a definition *ex negativo* as inanimate “tableaux non-vivants” – a term that art historian Beth S. Gersh-Nesic has suggested when discussing the headless dummy sculptures of Yinka Shonibare.\(^{25}\) The adjective ‘non-vivant’ adequately refers to the life-less materiality these substitute bodies are made of. This inanimate materiality embodies features that tie in to the notion of identity and identification. Materials used in sculptures are associated with certain characteristic features (determining their value, rarity, accessibility etc.) just as much as distinctive painting styles embody different means of stylistic characterisation (old master techniques, abstract painting, hyperrealist painting etc.). The following examples in sculpture, digital art and painting show that tableaux non-vivants in these media focus on the figure as a bodily substitute and influence the reading of the art quote with the inherent qualities by which they are made of.

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Strategy of Substitution: Tableaux Non-Vivants

4

Damien Hirst: The Physical Impossibility of Death in the Mind of Someone Living, 1991 (Sideview), glass, painted steel, silicone, monofilament, shark and formaldehyde solution, 85.375 x 213.375 x 70.875 in, 2170 x 5420 x 1800 mm

© Damien Hirst and Science Ltd. All rights reserved, DACS 2014. Photographed by Prudence Cuming Associates Ltd

5

David Cerný: Shark, 2005, metal, water, fiberglass, 190 x 90 x 270 cm

© Courtesy the artist


© VG Bild-Kunst, Bonn 2014


© Courtesy the artists
One of the most common features within tableau non-vivant sculptures is the recurring figure of the dummy. Much like the tableau vivant inserted living people for re-enactments, the sculpted tableau non-vivant makes use of customized dummies that represent determined individuals. The dummy is a peculiar form that imitates a human body and merely works as a bodily substitute. Its passivity often seems to invite an unrestricted handling.

This is the case with a specifically customized dummy appearing in a work by the Czech artist David Cerný. Illustration 4 shows his substitution of Damien Hirst’s shark with a life-size dummy embodying the features of ex-dictator Saddam Hussein. By substituting the preserved shark with a dummy of the captivated dictator and inserting him in the formaldehyde-filled tank, Cerný bans and exposes him at the same time. The work shows a future scenario of Hussein being
a victim and not a committer, roughly one and a half years before Hussein’s execution on December 30th 2006. The presentation provoked questions about the dignity of this human exhibition and was followed by great controversy after which the work had to be removed from the Prague Biennial in 2005 and was banned a year later in Belgium and Poland. Cerný alluded to Hirst’s title “The Physical Impossibility of Death in the Mind of Someone Living” in terms of the inconceivability of the defeat of the Iraqi dictator. This example shows the customisation process transferred from the use of a ‘living person’ in the tableau vivant to the substitute body in the tableau non-vivant. His dramatic comparison of the formerly dangerous but now immobilized shark in the tank with the, caught, yet still feared ex-dictator reflects on the role of presentation versus perception and the ethical issues tying into that dichotomy.

Similar to the dummy as a three-dimensional, substitute body, digital characters often act as projection surfaces for human identities. Embodiment in the virtual world is closely linked to the individual customisation process and comprises real and fictive elements. Though avatars are substitutes for individuals behind the screen, they are an ambivalent mixture of identification and alienation. The Italian artist duo Eva and Franco Mattes aka 0100101110101101.ORG have customised their own avatars as digital alter egos in accordance to their appearances in the series “Reenactments” (Illustration 5). Eva Mattes created a blond-haired, slim female while her partner Franco featured as a dark haired, tall male. With their avatars, the Mattes’s have re-enacted famous performance pieces from the end of the 1960s onwards, thereby purposefully selecting those with a particular emphasis on the body, as in “Imponderabilia”, performed by Marina Abramovic und Ulay in 1977. Here, Abramovic and Ulay stood naked in the doorway of a gallery which visitors had to pass. In the Mattes’s re-enactment of this performance, some of the digitally created passers-by do not obey physical rules and are able to float

through the walls and the Mattes’s avatars. Rather than putting the experience of physical proximity to the test in Abramovic’s and Ulay’s “human corridor”, the Mattes’s virtual tableau non-vivant emphasized the detachment of body and mind. Human codes of behaviour are applied to the substitutive body of the avatar to explore how far the notion of human self-perception in the virtual world reaches – even without an actual body.

While the aforementioned examples are literal renditions of substitute bodies in the form of dummies or avatars, the third and last example of tableaux non-vivants is the painted, flat figure. Indeed, the flatness of figures on screen is taken up in the characteristic painting technique of the British artist Glenn Brown. Brown’s smooth surfaces typically offer a trompe l’oeil illusion of turbulent swirls and streams that appear curiously flat, such as in Brown’s painting “Filth” from 2004 (Illustration 6). It references the Rococo painter Jean-Honoré Fragonard’s portrait of “Marie-Madeleine Guimard” from 1769. In Brown’s rendition of Mlle Guimard, however, nothing is natural anymore: she has an unreal grey skin tone punctuated by acridly yellow and purple hues, while her greying hair colour and cloudy, semi-transparent eyeballs lend her a fantastically morbid appearance. Mlle Guimard, herself a ballet dancer at the Paris Opéra in the 18th century, is perched on the picture’s lower frame, standing as if in the limelight of a stage, which may explain the slightly greenish tinge on her skin. In a way, embodying a role on stage means acting as the substitute body of another person. In Brown’s portrait though, the style of painterly execution has become the actor as it transforms the sitter to an entirely different figure. Brown creates otherworld figures that appear to be of another species. As he states: “I like my paintings to have one foot in the grave, as it were, and to be not quite of this

27 In an interview Eva and Franco Mattes explained that the merging of bodies was indeed an unintentional software error at the beginning, which however was maintained in order to tribute to the factual possibilities of the internet surroundings. Shindler 2010, available online at <http://blog.art21.org/2010/05/28/life-after-death-an-interview-with-eva-and-franco-mattes/> (15.12.2014).
29 Heydemann 2012, 6.
world. I would like them to exist in a dream world, which I think of as being the place that they occupy, a world that is made up of the accumulation of images that we have stored in our subconscious, and that coagulate and mutate when we sleep.” The representation of Mlle Guimard expresses exactly this alienation from the original to an entirely new figure through the means of painting. The lifelessness of the tableau non-vivant is particularly fitting with the morbid nature of this portrait.

In contrast to the tableaux vivants in which living persons were employed to restage a composition, tableaux non-vivants live from the distinctive materiality, genre and style in which they have been executed. Figures can be recreated without living models when using inanimate matter such as paint, sculpting material or pixels – each of these expressing their very own specific qualities. All examples of these tableau-style quotations abstract the human figure to another form of bodily rendition, as a dummy, avatar or a painted figure. By using tableaux non-vivants, the artist decides on alternative ways to recreate – one could also say: “same scene, different material, medium or style”.

2. Strategy of Addition

After having examined some examples for tableaux vivants and tableaux non-vivants, the strategy of addition steps back from the use of quotation within an image and focuses on quotation about an image. Art quotes of this category maintain much of the former artwork but add something new to it, for example, by painting over the artwork, adding an object to it, or projecting an image onto it. The quoted artworks are now used as objects, surfaces, or structures to which something has been applied. Since the act of addition can also become an act of destruction, iconoclasm is of particular significance within this context. A classic forerunner of this kind of addition is Marcel Duchamp’s “L.H.O.O.Q.” from 1919, in which Duchamp

30 Glenn Brown quoted in Bracewell 2009, 70.
painted a moustache and a goatee on a postcard reproduction of Leonardo da Vinci’s “Mona Lisa”.

The additions can be differentiated between specific and overall additions: specific additions are made within a particular section of the artwork, while overall additions include all additions that affect the entire surface of the artwork. The following examples show that the degree of application can take up manifold forms and yield different effects.

**Strategy of Addition**

<table>
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Francisco de Goya: Plate 36, Tampoco (Not [in this case] either), from Los Desastres de la Guerra (The Disasters of War), 1810-1813, etching, burnished lavis, drypoint, burin and burnisher, 15.6 x 20.5 cm. British Museum Department of Prints and Drawings

© Trustees of the British Museum

Jake and Dinos Chapman: Insult to Injury (detail), 2003, Francisco de Goya ‘Disasters of War’. One of eighty etchings reworked and improved Each: 11 1/8 x 15 in. (28.3 x 38.1 cm)

© Jake and Dinos Chapman, Photo: Stephen White, Courtesy White Cube
<table>
<thead>
<tr>
<th>Image</th>
<th>Description</th>
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<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>Francisco de Goya: Plate 50, Madre infeliz! (Unhappy mother!), from Los Desastres de la Guerra (The Disasters of War), 1811-1813, etching, burnished aquatint and drypoint, 15.5 x 20.5 cm. British Museum Department of Prints and Drawings. © Trustees of the British Museum</td>
</tr>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>Jake and Dinos Chapman: Insult to Injury (detail), 2003, Francisco de Goya ‘Disasters of War’. One of eighty etchings reworked and improved Each: 11 1/8 x 15 in. (28.3 x 38.1 cm) © Jake and Dinos Chapman, Photo: Stephen White, Courtesy White Cube</td>
</tr>
<tr>
<td><img src="image3.png" alt="Image" /></td>
<td>Diego Rodríguez de Silva y Velázquez: Young Spanish Gentleman (ca. 1629), oil on canvas, 89.2 x 69.5 cm, Alte Pinakothek, Munich © bpk</td>
</tr>
<tr>
<td><img src="image4.png" alt="Image" /></td>
<td>Arnulf Rainer: Untitled (Series Alte Pinakothek), 2010 (Detail), acrylic on laser printing, 42 x 29.7 cm Artwork: © Arnulf Rainer, Photo: © Robert Zahornicky</td>
</tr>
</tbody>
</table>
An example for specific additions is the series “Insult to Injury” (Illustration 7) by the British artists Jake and Dinos Chapman. In 2003, the Chapmans bought a set of Francisco de Goya’s “Disasters of War” from 1810–1814, comprised of 82 etchings printed on original plates in 1937. Goya’s scenes show the moments of battle during the French-Spanish war under Napoleon, in which he depicts dying soldiers, mutilated corpses, exhausted war horses, kidnapped women and screaming children. The Chapmans counteracted these images by painting over them in specific parts, mostly the heads of the figures, thus changing the impact of the etchings completely. In etching number 36 entitled “Tampoco”, for example, a Spaniard has been hung to a tree and the corpse is being triumphantly observed by a French soldier. But the Chapman’s application of a smiling teddy bear face on the victim’s head makes the Frenchman’s triumph redundant. The same principle is inverted in other parts of the series. In etching number 50, entitled “Madre infeliz!” a dead mother is carried away by soldiers. In Goya’s version the child is sobbing at her loss. After the Chapmans’ addition, however, the child is not crying anymore, but sniggering mischievously at the scene, as if it were finally free of maternal guidance.

The additions to the etchings change them immediately to scenes of mockery, and their gravity is either enhanced or parodied by these interventions. Hilarity steps in place of horror, and this inversion of effects augments the brutal subject matter on a formal level, not least through the Chapman’s rating of their additions as “rectifications”. Many of the Chapman’s interventions are destructive acts aimed to escalate the redemptive quality of Goya’s moral impetus. The interplay of humour and horror is characteristic of the Chapmans’ practice in making an analogy with the quoted artwork and approximating its impact with opposing means, as they said: “What we tried to do was find a way of mapping a sense of humour on the work. […] I think humour and laughter are symptoms of excess.

31 Adams (2010, 55–77) argues that the artists follow the dichotomic structure of comedy in their work and that they have a reverse influence.
32 See note 2.
We’re very serious about humour. It’s a disruptive force.” In another context regarding the relation of humour to representation, the Chapmans stated: “In some senses, avoidance of any kind of representational attempt to make an analogy works even better because the joke is so horrific that its nastiness is in some senses proportionate to the crime.”

The iconoclastic gesture of the Chapmans is echoed in a more archaic way in the overall additions by the Austrian painter Arnulf Rainer who produced an oeuvre since the 1960s, in which overworkings of art are his core theme. Rainer has developed degrees of overworked layers, ranging from total opaqueness to light glazes. These degrees are classified in his work, among others, as “Übermalungen” (Overpaintings), “Schleierbilder” (Veilpaintings) and “Zumalungen” (Total Overpaintings). The artist is known for his expressive gestures with which he quite literally ‘attacks’ the artworks surface with his painting tools and entire body. The results are stains, pools of paint, abrupt brushstrokes, curtains and glazes of colour, fingerprints, and sometimes even blood stains from the artist’s own hands, attesting his vehement attacks against the surface. Rainer uses reproductions for his overworkings often focusing on enlarged details of them, evident for example in his overpainting of Diego Velázquez’s “Young Spanish Gentleman” from ca. 1629 in “Untitled (Detail)”, 2010 (Illustration 8). Here, a semi-permeable layer of purple and green colour seems to entrap the portrait of the young man beneath, his gaze additionally pierced through thick slashes of black and white crayon. The sitter’s lips and jaw line appear twice and smudged, the result of a manipulated photograph taken by Rainer, thus mystifying him to a distorted, ghost-like version of himself. For Rainer, “it is important to have another image in front of him – to attack, to improve [...] to

34 This comment was made in regards to a proposal by Bruce Nauman for a possible Holocaust memorial sight. See Eikmeyer – Knoefle 2008, Track 5 “A Smiley Face”.
cover up or to wipe out”\textsuperscript{36}. It is precisely this dialogue between superimposed and underlying image that makes the relationship between the two so tense\textsuperscript{37}.

Art quotes of the strategy of addition make the artist decide on the type, degree and media used on the underlying artwork. Many themes of these art quotes address the iconoclastic gesture and bear ironic or parody tendencies. In addition, an emphasis is laid upon the paralleling of differing media – painting over etching, projections on artworks or additional objects to sculptures. Specific additions can be very targeted and placed in a ‘spot on’ manner, while overall additions tend to recur on the power of layers – being either a method to cover up, to suffocate but also to complete the underlying image. Any coverage inevitably leads to an elimination of the underlying surface or specific parts of it. Thus, the notion of iconoclasm is present not only in the poignancy of the specific additions but also in the expansiveness of overall additions.

\textsuperscript{36} Fuchs 1989, 16.
\textsuperscript{37} Critic Friedhelm Mennekes (2001, 19) characterises this tension as follows: “In the end there are two pictures, one superimposed on the other, each challenging the other, the old and the new; they question each other and it is as though an electric charge passes between them.”
3. Strategy of Subtraction

The strategy of subtraction is very much the reverse of the strategy of addition, because in these art quotes essential parts of a former artwork have been removed. Subtraction comprises the basic act of eliminating certain elements from a source image, which results in well-directed gaps or blank spaces that indicate an absence. Still, the artworks themselves are never completely negated or deleted; moreover, they frequently represent some sense of subdued intervention that forms an integral part of the new artwork. Artworks from this category contain the remaining fragments and the recollection of what was there before. A classic forerunner of this group of artworks would be Robert Rauschenberg’s “Erased De Kooning” from 1953 in which he erased a drawing by Willem de Kooning.

Strategy of Subtraction

Roman civilization, 2nd century BC, Laocoon group, marble sculpture of Laocoon and his sons. Copy after a Hellenistic original. Marble, Height: 242 cm, Vatican, Museo Pio-Clementino

© 2014 DeAgostini Picture Library / Scala, Florence

Kris Martin: Mandi VIII, 2006. Plaster, 220 x 150 x 100 cm

© Courtesy Sies + Höke, Düsseldorf, Photo by Achim Kukulies, Düsseldorf
Sophie Calle: "Le Major Davel", 1994

On the night between August 24 and 25, 1980, the painting by Charles Gleyre, Major Davel, was partly destroyed by fire that ensued from an act of vandalism. All that remained of the canvas was the crying soldier in the bottom right-hand corner. I asked the curators, guards, and other staff members at the Musée Cantonal des Beaux-Arts in Lausanne to describe what they remembered of the missing part of the painting.

On a sunny day, in the bright mountain light, a man is about to be beheaded. He is raising his eyes to the sky. The very effort towards disappearance. That’s all I can say ❖ For me it was a pompous painting. It was a Gleyre, a local work, but it never had much success. It was kept out of view, dimly lit. It got lucky when it was burned. Things have to become absent for us to hurry to see them. Like James Dean who died in a car crash, sparing us the sight of him fat and alcoholic ❖ It was an extremely calm picture. Not one gaze meets the viewer’s. Everyone is where they should be, playing their role. The whole scene takes place on the scaffold. We see Major Davel, wearing a white shirt, a beige waistcoat and brown boots, haranguing the crowd that has come to see his execution. He looks resigned and courageous. He is a mystic. He is flanked by the executioner, his aide, the pastors. He is watched by two soldiers. I think I can make out poplar trees and someone climbing one of the threes. The colors were mainly browns ❖ It was a slick painting, drawn, a commission executed in 1846. The
scene is frozen. The actors of a historical are placed there side by side. I would compare their expressions to people squeezed together by chance in an elevator. They are forced to look, but they try to say: "Don't worry, I can't see you." Davel has a Joan of Arc side. He is entering history. Two churchmen in black are giving him the last rites. The executioner is holding the fatal sword tightly under his red coat. His assistant has a rope. At the bottom of the scaffold is a surprising crowd of gaping onlookers come to see the show, to watch the execution of their hero by executants who are themselves Vaudois. A father holds up his kid for him to see. This masochistic ceremony is magnificently staged, without shame. I saw it virtually every day for ten years. I had grown familiar with it. It is a painting that is perfectly academic in appearance with a pre-photographic finish, all chiaroscuro and glazes. In contrast to the edifying scene at the front, the background is the most modern part of the painting. It is a landscape handled in a very Luminist manner. It was a large work, over two yards by two, with a huge gilded frame. The major is on this raised thing, his hand raised. He is imploring the heavens. And then, two priests or judges, and then some guys in black robes and the executioner with the axe, in red, if my memories are correct. It was destroyed by a visitor in 1980. Everything was burned except a soldier who is covering his eyes, as if he didn't want to see what was happening. It was quite an academic kind of painting, not very moving for me. I recall that it was in the corridor, near the goldfish pool. I think it was very colorful. Davel has a fine mustache, he's wearing a red jacket and a black hat. The horizon is very low, the sky immense. Is there a horse? I couldn't say for sure. There is one bit left, the famous soldier at bottom right. He's weeping. I was shown this painting because it's a piece of Vaudois history. By his death, it is said that Major Davel saved us from the presence of the Bernois, but for me it was mainly a reminder of school books. Davel is climbing onto the scaffold, raising his arms. The executioner is looking away. The pastors are expressing their sorrow in the foreground. A soldier is hiding his face to cry. You can see the crowd through the major's legs. As for the landscape, I think what you see is mainly the sky, a few trees in the background and the shore of the lake. It was a fairly ordinary painting, no great shakes. It was the heaviest picture in the museum. I helped move the work every time they wanted to exhibit it, so the first thing that comes to mind when I think of this painting is its weight. As for emotions, I found it kind of funny. I used to go past it at 9 a.m., noon, and in the evening. I liked it because it showed the Dents du Midi mountains, the same view as I have at home. It was well done. I was he one who swept up its ashes from the floor. I wanted to make a nice little coffin to put them in. That's all that was left apart from this weeping soldier. It's as if his tears stopped the fire.

A closer inspection of the Belgian artist Kris Martin’s replica of the Laocoon Group in his work “Mandi VIII” from 2006 (Illustration 9) reveals that the snakes which should be winding themselves around the figure group are in fact missing. Thus, the cause for Laocoon’s horror is absent, the figure group remains in an ambivalent, almost purposeless pose. At first sight, it appears as if the sculpture’s drama comes to a logical halt, since the reason for Laocoon’s scream is rendered incomprehensible without the attacker’s bite. But this scream
with no apparent reason opens up further room for reflection. Aesthetically, the abolition of the serpents in their chain-like winding releases the figures to stand freed from their aggressors. The singularity of the figures may be now read as a “changed quality of life in society to which the visual arts respond at the beginning of the 21st century”, according to art critic Stefanie Kreuzer or, as curator Jessica Morgan suggests, as a scream on the brevity of life in general, or its potentially inexistent sense. The subtraction of the snakes could also allude to the problematic restoration history of the sculpture, which from the very outset hadn’t been found in an intact and complete condition. This opens the way in Martin’s work to think about fragmentariness as a counterstatement to completion. Martin: “It is not out of humbleness that I claim not to make more than 50% of my work; the other 50% is fulfilled by the viewer. [...] I don’t give much; I just give a frame. I dare to touch the big questions of life, because I don’t oppose you to think in a certain direction.”

Like Martin, the French artist Sophie Calle has created many artworks that expose a determined openness and pause. On the occasion of the exhibition “Absence” at the Musée cantonal des Beaux-Arts in Lausanne in 1994, Calle worked with a painting that no longer exists. She chose a large format painting by the Swiss artist Charles Gleyre, dating from 1850, depicting the execution of “Le Major Davel”. In 1980, the painting had been intentionally set on fire, leaving only a small part of the lower right-hand side untouched. The remaining part shows a soldier who is covering his eyes. Calle photographed this surviving piece and filled in the missing part of the original format with a white background. On this, she inscribed comments by the museum staff who remembered the painting before its destruction. These statements, together with the photograph of the surviving fragment, form Calle’s new art work. Like in a guestbook,

38 According to a letter by Giovanni de Cavalcanti, the serpent’s effect is an enchaining one, suggesting the victims’ status as prisoners. See Viljoen 2007, 62, footnote 12.
39 Kreuzer 2006, 66.
40 Morgan 2008, 178.
41 Martin 2009, 27.
every statement, no matter how brief, provides a slight characterisation of the anonymous speaker. Calle points out that an artwork, even when it is not present, is never really absent, for it lives on in memory. With her subtractions which she subsequently fills, she emphasizes the aspects memory, recollection and remembrance.

Kris Martin as well as Sophie Calle work with absence in their pieces, and both deal with artworks that pick the existential subjects of life and death as a central theme. Laocoön’s scream (or sigh) and the reaction of his agonised sons could be compared to the fate of Gleyre’s Major Davel, who bravely accepts his death sentence while the soldier in front of him does not dare to show his tears. Like their protagonists, both works of art have, as physical objects, experienced some form of damage. The gap in the Laocoön-replica is created by Martin with no visible sign of destruction or any other harmful intervention. He has removed the figure of the serpents from the group a priori. In contrast, Sophie Calle takes the physical remains of Gleyre’s paintings a posteriori, like a relic, and uses those remains as a starting point to pad out the gap with literal quotes. Martin imposes the gap to provoke questions, whereas Calle fills it with possible answers. Both works from the strategy of subtraction have a strong emphasis on single missing elements and centre on themes of completeness vs. incompleteness, destruction, memory and conservation.

4. Strategy of Division

While the strategy of subtraction focused on artworks from which something has been taken away, the strategy of division is mainly characterised by an “unpicking” of the original work of art into single units. Division shares features of subtraction, and encompasses not only the breaking down of the entire image, but its subsequent reconstructing as well. By examining the source image with this degree of accuracy and scrutiny, the artists follow how the source image could have been originally composed, and create new ways of assembling these elements again. The assembly of selected elements happens in manifold ways, for example in collage or montage, but can
also lead to a result that bears no immediately recognisable relationship to the original anymore. In the latter case, conceptual knowledge of the employed method is necessary to understand the art quote.

**Strategy of Division**

Left: Diego Velázquez: Pope Innocent X, 1650, oil on canvas, 141 x 119 cm, Galleria Doria Pamphilj, Rome  
© Galleria Doria Pamphilj, Rome

Right: Francis Bacon: Study after Velázquez's Portrait of Pope Innocent X, 1953, oil on canvas, 153 x 118 cm, Des Moines Art Center  
© The Estate of Francis Bacon. All rights reserved, DACS 2014. Photographed by Prudence Cuming Associates Ltd

Mat Collishaw: The End of Innocence, 2009, Projection, dimensions variable.  
A digital example for the strategy of division is Mat Collishaw’s “The End of Innocence” (Illustration 11, see also video link: http://www.matcollishaw.com/art/archive/end-innocence/) which refers to Diego Velázquez’s portrait of Pope Innocent X from 1650, and Francis Bacon’s study of this painting created in 1953. In Collishaw’s projection, the image of the two popes has been divided into small digital rectangular and square units that flow downwards a cinema screen like rain drops. The pope has a presence that fluently changes between Velázquez’s portrait of the pope with a red mantle and Bacon’s portrait of him wearing a purple rendition of it. Bacon had already
counteracted the pope’s static posture by applying vertical strips of paint to the figure, thus creating the sensation as if he were falling, screaming at the impromptu action and losing his representative composure entirely. The drama of Bacon’s scene is replayed with Collishaw’s smooth yet somewhat haunting digital dissolution and re-creation of the figure. In this rendition, the Pope has a transient presence which not only alludes to the transcendental significance of the papal role between heaven and earth, but also reflects the divergence between official representation and individual self-perception. Collishaw translates the two painted portraits of the pope fittingly to the intangible materiality of the virtual world and lets this fragmentariness oscillate between figuration and abstraction.

This transition is also evident in the work of the American artist Suzanne Bocanegra. Like Collishaw, she follows many of the mentioned principles leading to division, such as breaking down a source image into various elements and then employing a method of order to reuse these fragments again in a new context. One can reconstruct Bocanegra’s method in her piece “Little Dot”\(^{42}\) (Illustration 12, see videolink via the Tang Museum: [https://tang.skidmore.edu/index.php/posts/view/473/](https://tang.skidmore.edu/index.php/posts/view/473/)). In 2010, the artist created a work based on a preparatory pointillist sketch by George Seurat called “Young Woman Powdering Herself”, painted between 1889 and 1890. She was familiar with it because it was located in her hometown city Houston at the Museum of Fine Arts. Imagining how it would look like if all the dots fell to the floor, Bocanegra decided to count the points of the painting with a magnifying glass and registered her results in a chart. Subdivided into 31 areas of the painting, she had found 14 colours and took note of the amount of dots that had been painted in the respective colours.

Subsequently, she found an analogue medium that could translate the stabbing movement of Pointillist painting into another genre: ballet. Bocanegra shifted this hand movement to the pulsating bourrée

42 Bocanegra 2010a.
tapping of a dancer’s toes standing ‘en pointe’ (i.e. ‘on the tip’). Substituting the canvas with an amplified stage, the ballet dancer was required to dance the amount of dots in 14 pairs of ballet shoes that were dyed in the specific colours of Seurat’s painting. For Bocanegra, Seurat’s scientific conception of breaking down every object into little dots resulted in “a completely nutty idea, that produced these really idiosyncratic, sort of stiff, weird, and amazing pictures”. She translated Seurat's method of Pointillist painting from the two-dimensional to the three-dimensional, from visuality to audibility, and, ultimately, from painting to performance, thereby consistently following, like Seurat, self-imposed rules that create an equally logical result.

As shown, art quotes making use of the strategy of division go beyond the subtraction of a single element and fragment the quoted artwork in its entirety. This process is therefore characterised by the dissolution of the original work of art followed by the subsequent reconstructing of these elements into a new artwork. It allows the artists to look closely and assiduously at the original, for the process often involves identifying and tracing back all elements to their very origin. In Collishaw’s work, the method of fragmentation and reassembly is echoed in his pixellated projection of the (meta)physical image of the pope, while Bocanegra uses fragmentation as a method of translation from one medium to another. Both works embody the ‘constructedness’ of the newly created artworks while simultaneously exposing the traces of the precedent fragmentation and reconstruction.

5. Strategy of Multiplication

While the former examples of the strategy of division have intervened with the quoted artwork to some degree, art quotes from the strategy of multiplication leave the artwork largely as it is and reproduce it several times. The reproduction can happen through manual, mechanical or digital reproduction. The resulting images are mostly
ordered in the form of series or collective entities, and raise questions of perceiving art through different means of technology. Accordingly, themes centre around the issues of reproduction, seriality, as well as the aura of an image. Multiplication deals with the ‘after-life’ of an iconic image and its perception, as any reproduction is, in a sense, a detachment from the artwork, because it is always the image after the original.

Strategy of Multiplication

Top: Jean-Jacques Henner: Fabiola, 1885, oil on canvas, 13 x 16 ½ inches, 33,02 x 41,91 cm, location unknown. Image Courtesy DIA Art Foundation


Artwork © Francis Alÿs. Courtesy David Zwirner, New York/London

Installation photograph © National Portrait Gallery, London; photo by Natalia Calvocoressi and Mahtab Hussain
The following example (Illustration 13) is based on the reproduction of a work of art that was lost in 1912. The original in question was a portrait of Saint Fabiola painted by the French artist Jean-Jacques Henner in 1885. Saint Fabiola was a Roman patrician described in two treatises by Jerome and known for her charitable work. In Henner’s portrait, her simple grace is suitably depicted in a classical profile view, her hair covered by a red veil accentuating the contrast to the black background. Though Saint Fabiola is less known within Catholic history, Henner’s portrait of her triggered a worldwide interest of copying her image over the past decades, a phenomenon that the Mexico-based Belgian artist Francis Alÿs later called a “silent multiplication.”

Alÿs had come across many copies by amateur artists of Henner’s portrait of Saint Fabiola on flea markets and thrift shops. From 1992
onwards, he started purchasing the various depictions and by now his ongoing collection comprises more than 300 artefacts. Most of them represent Saint Fabiola’s portrait on rectangular oil paintings on canvas, but some images of her are rendered in the form of tondi, medals, embroideries, brooches, lockets and even peculiar mosaics made of seeds and beans. In some of them, Saint Fabiola’s face seems to have been mixed with features of contemporary or local models, even of magazine beauties of the 1950s and 1960s, thus evoking an adaption to beauty norms through the past decades. The Saint Fabiola portraits show the variety of individual styles of manual reproduction because, although all of the pieces depict the same sitter, they are different in terms of execution, style, quality, format, colour, material, date and place. It is the charm of the many, almost ritualistic attempts by amateurs to ‘get it right’, thereby producing – in their diversity and quantity – something unique. The portraits are an example for the scope and appeal of manual reproduction and their counterpart when considering mechanical reproduction could be Andy Warhol’s ‘Marilyns’ or ‘Jackies’. As in those examples, the sheer quantity of the artworks and thus the repeated presence of an image impresses more than the individual quality. Alÿs contrasts the quality of mechanical reproduction with the lack of quality in manual reproduction, yet highlights the appealing individualism of this craft. As Saint Fabiola’s image continues to circulate as a devotional object and, in this respect, some of the main questions of Alÿs’s collection were, as the artist puts it himself: “Why that image in particular? What gives it that power to resist […] first mechanical reproduction and, now, digital reproduction? Is the ritual/act of painting a requisite for conferring on the image its aura? What is it that made it become an icon, an object beyond any consideration of taste? How has it served as a reminder of the existence of a completely parallel and separate art scene from, say ‘ours’, one with its own references and obsessions?”

Clearly, Alÿs’s collection demonstrates the potency of an image regardless of its later art historical or intellectual evaluation.

45 Alÿs 2007, 68.
In comparison to the multitude of handmade Saint Fabiola portraits collected by Alýs, the work by the German photographer Claudia Angelmaier shows that mechanical reproduction can be just as diverse, manifold, and, surprisingly unique as manual reproduction. Her photographs of opened exhibition catalogues display the differing qualities and sizes of printed reproductions of artworks in terms of colouring, contrast, brightness, chroma, and size. In Angelmaier’s series “Plants and Animals” based on drawings by Albrecht Dürer, she has taken photographs of opened catalogues with large reproductions of these studies, such as Dürer’s “Hare”, his “Great Piece of Turf” or the “Blue Roller” (Illustration 14) arranging them in rhythmically ordered conglomerates. Some reproductions are so exact that even flattened dog-ears of the original paper drawing can be detected whereas other reproductions expunge these flaws by rendering the image much more coarse-grained and rich in contrast. Often, the result is a radical change in colour and hues that alter the depiction of the figure entirely. Angelmaier subtly poses the question whether one can trust not only the printed image, but any form of mediatisation. She critically examines the perception of art through books while recurring on the topic of authorship and originality.

Francis Alýs as well as Claudia Angelmaier have dealt with the omnipresence of iconic images. They repeated and mediated images with different tools to enable a comparative viewing between the original and its reproduction as well as between one reproduction to another. By drawing attention to the ambivalence of perception through different media, these artists question the validity of Walter Benjamin’s concept of an artwork’s aura in today’s age. While Alýs’s collection of amateur portraits contradicts the desire for flawless reproduction, Angelmaier’s series demonstrates the ‘true falseness’ of mechanical image reproduction. Insofar, these two works of the strategy of multiplication explore the very nature of manual and mechanical reproduction and their far-ranging effects on the perception of images.
6. Strategy of Combination

The last strategy of this research is the strategy of combination. In contrast to the strategy of multiplication, this strategy does not repeat one and the same artwork several times but combines different artworks in one new entity. Regardless of any difference in time, genre or location, these masterworks have been extracted from their original context and combined with works from different artists and epochs, playfully used for fictitious ‘blind dates’ that would never take place in reality. Therefore, combined art quotes create a direct confrontation of iconic artworks with each other. Art quotes from this category address the relationships between these works of art, and in a wider context, art history in general. Many of these art works with iconic value implicitly trigger questions about dealing with cultural heritage and museums as places for preserving, collecting and comparing works of art. They comment on the history of art, address the iconicity of artworks and critically review the art canon. The artist acts as a curator who selects artworks and creates relations between them.

All of the aforementioned types of art quotes can appear within the strategy of combination: art quotes combined with each other can be tableaux vivants, tableaux non-vivants, additions or subtractions of artworks and divided or multiplied artworks. The last example of this essay shall illustrate seven sculptures – tableaux non-vivants – that appear together in a theatre play thus bringing out the dramaturgical potential of the referenced sculptures.
The Danish-Norwegian artist duo Elmgreen & Dragset created a 45 minute long play called “Drama Queens” (Illustration 15, see video link: http://www.youtube.com/watch?v=ZhNEC2-cupo) in which the artists let motorised sculptures interact with each other on stage. Each sculpture is a fibreglass replica and moves via remote controls. The conversations between the sculptures are voiced off-stage by prominent actors. The sculptures talk about who they are and what significance they have acquired in the history of art. Each sculpture represents a specific character or bears certain character traits of their creators. For instance, Barbara Hepworth’s “Elegy III” sculpted in 1966 is a chain-smoking British feminist lady, who, in the course of the play, gets in deep conversation with Jean Arp’s “Cloud

46 The text to Drama Queens was written by Tim Etchells. Performances of “Drama Queens” took place on June 16th 2007 at 17:00, 19:00 and 21:00 in the Münster City Theatre for the opening of the exhibition “Skulptur Projekte Münster” in 2007.

47 At the premiere of “Drama Queens” at the Old Vic Theatre in London in 2008, the actors voicing the artwork’s lines were Alex Jennings, Lesley Manville, Jeremy Irons, Joseph Fiennes and Kevin Spacey.
Shepherd” from 1953, a poetic and flirty intellectual. They are accompanied by other sculptures, such as Ulrich Rückriem’s “Untitled (Granite)” sculpture (1984), a ranting German as well as Sol LeWitt’s “Four Cubes” (1971) who takes up the role of a theoretical American scholar. The last appearance is made by Andy Warhol’s mute “Brillo Box” (1964) falling from the theatre’s ceiling and causing, by its sheer existence, a lively discussion about its significance.

The most showy and notoriously brash figure among the seven protagonists is Jeff Koons’s “Rabbit” from 1986. He pokes fun at the heavy headedness of the other sculptures and urges them to join him in dancing to disco music instead of talking about themselves. “Rabbit” finds himself arguing particularly often with Alberto Giacometti’s “Walking Man” from 1947 whom he joshes for his skinniness and his tendency to wander off stage. To give an idea of this conversation and the inside-jokes made on the art world, a small extract of the dialogue between “Rabbit” and the slim “Walking Man” shall be reiterated:

“WALKING MAN: You feeling OKAY?
RABBIT: Not too bad. You know it isn’t always so easy to be me. Everyone says ‘where’s the silver bunny’, ‘we want the bunny to do that bouncing thing and get the party started and do the whole like 1980s – Wall Street – This Boom Will Never End routine’. But these days I don’t feel like that so often. Sometimes I just wanna stay at home and paint.

WALKING MAN: I understand.
RABBIT: I need to see my banker, my gallerist, my investment manager and my art book editor. I need to see my AA sponsor. And I need to see my agent. There’s some sponsorship thing we’re trying to figure out. They want to fill me with Helium and float me over Beijing. Something like that, I’m not sure any longer. You have an agent, right?

WALKING MAN: No.
RABBIT: Sure you do. You’re modeling Dior Homme, right?

WALKING MAN: That’s not me.
RABBIT: Sure it is. The skinny boy look. So Hedi Slimane. That’s totally your thing. I saw you man – on the catwalk, in Milan.

WALKING MAN: Not me.

RABBIT: Sure it was you. We went to that dinner / party thing Victoria’s Secret threw for Donatella. Mountains of snow and everything wrapped in black. You were in the bathroom after the main course, bent over the toilet with your head in the bowl ‘just to make room for some desert’. You’re famous, man, so don’t deny it. You’re the object of desire for all the boys in Paris. Size 26. They all stopped eating last spring. They want to be like you.

WALKING MAN: I have no idea about all this. Like I said – it was not me. Not my scene. I don’t have an agent. I don’t model for anything or anyone. Not anymore. I don’t have time for that stuff. Get it? I walk. I think. I look at the world. I walk and reflect.

RABBIT: Whatever. I’ve been doing some reflecting myself. It’s all Death and Storage in the end man, we’re all headed to the great padded packing crate in the sky. 

As shown, the combination of the stereotypical characters makes for an entertaining clash in which ultimately the contrariness of ideas on art is the main topic. The play lives from the simple but effective trick of role reversal by pitching the two parties, artworks and the audience, against each other. The sculptures confront the viewer with their everyday lives and enforce a change of perspective. Michael Elmgreen and Ingar Dragset’s “Drama Queens” not only plays with the fictitious assumption that an object can become alive but that there is an ongoing verbal communication between artworks amongst each other, despite their unlikely juxtaposition in space and time. The art historical canon is viewed not as a succession of artistic achievements but as a vanity fair of artistic ideas. This takes much of the seriousness and idolisation of artworks and gives room for fun, laughter and the awareness in the end that nobody is ‘right’.

48 See excerpt of the screenplay written by Tim Etchells (work in progress, as of April 2007). Published in Performa 11 2013, 214–215.
IV. Conclusion

This analysis set out to identify forms and themes of art quotes between 1990 and 2010 and how these two features condition each other. For this purpose a formal classification system was developed that differentiates six strategies of representation acting on the assumption that a quoted artwork is treated like a variable to which specific strategies of representation are applied to: substitution, addition, subtraction, division, multiplication or combination. By comparing selected examples of these strategies with each other, common thematic tendencies of art quotes could be identified.

Interestingly, the most frequent strategy used when quoting older works of art is the strategy of substitution. This is the case not least because the strategy of substitution encompasses two major fields, namely representations that use the tableau vivant as well as the tableau non-vivant. Although these two subcategories only distinguish each other through the use of ‘living’ models versus ‘non-living’ material, the decisive common factor is that a figure substitutes another figure. Insofar, substitution as a strategy is frequently defined by the substitutions of identities, roles but also replaces materials, genres and styles with each other.

The second largest group of art quotes follows the strategy of addition, meaning that something is added or applied to a former composition. Frequently, artists use reproductions, copies and, in rare cases, even the originals themselves as surfaces for their additions. If artworks are used in this manner, the iconoclastic gesture of the intervention becomes an essential part of the reworked artwork.

The third largest group of applied strategies is that of subtraction. When something is taken away from an existing artwork, the artist deliberately leaves a clearly distinguishable blank gap that signals a missing element. In these artworks, the viewer is reminded of a former image and forced to compare the memory of it with the new image.

Works from the strategy of division comprise all works that have been entirely fragmented, divided or disassembled. Often, they are
transformed into something completely new and the end result bears no obvious recognisability to the former artwork and is not comprehensible without the knowledge of the conceptual idea behind the production process.

In the category of multiplication, the potential for endless reproduction plays an important role. It shows differences of manual versus mechanical reproduction and how copying can alter an image, but also contribute to its dissemination. All of these works deal with the reproducibility of an artwork and raise questions of repetition, aura, and the establishment of an iconic work of art by means of reproduction.

Lastly, art quotes from the category of combination connect references from several different artworks into one new, all encompassing entity. Combination functions as a potentialisation of the singular art quote because it now stands in dialogue with a multitude of cross-links to other art works. The juxtaposition of several iconic works triggers a comment on art history and today’s perception of it.

The plurality of these strategies of representation and their diverse functions have been differentiated and quantified in this analysis. It could be asserted that the strategy of substitution is the most frequent strategy that comes in use when referencing older works of art. Since this strategy is associated less with iconoclastic, destructive, reproductive or canon-related themes, the conclusion suggests itself that there is an emphasis to recreate an older composition with different means rather than adding something new to it, taking something away from it, fragmenting it or combining it with other artworks. The occupation with the past favours a freely inspired substitution instead of treating the artwork as something to which another process is applied to. Thus, the sense of creatively substituting a figure with another one and remaking the composition anew appears much stronger. Why this result?

Perhaps the most plausible explanation is, at first sight, that substituting a figure with another figure is the most obvious and apparent approach. In both cases of the tableau vivant and the tableau
non-vivant, the composition is maintained, but the models or materials change. By using substitution, an altered reading is immediately given and becomes applicable to the figures the artist wishes to choose, thus allowing new characters to take up pre-determined roles. Recreating a familiar scene in another genre, material or style means inventing it anew and marking these features as new carriers of identity and identification. The substitution of a former figure, style or materiality with another one is therefore possibly the most self-evident and immediate approach; it inserts something of one’s own choices into the position of the other, thereby not making a copy, but a recreation thereby always keeping the relation to its predecessor clearly visible.

Additionally, using the strategy of substitution also enables the artist to retrace the steps building up to the composition. In this process, many aspects have to be reconsidered, from the set construction to the employment of models, from the recreation in a new material or the engagement with a different technique or style. Sometimes, unexpected results may occur when reconstructing an artwork anew, for instance when overlooked features become more apparent or when the correctness of perspective is reexamined. The artist gains a new insight into a former process and in delivering his or her own take on it, is enabled to express something new.

This dichotomy of a creation spurring another recreation is crucial for understanding the popularity of the strategy of substitution. The orientation towards an older work is not something the artist continuously strives to in order to ‘compete’ with, rather, it forms part of the artist’s natural environment; artworks that are quoted, much like any reality surrounding the artist, are entities from which inspiration can be drawn and that allow to experimentally recreate.

This also puts the relationship of old and new more into perspective. Though important, the engagement with the past is still, generally speaking, a relative one. Referring to other works of art is a practice that frequently appears in contemporary art, but it does not form a sole signature mark, because fundamentally the reference to something else, forces to express something of the self at the same time.
Thus, the engagement with another artwork leads up to the education, identification and alienation with matters of the past. Perhaps the following, quite timeless statement by the concept artist Lawrence Weiner, when commenting on earlier artists, referencing other artists may bring this interplay between creation and recreation in terms of influence and differentiation more to the point:

„That is maybe the difference with other art. It came about during a total stagnation at that point in the art world. People were doing piano concerts on a theme from so and so that was based on a theme from so and so. That is not going to answer the needs of a generation who wants to understand again that basic: ‘Who the hell am I? Why am I born? And what am I doing here?’ The only way to do that is to figure out how you relate to who is in bed with you. How you relate to the objects that you use during the day and how you relate to the natural consequences of what is going on in the environment.”

In this sense, the reference to other artists is not necessarily only an occupation with the past, but first and foremost with the present. Quoting older artworks means using them as an inspiring thematic fund that stands equally next to other possible topics of which contemporary artists may be exposed to. The bottom line, however, is to express something new and original with the art quote, paradoxically by referring to something that already existed. Insofar, quotation is not only about the quoted artist as a measure of influence, but reveals as much about the uniqueness and singularity of the approach that defines the contemporary artist today.

In sum, this research has analysed art quotes from 1990-2010 and offered a possible way of categorising them in order to obtain a systematic overview of their forms and themes. The advantage of creating a system of formal categories is that thematic tendencies are detectable when determined strategies are employed. Identifying categories and defining strategies allow a structured reading of the highly diverse phenomenon of the art quote. A prospect on future research could explore further questions on the use of art quotes in

49 Weiner 1990, 239.
contemporary art today in more detail, such as testing the system of strategies with more than the 250 quoting artists, investigating how non-Western art canons have been quoted by contemporary artists today, or in which ways indirect art quotes (such as picture-within-a-picture quotes, quotes of artworks through titles, etc.) are used in contemporary art production.

Given the range and variety of these themes expressed with the art quote, this analysis shows how manifold and prevailing the engagement of contemporary artists with the past is. It provides an insight on how a tableau vivant-style substitution such as the “Japanese” Mona Lisa, an addition like the “rectified” Goya or the indirect literal quote of a “murdered Warhol” are different ways of referencing older works in contemporary art today and the strategies which may lie beneath these approaches.

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Appendix

1. Socio-demographic Aspects of Quoting Artists from the Database

Chart 1: Gender statistics of quoting artists

Chart 2: Nationalities of quoting artists by continent
2. Statistics on Art Quotes

Chart 3: Age of quoting artists from database

Chart 4: Art Quotes created either as single pieces or within series
Chart 5: Frequency of art quotes in the two decades

Chart 6: Most frequently quoted art historical periods
3. Statistical Overview on Themes and Forms of Art Quotes

Chart 7: Most frequently quoted artists

Chart 8: Most frequently addressed themes
Chart 9: Most frequently used strategies of representation
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