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Photography, montage and political space

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Publication date
2020

Document Version
Other version

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Link to publication

Citation for published version (APA):
Rombout, M. K. (2020). *How to do things with pictures in the museum: Photography, montage and political space*. [Thesis, externally prepared, Universiteit van Amsterdam].

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Summary

How to do Things with Pictures in the Museum:
Photography, Montage and Political Space

This dissertation title makes reference to J.L. Austin's collection of lectures about the performative power of language published as *How to do Things with Words* (1962). In Austin's proposal, ordinary uses of language, such as *promising*, *threatening*, *commanding* and *questioning*, are examples of performative language, actions achieved *by* saying something. Austin's conception of language as use-oriented and context dependent is a dynamic way of considering communication, and his concept of speech—as a *transactional* operation of language *between* people according to conventions in everyday contexts—recognizes the agency of both the speaker and the addressee. I consider how Austin's way of thinking can be helpful in examining the making, distributing, and beholding specific practices by artists.

My approach in this project is cultural analysis, the consideration of projects and practices in view of theoretical articulations. This study is also informed by, but not limited to, more recent theorists (and artists) considering questions of how arts "works", including strategies of artists working in "the political", the museum as a stage for performance, and the experience of audience. As Gabriel Rockhill asks, how do diverse dimensions of the practice socially labeled as "aesthetic" and "political" cross, intertwine, interlace, and at time become coextensive? What is the politicity of art?

The nomenclature of art writing employs a myriad of terms by no means exhaustive or synonymous: *committed*, *critical*, *radical*, *disruptive*, *socially engaged*, *against the grain*, *activist*, *interventionist*, *oppositional, art util*, *relational aesthetics*, *practical aesthetics*. In this study, I use the term "political art" as an umbrella term that implies three characteristics: 1) the work addresses real-world systems and the implications on human connectivity and emancipation; 2) the work can be framed as a *transgressive* performance, but each work does so in its own way, or in a variety of ways, dependent on the variables of production, staging and audience; and 3) the work presents itself as the locus for critical thinking.

In my discussion of John Heartfield's work, I explore the idea of photography as a weapon and proposed the speech act mode *the combative* as a way of negating status quo. I then consider work by Hannah Höch and Martha Rosler as examples of what I term *the integrative,* a social imaginary that insists on inclusivity and a reappraisal of gender boundaries. The operations of *the contemplative* and the implication of these in formal art spaces has been the focus of my discussion of Hans Haacke's *Voici Alcan.* The projections of Krzysztof Wodiczko, I argue, can be viewed as instances of *the interpellative,* drawing citizens to the public arena to confront repressed elements of the past and (re)mediate the present. Through constructed *mise-en-scène* tableaux featuring oral history, actors, sets and props, Carole Condé and Karl Beveridge have animated *the declarative*, inscribing subjecthood into public discourse for political outsiders. Gilbert and George's monumental *Dirty Words* assemblages form a spatial and ideological occupation/contestation of a disturbed and disturbing national rhetoric through the politics of citation and the strategy of *the imperative*.

Along the way, the work of artists and filmmakers (past and present) has helped to extend and deepen my analyses: Romare Bearden, Stephen Frears, George Grosz, the Guerrilla Girls, David Hockney, Jenny Holzer, Derek Jarman, Barbara Kruger, Martin Krenn, Loraine Leeson and Peter Dunn, Attila Richard Lukacs, Nadia Myre, Sam Nhlengethwa, Jaume Plensa, Robert Rauschenberg, James Rosenquist, Carolee Schneeman, Allan Sekula, Sasha Stone, Paul Stopforth, Jeffrey Thomas, Djiga Vertov, and Fred Wilson.

I propose how Austin's concept of the transformative nature of speech can be expanded as a "toolbox" for thinking about political art generally, and the uses of montage as a rhetorical strategy in particular, and how we meet actual art works in real space. I have explored how beholders are engaged as subjects by speech acts in quite distinct ways: to enjoin in refusal; to consider another vantage point; to bring into consciousness through productive looking; to participate as a collective community; to make space *for*; and to force recognition through citation.

MELISSA ROMBOUT is a curator and museum planner based in Ottawa (Canada) and began her dissertation work at ASCA as a mid-career "side project". Working originally under the supervision of Prof. Mieke Bal, and more recently Prof. Christa-Maria Lerm Hayes and Prof. Sophie Berrebi, her research focuses on approaches by photo-based artists to generate visual speech acts.

Samenvatting

De performatieve kracht van foto's in het museum: fotografie, montage en politieke ruimte

Deze titel van dit proefschrift verwijst naar de verzameling lezingen van J.L. Austin over de performatieve kracht van taal, gepubliceerd als *How to do Things with Words* (1962). Volgens Austin zijn er bepaalde gewone taaluitingen, zoals *beloven*, *dreigen*, *bevelen* en *vragen*, zogenaamde performatieve taalhandelingen, die betekenen dat iemand iets doet *door* iets te zeggen. Austins opvatting van taal als gebruiksgericht en contextafhankelijk is een dynamische manier om naar communicatie te kijken, en in zijn concept van gesproken taal als *transactionele* taalhandeling *tussen* mensen, op basis van conventies in alledaagse contexten, erkent hij het actieve aandeel van zowel spreker als aangesprokene. Ik bekijk hoe Austins manier van denken nuttig kan zijn bij het onderzoeken van het maken, verspreiden en bekijken van specifieke kunstpraktijken.

Mijn benadering van dit project heeft de vorm van een culturele analyse, waarbij projecten en praktijken worden beschouwd in het licht van theoretische opvattingen. In dit onderzoek komen onder anderen recente theoretici (en kunstenaars) aan bod die zich bezighouden met de vraag hoe kunst 'werkt'. Hierbij ook wordt gekeken naar strategieën van kunstenaars die werken in het 'politieke domein', het museum als podium voor performance en de ervaring van het publiek. Zoals Gabriel Rockhill zich al afvroeg: wat is de verhouding tussen de verschillende praktijkdimensies met de sociale labels 'esthetisch' en 'politiek', hoe zijn ze met elkaar verweven en hoe handhaven ze zich na verloop van tijd naast elkaar? Wat is de politiciteit van de kunst?

In het schrijven over kunst worden een aantal termen gebruikt. Enkele voorbeelden, die niet synoniem zijn: betrokken, kritisch, radicaal, verstorend, sociaal geëngageerd, tegen de stroom in, activistisch, interventionistisch, oppositioneel, nuttige kunst, relationele esthetiek, praktische esthetiek. In deze studie gebruik ik de term 'politieke kunst' als overkoepelende term die drie kenmerken impliceert: 1) het werk richt zich op systemen van de echte wereld en de implicaties voor menselijke verbinding en emancipatie; 2) het werk kan worden geframed als *transgressief*, maar elk werk doet dit op zijn eigen manier, of op verschillende manieren, afhankelijk van de variabelen van

productie, enscenering en publiek; en 3) het werk presenteert zichzelf als locus voor kritisch denken.

In mijn bespreking van het werk van John Heartfield onderzoek ik de idee van fotografie als wapen en stel ik de taalhandelingsmodus *het strijdlustige* voor als manier om de status quo te betwisten. Vervolgens beschouw ik werk van Hannah Höch en Martha Rosler als voorbeelden van wat ik *het integratieve* noem, een sociaal denkbeeld met aandacht voor inclusiviteit en een herwaardering van gendergrenzen. De werking van *het contemplatieve* en de implicatie hiervan in formele kunstruimtes staat centraal in mijn bespreking van *Voici Alcan* van Hans Haacke. Ik betoog dat de projecties van Krzysztof Wodiczko kunnen worden gezien als voorbeelden van *het interpellatieve,* iets wat burgers naar de publieke arena brengt om de confrontatie aan te gaan met onderdrukte elementen van het verleden en (opnieuw) vorm te geven aan het heden. Door middel van geconstrueerde *mise-en-scène*-tableaus met oral history, acteurs, decors en rekwisieten hebben Carole Condé en Karl Beveridge *het declaratieve* tot leven gebracht, door voor politieke outsiders 'subjectschap' in het publieke discours te brengen. Met de monumentale assemblages *Dirty Words* nemen Gilbert & George ruimtelijk en ideologisch stelling ten opzichte van een verstoorde en verstorende nationale retoriek, door middel van verwijzing en de strategie van *het imperatieve*.

Tijdens het onderzoek heeft het werk van de volgende kunstenaars en filmmakers (uit heden en verleden) mij geholpen om mijn analyses te verdiepen en verbreden: Romare Bearden, Stephen Frears, George Grosz, the Guerrilla Girls, David Hockney, Jenny Holzer, Derek Jarman, Barbara Kruger, Martin Krenn, Loraine Leeson en Peter Dunn, Attila Richard Lukacs, Nadia Myre, Sam Nhlengethwa, Jaume Plensa, Robert Rauschenberg, James Rosenquist, Carolee Schneeman, Allan Sekula, Sasha Stone, Paul Stopforth, Jeffrey Thomas, Djiga Vertov en Fred Wilson.

Ik stel voor Austins concept van de transformatieve aard van gesproken taal uit te breiden als gereedschap voor het denken over politieke kunst in het algemeen en het gebruik van montage als retorische strategie in het bijzonder, en over onze confrontaties met kunstwerken in de echte ruimte. Ik heb onderzocht hoe kijkers op verschillende manieren als subjecten worden betrokken bij taalhandelingen: onder protest meedoen; een ander perspectief overwegen; in het bewustzijn brengen door productief te kijken;

deelnemen als collectieve gemeenschap; ruimte maken *voor*; en herkenning forceren door citatie.

MELISSA ROMBOUT is curator en museumplanner in Ottawa (Canada) en begon haar promotie bij de Amsterdam School for Cultural Analysis (ASCA) als ‘zij-instroomproject’. Oorspronkelijk werd ze begeleid door prof. Mieke Bal en later door prof. Christa-Maria Lerm Hayes en prof. Sophie Berrebi. Haar onderzoek richt zich op benaderingen van fotokunstenaars om visuele taalhandelingen te genereren.

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Appendix I

Acknowledgements

Undertaking a thesis was a decision I made during a calm period of my early career as a photo-historian, when I was becoming intellectually restless at my "day job" and wanted the challenge of producing a major, sustained analysis and argumentation. What were the parameters that I could meet and exceed, I wondered? How far could my thinking go before I "hit the wall"? Once committed to the project, the thesis accompanied me - sometimes as a dear companion, sometimes as an unwelcome encumbrance- along many significant life milestones, some sought after, others unavoidable. The large IKEA kraft boxes of notes, research articles, journals citing progress or stagnation, "to do" lists, interlibrary loan forms, correspondence with my advisors and readers, the latest news from Amsterdam, were diligently lugged from room to room, from home to home during these upheavals. I finally decided, again in a rare shelter between storms, that it was time to reach the end of the project, and in so doing, create a new and happy marker in my life.

The idea to examine the performative operations of contemporary political art, and the selection of works that this study encompasses, was a murky notion in my mind at the time I met my advisor, Mieke Bal, founding director of the Amsterdam School for Cultural Analysis. To Mieke, I owe a debt of gratitude for inspiring me to move beyond the parameters of art historical methodology; to sustain focus and progress on this writing even I continued to work full-time in planning museum experiences; to realize my own capacities as an interpretant of image texts; and to link my analyses of specific works of art to concepts of narrativity and performativity.

Our long-distance discussions, through correspondence as well as fortuitous annual opportunities to meet together in person in Canada, the United States and Europe, delivered me from a prior environment unsympathetic to interdisciplinary approaches to visual works. Mieke's own example of prolific and provocative writing during the early period of my research (1996-2003), and her incisive, provoking, heart-rending and exhilarating responses to my developing manuscript, were catalytic in providing me with better and sharper tools for cultural analysis. Most of all, I would like to relate to the

reader her very best piece of advice, (among dozens that I will never forget and sometimes repeat to students, and among many of her *bons mots* over seven years of academic supervision): get writing, then your thinking will develop and you will know what you need to read. I would still be filling up kraft boxes with an infinite array of existing scholarship today if not for her urging to me to move from passive to active, from listening to speaking.

On Mieke's most reluctant retirement, the long-distance supervision of my still-uncompleted manuscript was taken on by ASCA members Mia Lerm Hayes and Sophie Berrebi. Under their inspiring direction, I undertook an additional chapter, and throughout the draft, incorporated an emerging range of perspectives on the topic of political art. Through our SKYPE meetings and follow up correspondence, Mia and Sophie kept the fire going, suggesting leads and connections, and assembling a formidable examination committee. Their belief in my ability to get to the finish line, and warm encouragement while doing so, have been everything.

As part of the first wave of the ASCA international diaspora, I was a student with a vigourous and present advisor, but bereft of an academic home. Matters of trans-Atlantic pragmatics regarding maintaining proper registration, getting documentation attesting to my student status, arranging details to attend ASCA conferences, calling train offices to locate misplaced items, and finding Mieke wherever she might be in the world at that moment fell to those known to me at first only by name, and happily, later as warm, welcoming faces: Maartje Geraedts, the ASCA departmental secretary; Sherry Marx, personal assistant to Mieke Bal; and most very especially Dr. Eloe Kingma. Eloe seemed always to know the answer to every arcane question, and responded to e-mails with astounding promptness as well as bits of the latest news. In the last stages of this project, Dr. Cara Weston-Edell, specialist in the theory and practice of graduate education (and spirit guide), provided practical support through a ready supply of words of encouragement and insightful feedback. The brilliant and spellbinding online vlog series giving straight-from-the-hip guidance regarding the innumerable (thorny) facets of the doctoral experience by Dr. Tara Brabazon, Dean of Graduate Studies, Flinders University (Adelaide, Australia), was a beacon light during dark days. Her

passion for emerging research, strict self-discipline of arising to work at 2am daily, and frank tough love sermons, kept my objective to reach completion clearly in focus.

I am most appreciative of the expert readers who agreed to review my completed manuscript, and to participate in my defence *viva*: Carrol Clarkson, Kati Röttger and Emilie Sitzia, all University of Amsterdam faculty; Wouter Davidts of Ghent University; and Sabine Kriebel, University College Cork. Their collective contribution to, and warm support of, my research paved a rocky road to finding the clearest expression of my analyses.

This dissertation also owes its development to a remarkable assembly of curators and artists, who were already my colleagues in Ottawa's cultural community, as well as co-candidates at the Amsterdam School of Cultural Analysis. Known informally as "The Beavers", in reference to our national mascot noted for dedicated mastication and feats of engineering, we were industrious nibblers of cultural texts: Our convivial monthly meetings, sharing of books, articles, and conference notes, and occasional field trips, created a lively and supportive academic environment; we investigated readings together, shared our draft chapters for comment, and made sure each member kept pace with the pack. To dear friends and ruthless readers—Gerald McMaster, Brenda Lafleur, Petra Halkes, and most especially Susan Close, who was responsible for introducing me to Mieke and her writing— I am delighted to have made this journey together with you.

At the outset of this project, I was still an employee of a large institution, the National Archives of Canada, working as a specialist in the historical and contemporary photography and film collections. I would like to acknowledge the support of colleagues Dr. Joan M. Schwartz, Jerry O'Brien, and Richard Lochhead for approving my applications under the professional development programme for occasional professional development periods to study and write.

The process of gathering feedback and entering the terrifying realm of text revisions could not have been possible without the patience and persistence of Boston-based coach and editor of doctoral dissertations, Dr. Marcia Lagerwey, also a long-time acquaintance. Her gentle e-mails beginning with "How is it going?", and followed by "Get going!", and her careful edits of the texts to lessen the burden on my advisors, motivated me to keep making spaces in my life for writing about this subject, even while

I wondered if English was truly my first language. Without Marcia, this study would be irrevocably marred by too many commas, or too few commas, or commas in the wrong places, not to mention gross lapses of coherence in the argumentation. At later stages, professional editor Scott Uzelman read the manuscript as a whole, and asked questions, made notes and suggested corrections across every chapter.

I am most thankful also to the staffs of many libraries who facilitated the garnering of elusive interlibrary loan materials and access to curatorial files, specifically the dedicated staff at the Ottawa Public Library, the University of Ottawa, the National Gallery of Canada, the Canadian Museum of Contemporary Photography, the Stedelijk Museum (Amsterdam), Library and Archives, and the libraries of my *alma maters* Carleton University (Ottawa) and Boston University.

A great number of people who are dear to me contributed in large and small ways during periods of upheaval and calm, and whose aggregate generosity has made it possible to continue reading, thinking and writing in Ottawa, and in temporary idylls in rural Vermont, downtown Boston, the bucolic Quebec Eastern Townships and refreshing shoreline properties along the St. Lawrence River. First among these is my mother, Mary Kay Steel, not only for her own example of the challenges and rewards of academic study at mid-life, but also for her overall encouragement. Most especially, her willingness to share her Amherst Island sanctuary has been so very appreciated by me permitting me times of thinking and writing away from the demands of work life and child care. [She also saved me from certain social death by cautioning me against rambling on endlessly with excessive details about my doctoral study at parties.] Mary Kay's circle of friends, neighbours, babysitting pool, and acquaintances whose occasional participation made spaces apart for me to write: longtime family friend, the late Daphne Griffiths, whose energetic pursuit of academic study from her 60s onward has been remarkable, as well as her loving care given to my daughter; young islanders Candice and Shannon Youell and Whitney Fleming, for their provision of childcare; and neighbours Nancy and Paul Henshaw, and Marilyn and Al Pilon, who lent their spare room on sunny summer mornings.

What is performativity without a performer? Mary Kay, a semi-professional *couturier*, volunteered to sew something "Issey" to wear to the defence in Amsterdam, while my *fashionista* sister, Aleida Rombout, was vigilant in ensuring that my preoccupation with my studies did not lower my standards in retro-style comportment; her regular contribution of gleanings from goodwill bins kept a steady supply of fringed and beaded 1970s articles of clothing at the ready, just as she made sure that I knew that brown was the new black this season, and that my straight hair was "over".

I was inspired by my late father, Luke Rombout – an Amsterdammer who spent his career in the pursuit of creating poetic experiences for Canada's museum visitors - for his enthusiastic emotional and intellectual support of my project in its earliest years, as a reader and interrogator through many spirited discussions of concepts and technical terms even during his final illness. His puzzlement of why I would write "oppositionality" instead of simply "opposition" was once of those hilarious post-modern generation gap happenings that became etymological chess games between us.

The idea to undertake doctoral study in the first place, and exhortations many times over to not abandon it, is owed, finally, to my dearest dear friend and sometimes colleague, Dr. Margaret A. Hanni, Professor (now Emeritus) of Art History at Simmons College in Boston. The first iteration of the topic was drafted while on a writing retreat at her house. From that germination through first drafts and subsequent periods of despondency as the revisions awaited me, Margaret was there. Just as she was in the process of revising her own brilliant study of the performativity of 18th century British marriage portraits in the face of the dismaying inevitability of tenure review, I began revising analyses of contemporary photomontage: we wondered at times if it would not just be easier to switch computers and finish each other's dissertations just to have relief from the frustrating and seemingly unending torments of our own work. In the end, we commiserated and cajoled, whinged and cried, and happily, both made it through to the other side.

In Ottawa, the highs and lows of academic study were celebrated with rounds of the best gin and tonics I have ever enjoyed. Kate Laing, who was a distant classmate in our 1970s *Dazed and Confused* high school, was re-introduced to me as another member of Ottawa's museum community in the early 1990s when I returned from studies in

Boston. Since then, we have raised our children as “cousins”, worked together as consultants, and enjoyed innumerable jolly “collaborative dinners”.

My son Lukas, himself now studying fine art and art history, has been part of every moment along this journey, his young life resonating in mine in so many delightful and exasperating ways. I am also so appreciative of the close friendship of my step-daughter, Jyssika Russell, and her beloved, Dáire Kavanagh: although they live in a distant city, as recent university graduates themselves, they have encouraged me from afar and during our family visits. The promise of these three energetic and optimistic adult children cannot be overestimated: their commitment to social justice for the vulnerable, and practical care of real people convinces me of the possibility of a better world.

This dissertation, once drafted, lay fallow for a very long time, and would not have come back to life except for the incredible encouragement of my partner, Lorin Russell. We have found each other later in life, both warier and wiser, but also, just at the right time to support one another in wild aspirations and thrilling achievements. Like me, a Maritimer far from the sea, we have tested many waters side-by-side. For every before-dawn rising and weekend afternoon I spent pen-in-hand and nose-in-book, Lorin was at the ready to provide hot coffee, cold cocktails, diverting amusements or grief counseling, on an as-needed basis. The very drafting of these closing words of appreciation are only possible because of his steadfast love and support.

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fig 4-11 Jeffrey Thomas, *Urban Scout*, 2001, photograph, 40.5 x 50.5 cm. https://jeffthomas.ca/2014/05/scouting-for-indians-post/.

fig. 4-12 Printed announcement for projections sponsored by Canada House and the Institute of Contemporary Art, London, 1985, paper copy, 21.59 x 27.94 cm. National Gallery of Canada Artist Files: Wodiczko. Photo by the author.

fig. 5-1 Carole Condé and Karl Beveridge, Frame 17, Part 1, *Oshawa. A History of Local 222 United Autoworkers of America, CLC*, 1982-1984, 40.1 x 50.5 cm. Library and Archives Canada, Carole Condé and Karl Beveridge Fonds, LAC R9079-0-3-E, MIKAN 190381, consisting of 40 audio cassettes, 71 photographs, 4.6 cm textual records.
http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=190381.

fig. 5-2a Collected by Jean-Luc Moulène, 1999: *Parfum de solidarité*, made by workers at Bourgogne Applications Plastiques (France). Reproduced in Jean-Charles Leyris, "Objets de grève, un patrimoine militant," *In Situ, revue des patrimoines* 8 (2007.
http://www.insitu.culture.fr/article.xsp?numero=&id_article=leyris-0.

fig. 5-2b Collected by Jean-Luc Moulène, 1999: *Chomageopoly*, made by workers at Lip (France), 42 x 21.3 cm. Reproduced in Jean-Charles, Leyris,"Objets de grève, un patrimoine militant," *In Situ, revue des patrimoines* 8 (2007).
http://www.insitu.culture.fr/article.xsp?numero=&id_article=leyris-0.

fig. 5-2c Collected by Jean-Luc Moulène, 1999: *Les souliers de la lutte*. Reproduced in Jean-Charles, Leyris,"Objets de grève, un patrimoine militant," *In Situ, revue des patrimoines* 8 (2007).
http://www.insitu.culture.fr/article.xsp?numero=&id_article=leyris-0.

fig. 5-3 View of *Vingt-quatre objets de grève* and *Seize objets de grève* installed at the Galerie de Noisy-le-Sec, 2003, showing the accompanying pallet of stacked copies of the newspaper *La Nouvelle vie ouvrière*. (https://www.centrepompidou.fr/cpv/resource/cqjjEx/rxAGz7g)

fig. 5-4 Carole Condé and Karl Beveridge, Frame 5, Part 2, *Oshawa. A History of Local 222 United Autoworkers of America, CLC*, 1982-1984. Library and Archives Canada,
Carole Condé and Karl Beveridge Fonds, MIKAN 190381.

fig. 5-5 Carole Condé and Karl Beveridge, Frame 4, Part 4, *Oshawa. A History of Local 222 United Autoworkers of America, CLC*, 1982-1984. Library and Archives Canada,
Carole Condé and Karl Beveridge Fonds, MIKAN 190381.

fig. 5-6 Carole Condé and Karl Beveridge, *Linda*, from *Standing Up,* 1980-1981 Reproduced in Condé and Beveridge, *First Contract: Women and the Fight to Unionize* (Toronto: Between the Lines Press, 1986).

fig. 5-7 Carole Condé and Karl Beveridge, narrative text for "Linda" series, from *Standing Up*, 1980-1981 Reproduced in Condé and Beveridge, *First Contract: Women and the Fight to Unionize* (Toronto: Between the Lines Press, 1986).

fig. 5-8 Carole Condé and Karl Beveridge, Frame 5, Part 4, *Oshawa. A History of Local 222 United Autoworkers of America, CLC*, 1982-1984. Library and Archives Canada, Carole Condé and Karl Beveridge Fonds, MIKAN 190381.

fig. 5-9 Loraine Leeson and Peter Dunn, *Passing the Buck*, 1978-1980.
https://cspace.org.uk/archive/1978-1980-east-london-health-project/.

fig. 5-10 a, b, c enlargement of texts accompanying *Passing the Buck.*

fig. 5-11 John Heartfield, *The Meaning of the Hitler Salute: Little Man asks for big Gifts. Motto: Millions Stand Behind Me!*, Cover of *AIZ*, 11/29 (October 16, 1932), copperplate photogravure, 37.4 x 27.4 cm. The Art Institute of Chicago, Wirt D. Walker Trust, 2009.488.
http://www.getty.edu/art/exhibitions/heartfield/.

fig. 5-12 Loraine Leeson and Peter Dunn, *The Big Money is Moving In*, from *The Changing Picture of Docklands* project, 1981-1988 offset lithograph, 42 x 59.5 cm. Victoria and Albert Museum. E.144-2011, Given by Greenwich Mural Workshop.
http://collections.vam.ac.uk/item/O1193211/big-money-is-moving-in-poster-dunn-peter/.

fig. 5-13 Loraine Leeson and Peter Dunn, billboard from *The Changing Picture of Docklands* project, 1981-1988. http://www.arte-ofchange.com/sites/default/files/images/Docklands_Poster_Project_/38DCPP_PM2.jpg.

fig. 5-14 Jenny Holzer, *PROTECT ME FROM WHAT I WANT*, from *Survival* series, 1985-1986, text on cast aluminum plaque. https://www.tate.org.uk/art/artworks/holzer-protect-me-from-what-i-want-x72776.

fig. 5-15 Martha Rosler, *Housing is a Human Right*, 1989, installed on Spectacolor board, New York. (http://www.martharosler.net/projects/messages.html)

fig. 5-16 Barbara Kruger, *Surveillance is Your Busywork*, billboard for *Film in the Cities*, 1985, Minneapolis. Photograph by Art on File. http://dome.mit.edu/handle/1721.3/2920.

fig. 6-1 (Re)installation of *Dirty Words* at Serpentine Gallery, 2002. http://www.gilbertandgeorge.co.uk/work/museum-and-public-gallery-exhibition-views/2002/london-the-dirty-words-pictures-serpentine.

fig. 6-2 Gilbert and George, *The Alcoholic*, 1978, gelatin silver prints, 242 x 202 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1978/1978-pictures/alcoholic.

fig. 6-3 Gilbert and George, *Paki*, 1978, mixed media, digital photograph, 151 x 181 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1978/1978-pictures/paki.

fig. 6-4 Gilbert and George, *Suck*, 1978, mixed media, digital photograph, 242 x 202 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1977/dirty-words-pictures/suck.

fig. 6-5 Gilbert and George, *Lick,* 1978, mixed media, digital photograph, 242 x 202 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1977/dirty-words-pictures/lick.

fig. 6-6 Gilbert and George, *Bummed*, 1978, hand dyed gelatin silver prints 242 x 202 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1977/dirty-words-pictures/bummed.

fig. 6-7 Gilbert and George, *Are You Angry or Are You Boring?,* 1977, mixed media, digital photograph, 242 x 202 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1977/dirty-words-pictures/are-you-angry-or-are-you-boring.

fig. 6-8 David Hockney, *Portrait of David Graves, Pembroke Studio, London, Tuesday 27th April, 1982,* 1982, composite polaroid. (http://wjpdesigner.com/imd100/hockney/gallery5.html)

fig. 6-9 Leon Battista Alberti, diagram showing perspective lines leading to a vanishing point, *Della Pittura*, 1435. Figure from 1804 edition. https://archive.org/stream/dellapitturaedel00albe#page/n177/mode/2up.

fig. 6-10 David Hockney, *Pearlblossom Highway, 11-18th April, 1986 #2,* 1986, chromogenic print, 181.6 x 271.8 cm. The J. Paul Getty Museum, 97.XM.39. http://www.getty.edu/art/collection/objects/105374/david-hockney-pearblossom-hwy-11-18th-april-1986-2-british-april-11-18-1986/.

fig. 6-11 Gilbert and George, *Elizabeth and Philip Potent*, Postcard artwork, 1981. http://www.gilbertandgeorge.co.uk/work/postcard-art/1981/postcard-pictures-1981/elizabeth-and-philip-potent.

fig. 6-12 Gilbert and George, *London,* 1980, digital photograph, 242 x 202 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1980/1980-pictures/london.

fig. 6-13 Gilbert and George, *Cocky Patriot*, 1980, digital photograph, 181 x 353 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1980/1980-pictures/cocky-patriot.

fig. 6-14 Gilbert and George, *Britisher,* 1980, digital photograph, 181 x 303 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1980/1980-pictures/britisher.

fig. 6-15 Gilbert and George, *Patriots,* 1980, digital photograph, 181 x 303 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1980/1980-pictures/patriots.

fig. 6-16 Gilbert and George, *The Queue,* 1978, digital photograph, 242 x 202 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1978/1978-pictures/queue.

fig. 6-17 Gilbert and George, *Bollocks (We're All Angry),* 1977, digital photograph, 242 x 202 cm. http://www.gilbertandgeorge.co.uk/work/pictures/1977/dirty-words-pictures/bollocks-were-all-angry.

fig. 6-18 Richard Attila Lukacs, *The Young Spartans Challenge the Boys to Fight – after Degas' Young Spartans Exercising and Caravaggio's The Calling of St. Matthew*, Brandenburg series, 1989, oil, tar, enamel and varnish on canvas, 279.4 x 670.5 cm. Reproduced in *The Subjects of Art History, Historical Objects in Contemporary Perspectives*, edited by Mark A. Cheetham, Michael Ann Holly and Keith Moxey (Cambridge: Cambridge University Press, 1998):135.