Athens Journal of Humanities & Arts

Front Pages

Athens Journal of Humanities & Arts

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The ***Athens Journal of Humanities & Arts (AJHA)*** is an Open Access quarterly double-blind peer reviewed journal and considers papers all areas of arts and humanities, including papers on history, philosophy, linguistics, language, literature, visual and performing arts. Many of the in this journal have been presented at the various conferences sponsored by the Arts, Humanities and Education Division of the Athens Institute for Education and Research (ATINER). All papers are subject to ATINER's Publication Ethical Policy and Statement.

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The current issue is the fourth of the nineth volume of the *Athens Journal of Humanities & Arts (AJHA)*, **published by the** *Arts, Humanities and Education Division* **of ATINER.**

Gregory T. Papanikos
President
ATINER

Athens Institute for Education and Research
A World Association of Academics and Researchers

**14th Annual International Conference on Visual and Performing Arts
5-8 June 2023, Athens, Greece**

The Arts & Culture Unit of ATINER is organizing its **14th Annual International Conference on Visual and Performing Arts, 5-8 June 2023, Athens, Greece** sponsored by the Athens Journal of Humanities & Arts. The aim of the conference is to bring together academics and researchers of visual and performing arts, and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (https://www.atiner.gr/2023/FORM-ART.doc).

Academic Members Responsible for the Conference

- **Dr. Stephen Andrew Arbury,** Head, Arts & Culture Unit, ATINER and Professor of Art History, Radford University, USA.

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Important Dates

- Abstract Submission: **7 November 2022**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **8 May 2023**

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Athens Institute for Education and Research
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8th Annual International Symposium on Religion & Theology
22-25 May 2023, Athens, Greece

The Humanities & Education Division of ATINER is organizing its **8th Annual International Symposium on Religion & Theology, 22-25 May 2023, Athens, Greece**. The aim of the conference is to bring together academics and researchers of Religion, Theology and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (https://www.atiner.gr/2023/FORM-REL.doc).

Important Dates
- Abstract Submission: **24 October 2022**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **24 April 2023**

Academic Member Responsible for the Conference

- **Dr. William O'Meara**, Academic Member, ATINER & Professor, Department of Philosophy and Religion, James Madison University, USA.

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Photography's Narrative Spaces – Stories About Man-Altered Landscape

*By Marianna Michalowska**

In the seminal text from 1982, Rosalind Krauss wrote about the discursive spaces of photography. She stated that varied interpretations of landscape photography depend on the image circulation. The "new topography" in photography provides in artistic language data on the situation of the natural environment. Therefore, it is not just a matter of changing fields of discourses but narratives through which discourses are created. In the paper I discuss the narrative contexts of photography, in regard to Krauss's concept of discourse and narratology by Mieke Bal. Examples are modern landscape photography in the new topography style. The goal of this artistic movement, which can be dated to the mid-1970s is to document and reflect on changes that occur in the environment through human activities (mainly related to industry). Today, however, artists' voices are increasingly commenting on climate change and environmental disaster. Therefore, these are activities that can be included in the field of environmental art (in regard to T. J. Demos concept) or, more broadly, criticisms directed towards capitalocene and anthropocene consequences. I will focus on three photographic projects presenting peripheral areas in Poland: documentation of the course of the Warta entitled 808.2 km by Waldemar Śliwczyński, Jedynka (No. 1) by Maciej Rawluk and Urodzaj (The Harvest) by Michał Woroniak.

Introduction

In 1982, an article by Rosalind Krauss entitled *Discursive Spaces of Photography* was published. The author analyzed examples of landscape photography, paying attention to the discourses in which the images were created and function. The starting point for the analysis was copies of photographs by Timothy O'Sullivan from 1867 showing landscape of Nevada.[1] Krauss argued that the same picture in the discourse of topography and geography under which they were taken, functioned differently from the discourse of art under which we watch them in a museum.

In the author's opinion, the analysis of discourses belonging to image production methods allows us to see displacements not only in the area of photography, but above all the cultural location of photography and its wandering between the scientific and artistic circulation.

This assumption about the distinctiveness of aesthetic and scientific discourses should be reviewed in the context of the contemporary "new topography" trend.

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1. R. Krauss, "Photography's Discursive Spaces: Landscape/View," *Art Journal* 42, no. 4 (1982): 311-319.

In the area of art, they perform a dual function – they show the real states of geographical space, and also comment on human influence into natural environment.

In the paper I argue that Krauss's reflection on topographic and aesthetic discourse in contemporary photography is blurred, because in galleries today narratives characteristic for scientific discourse are displayed. This is a consequence of the fact that photography functions not only in different discursive spaces, but is considered as a narrative medium. Photography belongs to the group of narratives that Mieke Bal describes as "cultural artifacts that tell a story."[2] As a part of aesthetic discourse the scientific narrative of natural changes is gaining in importance. Therefore, a relation between a discourse of science and the arts is altered. Topography is not only the subject of the photo, but primarily works as a text, allowing the creators to comment visually the changes taking place because of the anthropocene.[3] For the artistic trend of new topography, a narrative, which legitimize the scientific sense of the image, is important.

In the text I will analyze three photographic projects by Polish artists: *808.2 km* by Waldemar Śliwczyński, *Motorway No. 1* (Jedynka) Maciej Rawluk and *Harvest* (Urodzaj) Michał Woroniak. Each of the chosen case studies interprets differently the assumptions of "new topography" in photography – a trend interested in showing a man-altered landscape. Photographers' works relate to landscape studies, dispute over new theoretical proposals such as anthropocene and capitalocene, as well as regard to issue of periphery. In the first two examples, forgotten peripheries in the geography of Poland are both Warta River and former motorway No. 91, dominated by the A1 motorway become a symbol of the depleted, abandoned memory. In turn, *Urodzaj* presents the circumstances of the creation of an open-cast mine in the agricultural region and refers to both possible damage to the area and its social benefit for residents.

The narrative nature of these works is an essential artistic mean that allows us to understand the relationship between natural and social changes taking place in the photographed spaces to which the story relates. It also adds to two discourses mentioned by Krauss the third one – the ethical discourse on political consequences of the Earth transformation.[4]

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2. M. Bal, *Narratology. Introduction to the Theory of Narrative*. Second Edition (Toronto – Buffalo – London: University of Toronto Press, 1997), 3.

3. A good example here can be the work by Edward Burtynski. His works provides an argument in favor of indicating the real effects of anthropocene. The artist writes in the description of the project: "We feel that by describing the problem vividly, by being revelatory and not accusatory, we can help spur a broader conversation about viable solutions." https://www.edwardburtynsky.com/projects/ photographs/anthropocene.

4. The ethical discourse proposed here is a consequence of rethinking nature changes on a global scale. Initiated in proposals for new geological dating, it soon resulted in concepts that take into account economic and political changes. So while Paul Crutzen, an atmospheric chemist, and Eugene Stoermer, a biologist, should be

Literature Review

I analyze photographs taking into account three research frameworks: 1) research into the photographic nature of the image; 2) the discursive belonging of landscape photography and 3) the trend of new topography in art.

1) Various forms of phototextualities have been the point of interest to researchers since at least the 1980s, when seminal concepts of "thinking photography" were presented (the most influential boos were *Thinking Photography* edited by Victor Burgin and *Another Way of Telling* by John Berger and Jean Mohr. Both books were published in 1982). The idea that photography is not only an image but a field of but a field of intersecting cultural meanings was inspired by both linguistic turn and semiotic theories in cultural theory (texts by early Roland Barthes, Umberto Eco) as well as studies of Michel Foucault's discourses. In parallel, photography becomes the subject of research from the perspective of narratology (Mieke Bal) and visual studies (W. J. T. Mitchell). All these approaches emphasize the specific nature of photography, which is based on iconic-index duality. The first feature allows us to recognize the reference object, the second one points directly to it.[5] I assume that the tension between what is visible (according to Barthes' concept – what is denoted) and what is based on cultural associations allows to build a visual narrative in photography. Studies on the narrative nature of photographic images have led to in-depth researches on either the archival dimension of photography, photography as an object or the role of photography in the deconstruction of historical and ideological discourses.[6]

Michael Fried points out that from the 1970s and 1980s photography began to be produced "for the walls", so the exhibition target began to dominate over others – journalistic or informational. At the same time, their ability to construct stories has become more and more important in photographic images.[7]

William J.T. Mitchell in *Picture Theory* defines photography as an image-text based on opposing processes: one occurs within a language that constructs a message according to the structural levels on which the exchange of meanings takes place, the other – in a picture that "resists."[8] Reading such an image-text emphasizes the cultural nature of the structure and brings the perspective of image

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considered contemporary promoters of the Anthropocene, it is worth remembering about other related terms such as Capitalocene or Urbanocene.

5. Peirce, Barthes, Derrida.

6. This type of reflection can be found, among others in the volume edited by Alex Hughes and Andrea Noble. See A. Hughes and A. Noble (Eds.), *Phototextualities: Intersections of Photography and Narrative* (Albuquerque: University of New Mexico Press, 2003).

7. M. Fried, *Why Photography Matters as Art as Never Before* (New Haven and London: Yale University Press, 2008).

8. W. J. T. Mitchell, *Picture Theory* (Chicago and London: The University of Chicago Press, 1994), 285.

research closer to the cultural analysis approach proposed by Bal, understood as firstly an interdisciplinary practice, appropriating knowledge derived from historical, psychological or natural research, and secondly interdisciplinary: aesthetic, political and social.[9]

2) The analysis of cultures as discursive formations arising from Michel Foucault's poststructuralist philosophy indicates the relationship between statements and non-linguistic determinants.[10] The research on the discursive nature of photography therefore refer to both the ways of producing the image (R. Krauss) and its functioning within the social institutions (J. Tagg, A. Sekula). Fundamental to this type of analysis is both the reconstruction of the forms of representation characteristic of specific discursive formations, as well as their reference to contemporary knowledge about the image. In this sense, the question asked by Krauss about the intention of creating landscape photography is crucial. The author of Discursive Spaces of Photography asks: „But did O'Sullivan in his own day, the 1860 and 1970s, construct his work for the aesthetic discourse and the space of exhibition? Or did he create it for the scientific/topographical discourse which it more or less efficiently serves?"[11]

The consequence of recognizing that the aesthetic discourse is dominant would be to include photography into the group of landscapes, and if the decisive nature of the scientific/topographical discourse were recognized, photography would belong to views. In the first case, formal and artistic evaluation would be important for the recipient, in the second – the information content of the image. As I will show, the new topography changes the question about the intention laying behind the act of taking pictures. The question asked by Krauss about the discursive belonging of images to a particular discursive space determines the position of the narrator and determines the intention of the artist producing the image.

Not only the production of photographs depends on the discourse that dominates in a given place and time, but also its presentation. The act of presenting photography is discursive because, as Bal writes, "implies a set of semiotic and epistemological habits that enables and prescribes ways of communicating and thinking that others who participate in the discourse can also use."[12] In analyzing the context of the presentation, however, it should be remembered that the exhibition is also a kind of a narrative.

3) The third of the research framework used in the article focuses on the question of the importance and evolution of the new topography trend. The

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9. Bal, "Introduction," in *The Practice of Cultural Analysis. Exposing Interdisciplinary Interpretation* (ed.), M. Bal, 5-7 (Stanford California: Stanford University Press).

10. M. Foucault (1981), "The Order of Discourse," in *Untying the Text: A Poststructuralist Reader*, (ed.), R. Young (trans.), Ian McLeod, 51-78 (Boston: Routledge & Kegan Paul, 1981).

11. Krauss, "Photography's Discursive Spaces: Landscape / View," 1982, 313.

12. Bal, *Narratology. Introduction to the Theory of Narrative*, 1997, 7.

name was first used in 1975 by curator William Jenkins as the title of the exhibition in New York. *New Topographics: Photographs of a Man-Altered Landscape* presented a collection of photographs, among others Robert Adams, Stephen Shore, Lewis Baltz (but also European artists Hilla and Bernd Becher) whose theme was to depict the transformed environment of everyday life.[13] Jenkins undoubtedly benefited from the experience of previous shows, the subject of which was the relationship between nature space and human life (shown at two exhibitions from 1966 and 1967: *Toward a Social Landscape* and *New Documents*). In the opinion of Michael Truscello, the joint work for works exhibited under *New Topographics* was to be "intensive landscaping", commenting on changes occurring in the human life environment, including the expansive interference of industry in the landscape, as a result of which eagerly photographed earlier (e.g., by Ansel Adams or Edward Weston) spaces "untouched" by human presence disappear. Also Gisela Parak in the article *From 'Topographic' to 'Environmental' – A Look into the Past and the Presence of the New Topographics Movement* notes that photography has allowed in the last forty years to extract and visualize the most important changes in space.[14]

Photographs taken within the new topography movement combine stylistic similarities. Charlotte Cotton calls this style "deadpan", recognizable due to such features as 1) the specific emotional chill of the performance, often accented by the flatness of perspective, resulting from shooting in diffused light; 2) clarity resulting from the use of sharp imaging cameras; 3) a carefully planned, static frame, enclosing the composition in a frame.[15]

The use of these three research frameworks allows to extract from the analyzed examples the dual narrative-discursive nature of photography. On the one hand, photography meets the conditions of a narrative text, because also with its help "agent relates ("tells") a story in a particular medium."[16] On the other hand, the stories told function in a set of specific cultural meanings. This last understanding of discourse is particularly important for the examples of topographic photography analyzed in the text, because in their case the narrative analysis becomes a cultural analysis, leading to the recognition of the current way of thinking about geography and social changes.

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13. M. Truscello, "The New Topographics," *Imaginations: Journal of Cross-Cultural Image Studies*, 3, no. 2 (2012): 189.

14. G. Parak, "From 'Topographic' to 'Environmental' – A Look into the Past and the Presence of the New Topographics Movement," *Depth of Field 7*, no. 1 (2015).

15. C. Cotton, *The Photograph as Contemporary Art* (London: Thames and Hudson, 2004), 82-83.

16. Bal, *Narratology. Introduction to the Theory of Narrative*, 1997, 5.

Three Case Studies

808.2 Kilometers

The project titled *808.2 kilometers* by Waldemar Śliwczyński operate in two spaces of art: as an exhibition and a photobook. Photographs are dedicated to life along the Warta River from its sources in Kromołów to the estuary near Kostrzyn. The album consists of two volumes. In the first one, in the black and white photographs taken with a large-format camera, we see the buildings of cities and villages and the infrastructure of the river. The second part is a collection of colorful pictures taken with a modern digital camera showing the photographer at work.

In the first volume panoramic shots of the banks of the Warta River are intertwined with images of human activity that are associated with the river. We watch cyclists traveling by ferry, canoeists going ashore, people bathing in the river. However, this idyllic image of everyday life along the Warta is lined with anxiety. The river infrastructures are neglected, the buildings are melancholically abandoned and the water level is falling. Life is still going on, but for how long?

Nevertheless, it is the way of constructing panoramas that one should pay attention to the context of the question about the narrative of photography. Organizing the photo album as a series of panoramas following the river current encourages readers to linear reading of the volume. The narrative continuity is emphasized by panoramic frames (Figure 1). It is worth emphasizing that Śliwczyński does not stick them together in the way of digital photo processing programs, but he leaves a thin white frame around every photo. This break in the consistency of the frames printed on the following pages of the album makes the recipient aware of the need to mentally supplement the missing parts. The story in the frame meets the requirements of the visual narrative described in *Another Way of Telling* by John Berger, according to which "appearances both distinguish and joins events."[17] The creation of visual narrative here is subject to the principle of perception of the whole and mentally supplementing the missing fragments. Paradoxically therefore, separating the panorama with a white border draws attention to the panoramic view of the frame.

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17. J. Berger and J. Mohr, *Another Way of Telling* (New York: Vintage International, 1995), 133.
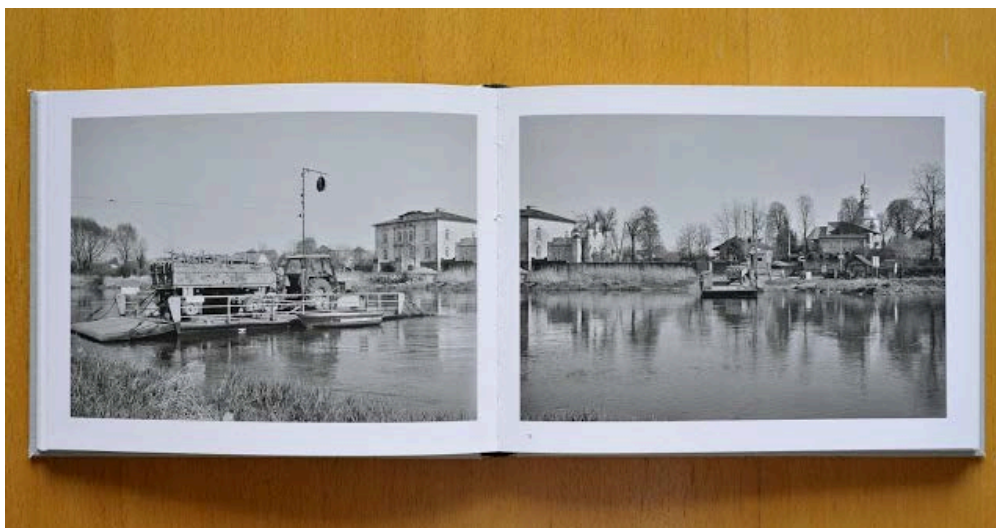
Figure 1. *Waldemar Śliwczyński, 808.2 Kilometers, 2015*
Source: Courtesy of the Artist.

Also the way of presentation of photographs at the exhibition suggests a chronological and geographical continuity of the story.[18] Śliwczyński suggested a kind of narrow corridor on which both sides pictures were placed. Works from the first volume were enlarged to the same scale and hung on the wall in the one line. Opposite, in a fairly short distance, photos hung documenting the implementation of the project (Figure 2).

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18. I refer to the exhibition *Eksploracje. Między naukowościa a topografią* (*Explorations. Between science and topography*), curated by Sławomir Tobis, Municipal Gallery "Arsenal" in Poznań 2015.

Figure 2. *Waldemar Śliwczyński, 808.2 Kilometers, 2015*
Source: Courtesy of the Artist.

Motorway No. 1

Also the series of photographs by Maciej Rawluk entitled *Motorway No. 1* (in Polish *Jedynka*) was published in the form of a photobook, a form that imposes a linear order of reading. This narrative is present both at the level of presentation of the content and in the artistic means of expression used by the photographer. The leitmotif of the series of photos is a journey along the former main road leading from North to South of Poland. Rawluk begins its cycle at the port of Gdańsk and ends 600 kilometers away, at the border crossing in Cieszyn. The story is devoted to the lives of people that changed when a new A1 highway was built next to the former road. The former Jedynka lost its significance, and the local residents who earned the benefits of transit traffic lost their jobs. Rawluk photographs subsequent fragments of the landscape along the motorway (Figure 3), and interlaces them with portrait photographs of people living along the road and living on it (Figure 4).

Figure 3. *Maciej Rawluk, Motorway No. 1, 2014*
Source: Courtesy of the Artist.

Figure 4. *Maciej Rawluk, Motorway No. 1, 2014*
Source: Courtesy of the Artist.

In the portraits one can recognize the inspiration of the "social" style developed since the times of Lewis Hine and August Sander. The main characters, shown against the background of objects that define their profession and social position, look straight into the lens. As John Tagg writes, this kind of frontal positioning of the model towards the photographer became a code denoting the specific ontological status of photography as evidence confirming the reality of the

photographed object.[19] Looking at photographed gas station employees, truck drivers or roadside bar customers, we are to believe that they are not actors, but real people. The purpose of the narrative is to record everyday life along the peripheral road, monotonous, almost boring.

Harvest

The third example that I want to present in the paper is the project titled *Harvest* by Michał Woroniak. The photographer chooses a different narrative strategy from the other, described above, two authors. The presentation of works chosen by Woroniak is intended for the exhibition in the gallery. Colorful frames, enlarged in various scales, are hunged at various heights. The visitor's view wanders between frames in a non-linear way, focusing on the characteristic elements of the images, as well as in accordance with the "walking" route chosen by the recipient. Photographs were taken in three small towns of southern Wielkopolska (Krobia, Poniec and Miejska Górka). That area in the Polish geographical imagination represented fertile lands. However, the discovery of lignite deposits encourages investors to transform this area into mining areas (Figure 5).

Figure 5. *Michał Woroniak, Harvest, 2017*
Source: Courtesy of the Artist.

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19. J. Tagg, *The Burden of Representation. Essays on Photographies and Histories* (New York: Palgrave Macmillan, 1998), 195.

Woroniak chooses the form characteristic of the visual language of the new topography. The scenes were photographed in diffused light, the compositions clearly distinguished those objects that indicate human interference in the environment. The realism of the performance is also important here. Careful composition of the frame organizes reality. The booms of drilling equipment photographed by Woroniak, the tires with which the composters are covered, are supposed to resemble almost a catalog inventory of equipment. The photographer talks about the changes taking place in space, but he cannot recreate the state of nature from before human interference.

Discussion

The new topography approach encourages photographers to explore the scale of human interference in the natural environment, and at the same time breaks the traditional division into aesthetic landscape and scientific views. This is clearly seen when we look at multidisciplinary activities such as *Anthropocene* project by Edward Burtynsky. It is a series multimedia works that use both traditional publication forms, films and photographs, as well as VR tools.[20] Each fragment of the series is based on the latest scientific research on environmental changes. Burtynski's photographs and films show a shift in landscape photography towards criticism of anthropocene. The same happens (on a not so spectacular scale) in the works of three Polish photographers. Their photographs are carefully framed and adapted to contemporary exhibition conventions (especially Woroniak's works). There are *landscapes*, but also *views* (in the sense given to these terms by Krauss) because they encourage an audience to look at the world itself, shown in the frames. Landscape imaging is to invite recipients to think about the dependence of the inhabitants' life on the river (in Śliwczyński's works), the role of infrastructure in shaping living conditions (by Rawluk) or the social dimension of environmental transformations (in Woroniak's photographs). This effect is achieved by narrative means. Each of visual narratives presented in the paper takes place in time – two of them have their spatial beginning and end, the third leaves an open ending.

In regard to Mieke Bal statement that the fabula is "a series of logically and chronologically related events that are caused or experienced by actors,"[21] then the fabula of Śliwczyński's photos is marked by his journey from the sources of the Warta from its estuary, and Rawluk's – by the journey from the Baltic to the Carpathian. Both of these wanderings also have their clearly defined narrators. In Śliwczyński's project, the narrator is first-person, revealed by volume two, when

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20. https://www.edwardburtynsky.com/projects/the-anthropocene-project. [Accessed 6 May 2020.]

21. Bal, *Narratology. Introduction to the Theory of Narrative*, 1997, 5.

he simultaneously becomes the main character of phototext (Figure 2), in Rawluk's project the narrator is initially invisible in the frame, a third-person, and yet his gaze is also recognizable by the point of view and composition of the frame (Figure 3). However, the narrators/photographers are also actors who experience the story in these series of photographs.

The visual plot in Woroniak's project develops through the collision of a textual commentary regarding the fate of specific localities with their images. The omniscient narrator looks from a distance, invisible in the frame. This narrative character of the photographs is to direct our attention towards the environment transformed by human action. This targeting further deepens the interdiscursiveness of images. I wrote earlier that each of the three examples discussed earlier functions as both landscape and view. It is therefore both a "for the wall" image (to re-use the term Michael Fried) intended for museum discourse, as well as a source of information intended for reception on the terms of research data.

Rosalind Krauss drews attention to the role of the institution (e.g., museum) in qualifying the image's belonging to a particular discourse. Also today, over thirty years after Krauss published her article, recognition of the photographer's work as an "artistic," "scientific" or "popularizing" project affects its reception by viewers. The strategy of new topographers to talk about natural and social problems in the gallery is therefore purposeful. The information content on knowledge about natural changes may thus go beyond the scope of specialist scientific discourse towards popularization. In the case of contemporary works of photography as art – they are immediately part of aesthetic discourse, but specific – exploring and referring to the need to explore, study reality. This interpretation mode is suggested to the recipients by means of visual means – a documentary focus on the representation of details and resignation from chiaroscuro and colorful effects typical of the discourse of the picturesque landscape. Photographers' works are topographic in the sense of mapping the geography of the world transformed by human activity. In this way, aesthetic discourse becomes a tool with which scientific narrative is conducted.

In fact, however, both lead to a third – to ethical discourse focused on a critical look at the effects of anthropocene. Dipesh Chakrabarty writes about this dimension of reflection on the anthropocene as follows: "From the very beginning of its career, then, the Anthropocene has had two lives, sometimes in the same texts: a scientific life involving measurements and debates among qualified scientists, and a more popular life as a moral-political issue."[22]

This is not about anthropocene as a human time or capitalocene[23] as an era that subordinate the Earth to economic capitalist exploration. The dispute is not only about theoretical concepts, but about political choices and its impact on the

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22. D. Chakrabarty, "Anthropocene Time," *History and Theory*, no. 1 (2018)" 5-32.

23. N. Klein, *This Changes Everything: Capitalism vs the Climate* (New York: Simon & Schuster Paperbacks, 2014).

ways of human life. Looking at the topics chosen by new topographers, it is easy to notice that the images of abandoned factories, ecological disasters caused by industry, or – as in the case of the works discussed in the paper, the effects of particular investments – dominate in the perspective of global criticism of economic systems abandoning the human scale, and which leads to the omission of an individual human figure. Maybe photographers don't choose Naomi Klein's radically political perspective, but her spirit seems to sound in the background. Introducing a critical look at anthropocene to the field of art gives artistic activities an engaged character. As a result, in the interpretation of images of the man-altered environment presented by photographers, their content – the story of the world, comes to the fore. Thus, topographic photography becomes a way of exceeding the frames of specialist discourses: scientific or artistic and the opportunity to present the consequences of the industrial age to a wide audience.

Conclusions

From one hand, T.J. Demos notes that contemporary visual culture plays an important role in making recipients aware of the costs of industrial expansion.[24] On the other, Nicolas Mirzeoff presents the mission of the pictures even more strongly. In his book titled *How to See the World*, he emphasizes the role of imagination in recognizing global natural processes (or, to be more specific, "naturecultural"[25] processes). Mirzeoff states that we cannot imagine the scale of changes because – first of all, the concept of climate is abstract for us, and secondly, the data on the scale of climate change provided by scientists are too theoretical. "We have to make climate change less abstract"[26] Mirzeoff calls and convinces the readers that images are the best rhetorical tools to show it. Therefore, one can say, following the scholar's steps, that photography simultaneously shows and gives us a substitute for experience. Paradoxically – the more documentary, scientific and restrained the image is, the more we believe it. So, although the artistic means used in the new topography do not use picturesqueness, they not only do not distance us from the views, but on the contrary – they move us emotionally. Topographic photography has another advantage: because, as Hans Belting states, "instead of visiting pictures, we prefer now to visit places in

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24. T. J. Demos, *Against the Anthropocene. Visual Culture and Environment Today* (Berlin: Sternberg Press, 2016), 56.

25. The term "natureculture" was introduced by Donna Harraway to emphasize the impossibility of distinguishing the scale of cultural expansion into nature. See D. J. Haraway, *The Companion Species Manifesto: Dogs, People, and Significant Otherness*, volume 1 (Chicago: Prickly Paradigm Press, 2003).

26. N. Mirzeoff, *How to See the World: An Introduction to Images, from Self-Portraits to Selfies*, Maps to Movies, and More (New York: Basic Books, 2016).

pictures,"[27] we mentally visit the places of destruction – we are "there" and thus we can understand the scale of the transformation.

The photographers whose works are discussed in the text, however, do not show us a global change, they focus on the minor effects of the disaster for individual residents of the transformed areas. Therefore, perhaps their visual storytellings are also convincing – being "there", in the place shown in the picture, we begin to identify with the subjects of their stories. Problems cease to be abstract and we begin to perceive them on a human scale. None of the photographers – neither Woroniak, Śliwczyński nor Rawluk give the answer what to do – they only tell a story whose purpose is to make the viewers think. This is how photography of new topography works. The photographer's role is to tell stories, to viewers – to act.

To summarize, let's ask what is therefore the role of new topography in art?

Firstly, it fulfills the task set by Krauss – analyzing photography discourses "dismantle the photographic archive – the set of practices, institutions, and relationships to which [...] photography belonged"[28] and puts landscape photography in a new light. In photography as art, dominant narratives change. At the end of the 20th century, the problem of memory representation was the focus – now environmental narrative becomes the dominant one. It is worth being aware of how the discourse of art is entangled in the social and political context. Secondly, the dominant role of the new topography is also to make people aware of the many contexts of understanding the effects of anthropocene. This term in culture is freed from its scientific roots and begins to work as a metaphor appealing to recipients.

And finally, we do not need narrative only to fantasize, but mainly to understand better the reality. The story is a tool of recognizing our own identity[29]. First of all, we tell the stories to comprehend the world around us and see our place in it. If we admit that photography has the ability to narrate, we'll also admit that it can be one of the tools that will help to recognize the importance of the environmental change.

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27. H. Belting, *An Anthropology of Images. Picture, Medium, Body* (trans.), Thomas Dunlap (Princeton and Oxford: Princeton University Press, 2011), 41.

28. Krauss, "Photography's Discursive Spaces: Landscape/View," 1982, 317.

29. This is how Paul Ricoeur presents the concept of narrative identity. See e.g., P. Ricoeur, *The Course of Recognition* (trans.), David Pellauer (Cambridge Mass.: Harvard University Press, 2005).

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Now the Sun Sinks in the Sea:
The Sacred Works of Þorkell Sigurbjörnsson

By Kristín Jónína Taylor [*]

Þorkell Sigurbjörnsson's contributions to Icelandic music were manifold, encompassing teaching, composition, arts administration, music criticism, radio program hosting, solo and chamber performance, conducting, and countless other accomplishments. He remains the most prolific of all Icelandic composers with over 350 compositions. Those works for which Þorkell is best known are his exquisite sacred works, of which there are at least fifty. For that reason, this paper will focus on Þorkell's sacred works and the diversity of approaches he utilized. Þorkell had familial connections with the Iceland Lutheran Church. A number of his compositions were settings of his father's poetry, including the hymn Nú hverfur sól í haf. The most notable and famous of his hymns is Heyr, himna smiður, a setting of a 13th century hymn text by Kolbeinn Tumason. Other prominent works include several choral settings of Psalms of David, a Missa Brevis, and the oratorio Immanúel, which was based on text by Þorkell's brother Bishop Karl Sigurbjörnsson. The sacred works Þorkell wrote are not restricted to choral compositions, as there are several instrumental works (including Blessed Be the Feet of the Peacemaker for organ pedals).

Introduction

After centuries of the widespread worship of the ancient Viking gods (*Ásatrú*) in Iceland, Christianity formally took hold in Iceland in 1000 A.D. The country then made the transition from Catholicism to Lutheranism in the years 1530-50. Since 1874, the official state religion of Iceland has been the Icelandic Evangelical Lutheran Church, headed by a bishop located in Reykjavík. The Evangelical Lutheran Church in Iceland is currently "organized into 266 congregations all around the country, serving under one bishop."[1] The constitution of 1874 (and also in the constitution of the Republic of Iceland in 1944) guarantees religious freedom, but in Article 62 of the constitution, it specifies that the "Evangelical Lutheran Church is a national church and as such it is protected and supported by the State." At this time, 70% of the population is a member of the church.[2]

Þorkell Sigurbjörnsson[3] (1938-2013) was one of the most renowned Icelandic composers of the 20th century. His contributions to Icelandic society are manifold, whether it was in his compositional contributions, his devoted

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1. Þjóðkirkjan, https://kirkjan.is/default.aspx?pageid=be2c918d-c248-11e8-941f-005 056bc0bdb. [Accessed 7 June 2020.]

2. Ibid.

3. The Icelandic Þ ("thorn") will be used in this article for Þorkell instead of "Thorkell."

involvement in Icelandic concert life, his profound career as a teacher and mentor, or the vital callings he had to key administrative duties in Icelandic arts organizations. Approximately a quarter of his prolific compositional output of over 350 works are either sacred/liturgical or based on religious poetry. A sampling of Thorkell's music on sacred topics reflects a diversity of approaches that are sometimes rooted in medieval practices, and other times, are highly experimental and forward-looking.

Biographical Background

Þorkell was born to Sigurbjörn Einarsson (a Lutheran minister, religious historian, and poet) and Magnea Þorkelsdóttir (a homemaker exceptionally gifted in embroidery and needlework, including Icelandic national costumes). The family, as a whole, has played a remarkable role in Icelandic religious, educational, and musical life. His father, Sigurbjörn, became a much beloved Bishop of Iceland, and nearly all of Þorkell's brothers became Lutheran ministers. His brother, Karl Sigurbjörnsson, also became Bishop of Iceland. Þorkell's music is frequently performed in Iceland and throughout the world. The Hamrahlíð Choir (Hamrahlíðakórinn), for example, includes at least one piece by Þorkell in every season's program.[4] The result is that awareness of his compositions and his contribution to Icelandic music culture is steadily increasing.

Þorkell began his studies at the Tónlistarskólinn í Reykjavík (now the Reykjavík College of Music), where he studied violin, piano with Wilhelm Lanzky-Otto and Árni Kristjánsson, organ with Páll Ísólfsson, music theory with Róbert A Ottóson, and music history with Victor Urbancic. He then received a Fulbright grant to study at Hamline University in St. Paul, Minnesota, earning his Bachelor of Arts degree. He went on to the University of Illinois at Urbana-Champaign to study composition with Kenneth Gaburo and electronic music with Lejaren A. Hiller. During his graduate studies, he traveled to Nice, France for the International Academy of Music, where he listened in on Alexander Tcherepnin's compositions classes and studied orchestral conducting. After obtaining his Master's in Music, he traveled to Darmstadt in 1962 and for a summer course which included lectures by Stockhausen, Ligeti, Boulez, and Maderna.

Like many other Icelandic composers and musicians, he returned to Iceland after his summer in Darmstadt and became heavily involved in Icelandic musical culture. During the following decades, he was a pianist (mostly in a collaborative role), composer, teacher, conductor, administrator, newspaper music critic, and radio personality. He began by teaching at Barnamúsíkskóli Reykjavíkur (the

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4. Árni Heimir Ingólfsson, *Þorkell: Kórverk eftir Þorkel Sigurbjörnsson,* CD Recording (Reykjavík: Smekkleysa, 2008), 2.

Children's Music School, now Tónmenntaskólinn í Reykjavíkur) and writing several children's operas for them. He also taught piano, music theory, and music history for many years at Tónlistarskólinn í Reykjavík and is credited with helping establish the Department of Music Theory and Composition. In fact, he taught many of the present-day generation of Icelandic composers, including Snorri Sigfús Birgisson and Karólína Eiríksdóttir. More recently, he taught at the Iceland Academy of the Arts. He served as chairman of the avant-garde music group Musica Nova, the Reykjavík Arts Festival, the Icelandic Musician's Association, and the Union of Icelandic Artists. Additionally, he was President of the Society of Icelandic Composers, secretary of the Nordic Music Committee (NOMUS), and he headed the Icelandic Music Information Centre for many years. Moreover, Þorkell hosted a radio program on Ríkisútvarpið (Iceland National Broadcast Service) for 20 years, in which he introduced Icelandic society to modern music. Þorkell received an honorary doctorate from Hamline University and is a member of the Royal Swedish Music Academy. In addition to a voluminous contribution to the choral repertoire, Þorkell's compositions include many chamber works, children's operas, smaller symphonic works, an oratorio, and a chamber opera.[5]

Not only is Þorkell the most prolific composer in Iceland, but he also wrote more sacred music than any other Icelandic composer.[6] Many of his sacred works are inspired by the Psalms of David. Those vocal works that are not strictly sacred represent poetry reading like a Who's Who of Icelandic poets: Hallgrímur Pétursson, Páll Kolka, Kolbeinn Tumason, Valdimar Briem, Matthías Jochumsson, Þorsteinn Valdimarsson, Rósa B. Blöndal, and Þorkell's father, Sigurbjörn Einarsson, bishop of Iceland. He also makes use of a sequence by a significant figure in Western music history, Notker Balbulus. Furthermore, Þorkell utilizes texts and melodies from the *Office of St. Þorlák*[7] and *Hymnodia sacrae*,[8] both important religious works in Icelandic literature.

Several factors need to be considered when studying, learning, or performing Þorkell's music. At the outset, most of his output remains in handwritten form and can be difficult to read. Further, most of his compositions have not been professionally recorded or recordings are no longer available, so the recorded

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5. Some sources list Þorkell as having written three chamber operas. During a conversation with the author, Þorkell unequivocally corrected this, stating that his only chamber opera was *Gréttir*, and the remainder of his operas were written for Barnamúsíkskóli Reykjavíkur.

6. Hákon Leifsson, *Ancient Icelandic Heritage in Icelandic A Cappella Choral Music in the Twentieth Century*, DMA Dissertation (Seattle: University of Washington, 2004), 125.

7. One of the oldest Icelandic musical documents from the 13th century containing medieval Catholic Offices honoring St. Þorlák, bishop of the diocese of Skálholt.

8. Iceland's largest manuscript songbook from the 18th century. Written in 1742 by Guðmundur Högnason, a priest in the Westman Islands, it contains 101 hymn melodies, many of them unique to this source.

history is marginal. The vast majority of Þorkell's works have not been performed since their premiere and are virtually unknown. The lion's share of professional recordings which have been made focus on his choral works, despite that much of his opus focuses on smaller chamber works. The reasoning for this is simple: Þorkell wrote for the occasion, the occasion is finished, and now the need for the piece is no longer present, and many of the pieces were not professionally recorded at the premiere.

Another facet of Þorkell's writing can be compatible with what Paul Hindemith termed "*Gebrauchsmusik*," or "music for use." This practicality of purpose of his composing has also been compared to that of Haydn, who most often composed music for what was needed at the Esterhazy court. During his lifetime, Þorkell was often asked to write for an occasion: The opening of Harpa Concert Hall, the opening of Perlan Water Towers in Öskjuhlíð in Reykjavík, the arrival of Icelandic saga manuscripts from Denmark, the celebrational service at Hallgrímskirkja on the completion of the steeple and wings of the church, etc. So much of what Þorkell wrote was for a particular occasion or by the request of a certain performer, and consequently it was never played again. Part of this was because Iceland was and is so small a nation, and the need to have things performed more than once is not always feasible, or indeed, desired. But it also shows a great closeness between Þorkell and the performers of his works, a great humility he had for his own work and, likewise, a great respect he had for other musicians.

Literature Review

Research into Þorkell's work is virtually non-existent except for liner notes to the recordings that exist, personal interviews he generously gave to various people regarding his compositions, Icelandic newspaper articles about performances of his works, a masters and a doctoral document over selected works, and limited articles from such journals as *Nordic Sounds*. Therefore, the work in this article mostly consists of original research undertaken during my time as a Fulbright Scholar in Iceland in the Autumn of 2010.

Methodology

The research that was conducted for this document included one-on-one interviews with the composer, his family members, as well as musicians who performed his music, my own music theory analysis of his works, and compiling the limited written research into his compositions.

No systematic categorization of his music exists. Therefore, the works discussed here will be grouped into six categories to guide the reader in a more

organized manner. The reader should understand that there are a multitude of approaches in which Þorkell's music can be classified:

1. **Hymns:** Choral pieces included or were meant to be included in the Icelandic Lutheran Church hymnal.
2. **Settings of religious texts/poetry:** Vocal works not strictly sacred or meant for use in religious ritual.
3. **Settings of sacred texts:** Vocal pieces with texts from the Bible, the Psalms of David, or other sacred writings.
4. **Song Cycles:** Vocal pieces grouped together or part of a larger set.[9]
5. **Folk songs:** Vocal pieces based on folk songs, either Icelandic or foreign.
6. **Instrumental Music:** Non-vocal works which might be centered on settings of hymns, settings of folk songs, or instrumental works inspired by Biblical texts.[10]

Hymns

Þorkell's contributions to the Icelandic hymnal include twelve original compositions and eight pieces that are four-part harmonization settings of pre-existing melodies.[11] The melodies Þorkell harmonized range from Icelandic folk songs, to French and Dutch melodies, to melodies composed by Martin Luther and Hans Puls. One hymn, *Dagur er, dýrka ber*, is included in *Hymnodia sacra*, the 18th century manuscript hymnbook.

The hymns that Þorkell contributed to the Icelandic hymnal are valuable to Icelandic sacred music. Not only are these beautifully intimate works, but they tend to be relatively easily "singable". In many ways, "It is personal music, written for people, but addressed to God."[12] Many of the texts that will be discussed in this chapter seem to be a prayer, a plea for God's mercy and protection, and show great humility before the Maker.

The Icelandic hymn *Heyr, himna smiður* (Hear, Heaven's Maker) stands out as one of Þorkell's masterpieces and the most performed of all his works, especially at funerals in Iceland. The original version, written for SATB choir and published on commission by the Icelandic Organist Association, was probably written in

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9. In some cases, only a few of the works from these sets are sacred in nature. These separate works could also be classified into other categories listed above but were listed in their proper groupings for ease of finding them in published editions.

10. Many of these purely instrumental pieces can be cross-listed with other categories listed above, but were separated into this group for instrumentalists.

11. All of these are included on the website http://tru.is/salmabok, which lists all hymns in the official Icelandic Church Hymnbook.

12. Patrick M. Ryan, *Thorkell Sigurbjörnsson: Sacred Works for Unaccompanied Chorus*, Master's Lecture Recital Paper (Flagstaff, AZ: Northern Arizona University, 2006), 19.

1972.[13] The version for children's choir/women's choir was written on January 30, 2001. The male choir version is from a set of two hymns, *Tvö sálmalög*, and the date of composition of this arrangement is also unknown.

Shortly after Þorkell's death, this hymn became wildly popular after a performance by Icelandic band Árstíðir in a video recorded in a train station in Germany circulated quickly through social media platforms and online articles.[14] Many articles and social media posts erroneously stated that the music was from the 12th century. Indeed, the text is by Kolbeinn Tumasson of Viðimý (1173-1208), and it is the oldest extant religious poem in Scandinavia. But, the music, including the haunting melody, was of Þorkell's own composition.

Kolbeinn Tumason was a powerful Icelandic chieftain who helped Guðmundur Arason to become bishop. Guðmundur believed in clerical independence and begrudged interference from the chieftains. Soon, the two came to a disagreement, resulting in a battle that led to Kolbeinn's death. This poem was said to be written by Kolbeinn the night before the battle. This is a strikingly beautiful poem; in many ways, it is an Icelandic Kyrie, humbly asking for strength and mercy in his own impending demise. A plea for mercy from creature to creator, from slave to master, the lyrics also hold a recognition of God's power and righteousness as God.

It is easy to see the humility in first verse of the poem:

Heyr, himna smiður,	Hear, smith of the heavens
hvers skáldið biður,	what the poet bids,
komi mjúk til mín	bring soft to me
miskunnin þín.	your mercy.
Því heit eg á þig,	I beg of you,
þú hefur skaptan mig,	for you created me.
ég er þrællinn þinn,	I am your slave,
þú ert Drottinn minn.	you are my Lord. [15]

Þorkell describes the impetus behind this extraordinary composition:

I was on a committee with several organists, choral conductors, and composers. Its purpose was to edit an appendix to the Icelandic Hymnal. The head of the committee was one of my old teachers, Dr. Robert A. Ottosson. He called me one Saturday morning, asked me over for morning coffee. He showed me some newly acquired tunes or different arrangements of well-known ones from English, German, American, or Nordic publications. Then he mentioned that oldest hymn in a Nordic

13. One source says the music was composed in 1972 with the first performance in 1973 at the Skálholt Festival under the direction of Dr. Róbert A. Ottósson.

14. At the writing of this article, the author elicited 7,402,427 views on YouTube of "Árstíðir Heyr himnasmiður."

15. Translation from *Þorkell: Kórverk eftir Þorkel Sigurbjörnsson* (2008), CD recording, Reykjavik: Reykjavík: Smekkleysa, 23.

language, "Heyr, himna smiður". Oh, yes, I remembered that. One had, sort of, learned it in high school. It didn't have a fitting tune. On the way home . . . one had to drive up a hill. It was snow and ice; cars without snow tires were spinning all over the place. I had nothing to do but to wait, stuck. How was that old hymn? I tried to bring it back to memory, remembered the first verse and scraps of the second and third. Then, some Aeolian harmonies appeared. When I finally came home, I could just sit down, and write it out.[16]

The "writing it out" took about five minutes, according to Þorkell.[17]

Þorkell's harmonic approach to this hymn is typical in the way he approached all his works: It was specific to the purpose and the spirit of the composition. This is a hymn set to words from the medieval period; It seems appropriate, therefore, that he made the hymn sound "old," even though to a trained ear, one can perceive 19th/20th century harmonies abundant with 7th chords and non-chord tones of all types, most notably the luscious 4-3 and 9-8 suspensions. Nonetheless, this is a marvelous piece which can be easily analyzed in a variety of approaches. After performing a traditional Roman numeral analysis, one could observe the use of Aeolian (natural minor) and Dorian (if the F-sharps are taken into account) modes, which soften the functionality of a Roman numeral analysis. The Picardy third at the end suggests salvation of the poet pleading for mercy and strength. In other words, this piece uses the old church modes which are most normally associated with medieval music harmony. Furthermore, the melismatic qualities of the melody suggest something from Gregorian chant of medieval times. This was likely done on purpose by Þorkell to capture the archaic quality of the poetry. Additionally, as Hákon Leifsson points out,[18] there is a strong presence of intervals of fourths and fifths in the work, both in the harmony and the melody. This suggests the influential presence of *tvísöngur*, a type of medieval Icelandic folk song whose definition "is commonly used to refer both to polyphonic pieces in manuscripts dating from the late fifteenth to the late eighteenth centuries, and to an oral folk practice of singing in parallel fifths."[19]

Another hymn, *Nú hverfur sól í haf* (Now the Sun Sinks in the Sea), was written in 1983. It is a setting of a poetic text by Þorkell's father, Sigurbjörn Einarsson, who was bishop of Iceland at the time. The poem is at the end of his book, *Af hverju, afi?* (Why, Grandfather?). This work is a plea for God's healing and a confession as to how absolutely dependent the human is upon God. There are many references to nature in this poem, as well. Þorkell considered this hymn to be one of his favorite works from his immense compositional output. He took great

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16. Ryan, 15.

17. Þorkell Sigurbjörnsson, in a conversation with the author, Autumn 2010.

18. Leifsson, 125-128.

19. Ingólfsson, *"These are the Things You Never Forget": The Written and Oral Traditions of Icelandic Tvísöngur*, Ph.D. Dissertation (Harvard University, Boston, MA, 2003).

pride in that this hymn is even included in a Taiwanese hymnal. The first two verses are as follows:

Nú hverfur sól í haf	Now the sun sinks in the sea
og húmið kemur skjótt.	Dusk will soon close tight.
Ég lofa góðan Guð,	I praise good God
sem gefur dag og nótt,	who gives day and night,
minn vökudag, minn draum og nótt.	My waking day, my dream and night.
Þú vakir, faðir vor,	You are wakeful, our father,
ó, vernda börnin þín,	oh guard your children,
svo víð sem veröld er	through the world wide and far
og vonarstjarna skín,	and to hope's shining star,
ein stjarna hljóð á himni skín.	Shining in heaven, a single, silent star.[20]

There is a distinct pattern in the texts Þorkell chooses for his sacred compositions: A gentle Father who protects His flock with hope, faith, grace, peace, and healing.

This piece also makes use of modality, but it does not eschew functional tonality. The singable melody is strictly Aeolian, but Þorkell hints at harmonic and melodic minor scales in the melodies (the bass line in measure 4 outlines the g melodic minor scale).

Þorkell's masterful use of compositional form is omnipresent, whether it be eleven measures (such as this hymn) or much larger works. The subtle text painting in this work is astonishing, especially in how the form is used in conjunction with the text painting. In the AAB structure of this hymn, Þorkell changes the harmonic progression on the repeat of the section so that it advances to a VI chord in measure 6 (on the word *Guð*/God). There follows a succession of major chords (on the words *sem gefur dag og nótt*/who gives day and night). Another example of text painting can be found in the first phrase (*Nú hverfur sól í haf*), which is a melodic arch, suggesting a sunrise in the initial rise of the minor 6th and a sunset in the descending stepwise B-flat, A, G. This melodic motive is repeated no less than six times in the various vocal parts. On the seventh repetition of the motive, it is modified so that the initial intervallic leap is now a perfect fourth, suggesting that the soul is more at peace. In yet another example of skillful compositional technique, the melody is in the soprano in the first line; the sun is still in the sky. The second line sees much activity in the alto and tenor voices, suggesting that the sun is in the ocean and causing ripples in the water. The third line displays busy melodic activity in the bass, insinuating that the sun has now fully disappeared into the sea. Also noticeable is the delightful voice

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20. Translation by Bernard Scudder, *Vorkvæði um Ísland*, CD Recording (Reykjavík: Smekkleysa, 2002), 29.

imitation, repetition of text for emphasis of the text, and the plentiful use of non-chord tones, all of which are useful for descriptive purposes.

Settings of Religious Texts/Poetry

Seventeen of Þorkell's works can be categorized into works not strictly sacred in nature but set to religious texts or poetry. The poets include Hallgrímur Pétursson, Notker Balbulus, Valdimar Briem, Sigurbjörn Einarsson, St. Þorlákur, Matthías Jochumsson, Þorsteinn Valdimarsson, and Rósa B. Blöndal.

One work in this category is *Haec est sancta solemnitas*. Completed on January 31, 2001, it was written for either a children's or women's choir. The text is an Easter sequence by Notker Balbulus (840-912), the Benedictine Monk of S. Gall. The piece is dedicated *til Jóns og "eðalgrallara"* (to choir director Jón Stefánsson and the members of his children's choir, which Þorkell titles in a whimsical yet affectionate manner).

> *Haec est sancta solemnitas solemnitatum*
> This is the holy festival of festivals
> *Insignata triumpho Christi*
> Engraved in the triumph of Christ
> *Tu post crucem per orbem gentibus omnibus*
> After the cross, you control all nations throughout the world
> *Omnipotens filius Dei*
> Almighty God's son

The whole work is in 5/8 time and refers intentionally to the stammering speech impediment of Notker Balbulus. Motives are used from Notker's original sequence, repeating them in small stumbling patterns. Þorkell masterfully uses imitation and canon between the vocal parts to create the stuttering effect.

Manuscripts such as *Musica enchiriadis* demonstrated how polyphony began in the 9th century with the use of parallel octaves, fourths, and fifths. Using his exceptional understanding of music history, Þorkell employs a healthy dose of quartal and quintal harmonies in *Haec est sancta solemnitas*, both in the melody as well as in the harmonies. The influence is likely from the medieval harmonies, but from a 20th century aspect, the influence could be said to come from composers such as Hindemith who used quartal and quintal harmony extensively.

Maríukvæði (a.k.a. *Maríuvísir*) is one of Þorkell's most performed works. Written in 1974 for the play about Jón Arason by Matthías Jochumsson (performed at the National Theatre of Iceland under the direction of Gunnar Eyjólfsson), the setting for this Hymn to the Virgin Mary is set for soprano and mixed choir. Jón Arason (1484-1550) was an Icelandic Roman Catholic bishop and poet who was executed in his struggle against the imposition of the Protestant Reform in Iceland. Þorkell uses modality in this work to capture the time period of the play.

The prayer used in this song is directed to the Virgin Mary and contains many metaphors that are typical in Catholic imagery. Additionally, the piece

contains a mix of Icelandic and Latin, with Icelandic versions of the Latin words. "The poetry is mixed with Latin like often customary in hymns and religious poetry. *Matróna* is a housewife, *gemma pólórum* is the gem of the skies, *gloría sanctorum* is the beauty of the holy, *björgun miserórum* is the safety for the weak, and *mater gloríosa* is the glorious mother."[21]

María, meyjan skæra,	Maid Mary, shining pure,
minning þín og æra,	your remembrance and honour,
verðugt væri að færa	fitting it would be to present
vegsemd þér og sóma,	praise and glory to you,
soddan sólarljóma	such a brilliance of sunshine.
Þú varst ein, ein, ein,	You alone, alone, alone,
Þú varst ein svo helg og hrein	were alone so holy and pure,
hæstum vafin blóma.	wrapped in highest honour.
Blessuð meðal manna,	Blessed among mankind,
matróna englanna	matron of angels,
fæddir frelsarann sanna	you bore the true Saviour,
fríð gemma pólórum	lovely gem of the poles,
gloría sanktórum.	glory of the saints.
Þú ert blóm, blóm, blóm,	You are a flower, flower, flower,
þú ert blóm með blíðan dóm	you are a flower, in judgment mild,
og björgin miserórum.	and succour of the wretched.
María móðir skæra,	Mary, shining-pure mother,
meyja blóm og æra,	flower and honour of maidens,
mesta mærð skal stæra	she will enlarge the greatest praise,
mater gloríosa	glorious mother,
drottning allra drósa.	queen of all ladies.
Fannstu náð, náð, náð,	You found favour, favour, favour,
fannstu náð yfir lög og láð	you found favour over sea and land,
lifandi Drottins rósa.	living rose of the Lord.[22]

Throughout most of the work, Þorkell uses the male voices in quintal harmony ostinato drones. Yet again, his use of medieval techniques creates an atmosphere fitting of the time period of the play. The stark simplicity of the piece is exceptionally moving and beautiful.

Settings of Sacred Texts

Þorkell's compositions using sacred texts include an oratorio (*Immanúel*), a Missa brevis, a Missa miniscula, two Sanctus settings, and a setting of the Seven Last Words of Christ on the Cross. Additionally, eight of his sacred works use

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21. Ingólfsson, *Þorkell: Kórverk eftir Þorkel Sigurbjörnsson*, 19.

22. Ibid, 16.

Psalms of David (*Davíð 92*, *Davíð 117*, *Davíð 121*, *Hosanna David's Son* uses Psalm 118, *Psalmus CL*, *Psalmus David 116*, David 96 & 98 in *Lofsöngur til Marteins*, and Psalm 150 from *Five Laudi*). Other works use biblical references from Isaiah, Luke, Corinthians, and various references to the Holy Ghost.

The settings of Psalms of David constitute a large portion of Þorkell's sacred works. Þorkell often used psalm texts that referred to singing or use of musical instruments. According to Patrick Ryan:

> These Psalm settings contain some of Thorkell's more difficult writing for chorus, including frequent *divisi*, controlled aleatory, and more advanced harmonic language than most of his choral compositions. Frequent polyrhythms, particularly the use of close *stretto* and canonic devices, provide challenges to many performers. Owing to the nature of the texts, these psalms are sectional in nature, and highly expressive.[23]

Hosanna David's Son (*Hósíanna Davíðs son*) was written for the Langholtskirkja Church Choir in 1977. Þorkell comments on the work, "One can say that the timbres of a mixed choir are in the foreground. [I treat] the choir not only as a combination of four basic parts (sopranos, altos, tenors, and basses) but also as a collection of many individuals with various claims to freedom."[24] The text uses words from Psalm 118:26, plus some additions:

> Hosanna to the Son of David!
> Blessed be he who comes in the name of the Lord.
> Hosanna in the highest.[25]

The work begins with proclamations of *Hósíanna* in rising intervals of perfect fourths echoing between the bass and tenor. When the soprano and alto enter, they also are echoing one another in cathedral bell-like proclamations of perfect fourth intervals. In fact, this quartal harmony theme continues through the first two pages.

When the beginning section of echoing comes to a close, the altos, tenors, and basses repeat a pattern (again based on quartal harmonies) over and over in an indeterminate manner while a soprano soloist sings a *liberamente* melody in a manner akin to cantoring in a Jewish synagogue. The repetitive pattern marked with a long line is something that Þorkell uses quite often in his works. It gives a truly improvised, free, and unmetered feeling.

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23. Ryan, 10.

24. Þorkell Sigurbjörnsson, *An Anthology of Icelandic Choir Music*, CD Recording (Åkersberga, Sweden: BIS Records, 1993), 5.

25. Ibid, 18.

Choral Cycles

The bigger multi-movement sets of works that Þorkell wrote tend to be settings of folk songs, Christmas songs, and hymns. Certainly, the most substantial set is the *Fourteen Icelandic Folk Songs* for solo voice and piano, but others such as the *Sjö jólasöngvar (íslensk og erlend)* and the *Tvö jólasálmar ur "Hymnódíu"* are to be noted. But the set of *Fimm lofsöngvar* (Five laudi) stands out as one of Þorkell's most remarkable works.

Fimm lofsöngvar was written between late 1972 and early 1973. The different performing forces for each movement suggests that they are not necessarily meant to be performed as a set, so the individual movements are often performed alone. The texts are all Icelandic translations of the original Latin texts.

The first movement, *Lofsöngur Simeons* (Song of Simeon) was completed January 4, 1973. Set for mixed choir, the piece begins with longer held notes in all but one voice, which has a small florid motive. This unifying motive is tossed between the various voices. The work's strikingly colorful harmonies reward the choir willing to take on the challenge.

Lofsöngur engla (Latin title of "Gloria," or "Song of the Angels") was completed January 7, 1973 for mixed choir. This astounding work starts with a Gregorian chant-like statement sung in unison, followed by eight-part divisi. The dividing of the choir goes even further, 19-part at one point. Additionally, the piece is virtuosic for the choir. "Its harmonic language and sustained singing demand a very high-level performing ensemble."[26] On the word *friður* (peace), the choir moves gradually downwards in half steps to create an extraordinary effect. This is text painting, whereby the angels start in the heavens to sing *Dýrð sé Guði í upphæðum* ("Glory to God in the highest"), then moving towards Earth to sing *friður með þeim mönnum sem hann hefur velþóknun á* ("peace with the men with whom He is most pleased").

Lofsöngur Maríu (Latin title of "Magnificat," or "Song of Mary"), the third movement, was completed January 6, 1973. Befitting the title (a prayer to the Virgin Mary), it is written for women's choir. This work is canonic and echoes thoughts between the voices. A rather interesting trait of the piece is the proclamatory nature, often followed by markings of suddenly getting softer (*piano subito*) after *crescendo* markings, as if the woman is remembering her place and must not speak too loudly.

The fourth movement, *Te Deum*, was completed January 5, 1973 and is set for children's voices and harp. The work demonstrates its innocence not only through the younger performing force but also through less complicated harmonies than previous movements. The swaying motion of the harp keeps a steady tempo on which the pentatonic melody of the voices can float. Þorkell

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26. Ryan.

wrote of the work, "*Te Deum* is an ancient hymn, often attributed to bishop Ambrosius, but most likely written by the bishop Niketas (ca. 400) of Remesiana (nish) in Serbia. This translation [is] by bishop Sigurbjörn Einarsson. . . .This was composed as a consecration gift to my brother Karl, when he was consecrated to the Vestmannaeyja [Westmann Islands] in 1973."[27]

The final movement, *Lofsöngur Davíðs* (English title of "David 150," English translation "Song of David"), was the first work composed of the *Five Laudi*, completed November 17, 1972. Written for mixed choir and organ, it also makes use of drums. The choir reiterates phrases indeterminately (marked with "2x," "3x," "4x," etc.) while other musical material starts or is taking place. The lack of time signature is a signal from Þorkell that the music should have an unmetered quality.

One can sense that Þorkell tended to compose very quickly, perhaps in breathtaking surges of inspiration (or, alternately, out of timely necessity). These *Five Laudi* are only one example of this swiftness and compositional ease.

Folk Songs

Þorkell did not make settings of many folk songs with sacred subjects, but one folk song in particular received more attention: *Einn Guð í hæðinni* (*One God on High*). The first version is for soprano and piano, from *Fourteen Icelandic Folk Songs* and is remarkable for its polyrhythmic texture between singer and pianist. The version for soprano, alto, and women's choir (from 1995), in contrast, is contrapuntal. He additionally wrote a version for children's choir (date unknown), a version for soprano, flute, and cello (from 1999), and a setting for 2 to 3 cellos that was written in 1997. Þorkell also included an arrangement of the same work in a setting of six Icelandic folk songs for flute, violin, and cello in 1988.

Yet again, the first verse reveals that Þorkell has set a text about humility and God's comforting protection of his flock. The song is a lullaby:

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27. Þorkell Sigurbjörnsson, *Koma*, CD Recording (Reykjavík: Smekkleysa, 1989), 12.

Einn Guð í hæðinni	One God on high
huggarinn þinn.	your comforter.
Líknsamur hann huggi þig,	Merciful, may he comfort you,
litli ljúfurinn.	my little sweet one.

Instrumental Music

The eleven instrumental compositions by Þorkell center on settings of hymns, both Icelandic as well as foreign. One work is based on Biblical text (*Hversu yndislegir eru fæddur fríðarboðans*, for organ, pedals only, from Isaiah 52:7). More often than not, an organ is involved. In two pieces, the instrumental setting was previously made as a choral work or arrangement (*Einn Guð í hæðinni* and *Til þín, Drottinn hnatta og heima*). In other works, a more "serious" formal structure is used (*Auf meinen lieben Gott* is a fantasy on a chorale; *Kirkjusónata* is a church sonata on Georg Neumarks' Chorale *Wer nur den lieben Gott lässt walten*; and *Prelude and Chorale* has the structure suggested in the name).

Þorkell's *Prelude and Chorale* for two organs is an example of *Gebrauchsmusik*. Subtitled *Orgelflutningur, eða "afhendingur"* (Organ moving, or "delivery"), it was written in 1992 for the brief moment in which the new Klais organ in Hallgrímskirkja Church had arrived and the old organ was still in the church. The work was to be performed on the two organs before the old organ was moved out of Hallgrímskirkja. According to Bishop Karl Sigurbjörnsson, "The plan was to sell the little Frobenius. But it stayed and is still in the church."[28]

Hversu yndislegir eru fæddur fríðarboðans (Blessed Be the Feet of the Peacemaker) is also known as *Fótaferð*, or "Foot travels." Written in 1970, it was dedicated to Haukur Guðlaugsson who was the organist at Akraneskirkja Church at that time.[29] This unique work was composed for organ, using pedals only (demonstrating Þorkell's beautiful ability with humor). Using Isaiah 52:7 as its inspiration, this work could serve either as a prelude or postlude in a church service or as a concert piece. Even though *Fótspor* is virtuosic, it is still ergonomically and comfortably written for the feet.

There are numerous allusions to footsteps, journeys, and travels in this work. Sometimes the work runs with joy. Other times, there are stumbling footsteps and turning of ankles, so the journey can be difficult and exhausting. The book of Isaiah describes journeys to bring good news, but other scriptural references refer to excursions (David leaving Jerusalem, Moses wandering in the desert for forty years, Saint Paul's foot and sea journey in Corinthians 2:16, the journey of Jacob in Genesis, hind's feet in Habakkuk 3:19, not to mention the extensive travels of Jesus). This work was written for Haukur's concert tour in Germany. Perhaps the footsteps (*fótaferð*) were also a figurative reference to Haukur's travels.

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28. Email conversation with Bishop Karl Sigurbjörnsson, February 27, 2016.

29. Four years later, Haukur was named Music Director of the National Lutheran Church of Iceland.

Þorkell starts the piece with a descending scale pattern with many repeated notes. The repeated notes are especially enunciated with an alternating foot and heel articulations. A second line serves as imitative counterpoint to the first line. This canonic statement may be a suggestion to how no one ever walks alone, or a reference to Jesus sending his disciples out two by two. *Fótspór* is a highly motivic work. In areas like measure 14, the motivic chromatic statements are repeated, but adding notes, and the span of the footsteps grow bigger. A unique feature of this piece is toe trills. The second page has a strange request for the heel to be used, making the organist twist the ankle to reach the note (twisting one's ankle while walking?).

Another remarkable attribute of this work is how it utilizes many different pipes and colorful stops, either individually or building up on top of one another. There are reed pipes, flute pipes, various mixtures, and bigger principal pipes. There are a few occasions of the use of the swell pedal. Furthermore, frequent changes of tempi occur, hinting at an influence of Bach toccatas (and perhaps also suggesting the journey becomes alternatively easier and more difficult). At the end of the work, the hands join the feet to create a triumphant ending.

This work is only one of very many in his oeuvre demonstrating Þorkell's role as an experimental composer. He was a founding member of Musica Nova in Iceland, and he had a great interest in electronic music, as well. Compositions for organ involving feet only is an innovative concept, but Þorkell demonstrates how using experimental techniques doesn't have to be a cheap trick, but rather it is inherent to the concept of the piece and helps to tell the story of the work.

Conclusion

Choosing a select few of Þorkell's compositions for discussion presents a challenge, as much of what he composed could serve as an excellent specimen for demonstrating his compositional mastery and technique. Exploring descriptive examples of the wealth of his sacred music opens doors to a broader awareness of Þorkell's magnum opus for future performers, researchers, and audiences. Whether the writing includes a strong harkening towards modality, hockets, and other compositional techniques of the medieval period, or the use of twentieth-century techniques such as indeterminacy, extreme choral divisi, lack of meter, and even societal commentary on topics such as misogyny, each of his compositions has a unique, thought-provoking, and often playful story that confirms why he remains a beloved and revered composer in Iceland.

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Displaying Dissent: On Faith, Consumerism, and Censorial Discipline in the Israeli Museum

By Nissim Gal* & Ronit Milano±

An unusual violent clash between religious, Christian and Muslim demonstrators and the Haifa Museum of Art took place on Thursday, January 9, 2019. The protesters amassed the entrance of the museum to express their distress against the exhibition Shop It! A handheld firebomb thrown towards the museum was but the first round for the violent reactions of the next several days. These included attacking police forces and attempts to break into the museum featuring works of art considered sacrilegious by the demonstrators. The protest developed into a multi-participant debate in the art scene, involving ordinary citizens, artists and art curators, local church leaders, the city mayor, the minister of culture and other politicians, civil rights organizations and the court, as each part sought to exercise civic, moral, ethical or practical authority to censor the position or the work of the other. The article seeks to analyze the different ways in which mechanisms of regularization, supervision and punishment, which have always been part of the world of art, are used not only by those perceived as apparatuses of the state or as ideological mechanisms of abstract political or institutional entity, but as standard practices in the discourse of creating, trading, curating and presenting art – a discourse which, in the Israeli-Palestinian context, is imbued with the notion of national conflict.

Introduction

Owing to provocative images and the uproar surrounding them, leading to demands to hide or even destroy them, theorist Carl Schmitt contended that the state cannot refrain from involvement in artifacts that have political relevance, domains of which carry implications for the conditions defining political unity. These matters were so pressing in Schmitt's view, that as early as the 1930s, Schmitt suggested that there was a need to monitor cinema and even to censor it. As far as Schmitt was concerned, the state could not allow itself to permit mass media to go unmonitored.[1]

Censorship can stem from many motivations: national, institutional, familial, gender, class, sensitivities, and others. It arises whenever there is an action expressing an attempt to cross what is perceived of as an ethical boundary in the culture and society under discussion. This boundary, as Steven C. Dubin believed, is so fluid that the 'diabolical' avant-garde of the past becomes the folklore of the

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1. Carl Schmitt's stance appears in his essay "Weiterentwicklung des totalen Staates in Deutschland," *Europäische Revue* 9 (1933): 65-70.

present.[2] On occasion, struggles over censorship entail a threat to currently held values. Fraught incidents that the demand for censorship raises often prompt a counter-demand for control and mobility of power.

Censorship and demands therefor are not rare in Israel. For example, the exhibit *Forbidden: Censored Artworks in Israel*, curated by Ami Shteinitz (1997-1998), contained works that have been censored since Israel's establishment. Shteinitz addressed, inter alia, Yosef Zaritzky's abstract painting *Otzma* ["power"] (1958); the cancellation of the catalog of David Rib's solo exhibit at Tel Aviv Museum (1983) due to a series of paintings incorporating the colors of the Palestinian flag into the Israeli flag; and numerous other instances throughout the history of Israeli art.[3] In 1997, Bezalel Academy of Arts and Design alumna Tatyana Soskin painted a pig captioned "Muhammad" in English and Hebrew, treading on a book labeled "Quran" in English and Hebrew. Soskin disseminated prints of the painting and hung them in the Palestinian city of Hebron. She served two years in prison for "attempt to offend religious sensitivities by means of racist incitement", as well as attempt to damage property and endangering human life on the roadways.[4]

More recent instances of censorship in the art field in Israel: A Hamsa captioned "*Itbach al yahud*" ["Slaughter the Jews" in Arabic] by Gal Wollintz was destroyed by a student during its display in the exhibit *kochah shel milah* ["the power of a word"] at Sapir College Gallery (2014);[5] The arrest of artist Natalie Cohen-Waksberg several times for her works, on the grounds of contempt for religious and state symbols and offending public sensitivities (2014);[6] A white flag stuck into the rear end of artist Ariel Bronze during a performance at the *Haaretz* Conference led to the police investigating Bronze on the grounds of violating the National Flag and Anthem Act (2016);[7] then-Justice-Minister Ayelet Shaked's face on her naked form in the multi-part work of Yam Amrani was covered and ultimately removed from the Shenkar College Graduates Exhibition (2016) following the directive of Shenkar President and former Education Minister Yuli

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2. Steven C. Dubin, Arresting *Images: Impolitic Art and Uncivil Actions* (London: Routledge, 1992).

3. Joshua Simon, *The State of Israel Against Israeli Art* (Globes, April 28, 2004). Joshua Simone's essay, as well as the writings regarding the cases mentioned in the two following paragraphs, were all published in Hebrew.

4. Globes, *The Court Convicted Tatiana Soskin Distributer of the Pig Proclamation in Hebron* (Globes, December 31, 1997).

5. Eliyahu Galil, *''Itbach El Yahud,' Not What you Thought* (Kipa, December 31, 2014).

6. Avi Ashkenazi, The Police Arrested a Young Woman who Was Photographed Defecating on the Israeli Flag (Walla News, November 2, 2014).

7. Ashkenazi, *The Police Interrogated the Artist Ariel Bronze, who Put a Flag on Our Seats at the Israel Culture Conference* (Haaretz, March 7, 2016).

Tamir to cover it up or remove it);[8] The *Barbariyut* ["barbarism"] exhibition (2018-9) mounted against the backdrop of an attempt to censor and persecute Jerusalem's Barbur Gallery[9] where a "censorship archives" is housed, comprised of dozens of works censored without any intervention by their respective curators. It emerges that the exhibition itself featured self-censorship by the curators, who removed therefrom an online project by artist Meira Asher, wherein Asher invited musicians to set to music Palestinian poet Darin Tatur's poem *Hitkomem, Ami* ["arise, my people"].[10]

Haifa museums – a network of museums based in the city of Haifa, which is inhabited by both Jews and Christian Arabs – in particular have been entangled on more than one occasion in censorship incidents of artworks and consequent dismissals of curators. Two such incidents include: (a) In 1995, Haifa Museum of Art exhibited Nir Hod's *Hitabdut Ortodoxit* ["Orthodox suicide"]. After the work was declared offensive, it was removed;[11] (b) In the exhibit *Arba Prakim al Mayim* ["four sections on water"] (2004), the museum's administration asked that part of Dganit Brest's work, based on a picture of a suicide bomber, be covered.[12] Dismissals and resignations of Haifa curators are routine, and include the cases of Ruti Direktor (2011-2014),[13] Leah Abir (2015),[14] and more recently, Galia Bar-Or, curator of Haifa's Pyramid Gallery (2017-2019).[15]

The most recent such flare-up was over the removal of the sculpture *McJesus* from the *Shop It!* exhibition. *McJesus*, by Finnish artist Jani Leinonen, displays Ronald McDonald nailed to a cross. On Thursday January 9, 2019, a few dozen citizens gathered outside Haifa Museum of Art to protest the *Shop It!* cluster of exhibitions. During the protest, a Molotov cocktail was hurled at the museum building. The next day, hundreds protested against *Shop It!* and clashed with police when opponents of the sculpture, which they considered an affront to Christian values, attempted to break into the museum. When things did not calm

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8. Shany Littman, *Yam Amrani Removed Painting of the Controversy with the Naked Portrait of Minister Shaked* (Haaretz, July 24, 2016).

9. The name of the exhibition is a play on words on the name of the gallery – Barbur, which actually means "swan" in Hebrew.

10. Ronen Idelman and Yonatan Amir, *Government Barbarism, Censorship and Radical Art* (Erev-Rav, December 29, 2018).

11. Naama Riba, *What Designers Have to Say About Rabin's Murder* (Haaretz, October 29, 2015).

12. Merav Yudilevich, *Haifa Museum: The Picture of the Terrorist Covered* (Ynet, June 23, 2004).

13. Eitan Buganim, *Ruth Director Leaves the Position of Chief Curator of the Haifa Museum of Art* (Haaretz, December 30, 2013).

14. Littman, *The Haifa Museum Has Decided to Stop the Work of Chief Curator Leah Abir.* (Haaretz, January 4, 2015).

15. Riba, *Artists in Haifa Revolt over the Dismissal of Curator Galia Bar-Or* (Haaretz, February 1, 2019).

down, Mayor Einat Kalish-Rotem posted on her Facebook page (January 16, 2019) her decision to remove the sculpture, based on a technicality according to which Haifa Museum's loan contract with the Finnish gallery had expired.

At the same time, the heads of the Church in Haifa asked Haifa District Court to issue an order to remove the artwork, along with two other works that were part of the *Sechora Mekudeshet* ["holy wares"] exhibition, part of the *Shop It!* cluster, on the grounds that they offend public sensitivities. After the aforementioned protests, Culture Minister Miri Regev joined the Church's plea, writing to Haifa Museum Director Nissim Tal that the sculpture "is not protectable by free speech". Regev also declared, "There are regulations, codified in the Budget Foundations Act, according to which state support of cultural institutions can be reduced," to which Tal replied, "Our role is to stand as a barricade against censorship. We will not tell artists how to create."[16]

Following negotiations between church representatives, the city, and the museum, it was agreed to leave the sculpture in the exhibition, but to change the conditions of its display such that only those who wished to could view it. In its argument in Haifa District Court, ACRI [Association for Civil Rights in Israel] attorneys stated that the mayor's intervention in the matter was outside her purview. Yet the court backed up the mayor's actions, stating that she not only had the authority, but that she was obligated to prevent Haifa city residents' sensitivities from being offended.

This article seeks to analyze the *McJesus* case through the prism of censorship praxes, alongside addressing the economic, religious, and discursive issues raised therein. Our discussion will address the perception of the alleged legitimate and authoritative position of the elite versus that of the masses. Even if we oppose the demand to censor artworks, this should not be construed as framing the protest of *Shop It!* as a struggle between the forces of light and the forces of ignorance and darkness. This article's underlying assumption is that any prevention of an exhibition of an artwork is a censorial act. The prevention or removal of a work eliminates specific content and seeks to limit the discursive framework so as to conform to the discursive code dictated by the censoring party.

Our line of argument will begin at this point, positioning on one side the artist's own objection to displaying his work in Israel (an objection that was dismissed due to a loan contract between Haifa Museum and Leinonen's gallery), and on the other side, the objection of the Arab-Christian community in Haifa to the same exhibit, on completely different grounds. To place this event within the framework of discourse theory, we first elaborate on Pierre Bourdieu's definition of discourse-censorship (1984), and suggest that any discursive system is inherently censored; we proceed with Michel Foucault's writings on discipline and punishing-practices (1975) in order to theorize current discursive limitations

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16. Riba, *'Mcjesus' Affair: The Church Has Appealed to the Court, the Artist Wants to Boycott Israel* (Haaretz, January 14, 2019).

and punishing methods. In this section, we focus mainly on the opposition, as a BDS[17] supporter, of Leinonen to exhibiting his work, and we characterize BDS's boycott of Israel as a censorial act. This first part of our essay concludes with a claim concerning the function of public Israeli museums under the current code and its limitations, and particularly under conditions of international boycott and a politicized discourse. The second part of the article addresses another censoring party in the event in question – the masses. Scrutinizing the masses' position and claims, we suggest that while the protestors' motivation stems from an alleged conflict between religious and artistic principles, an economic perception of the artworks might suggest that a limited code of expression characterizes both the religious and the artistic-museal systems – both of which are subordinated to the economic system. We argue that religion and art are intertwined – a condition that "legitimizes" the masses' demand to participate in the censorial process.

The protestors' censorial demand, we claim, can be compared to that of the BDS in terms of human rights, coercion, power, and control relations. This second part progresses through an analogy between religious and economic disciplinarity in museums. We extend censorial practices to include discipline and punishment, which we define as "economic colonialism". By showcasing the complexity and multi-faceted character of censorship practices, we ultimately argue that each party equally takes part in a critical community that censures in ways that formulate and nurture differing ethical subjectivities.

Boycott and Discourse Censoring

With the outbreak of the *McJesus* flare-up, the call arose from the artist to take down the sculpture in light of his support of BDS, which inter alia, calls for a cultural boycott on Israel. Thus was the path paved to the mayor's office for a complex dilemma that blurred both the boundaries and the power relations between art and politics. A central question that arises therefrom and that will be discussed in this section is: How can we profile the relationship between BDS in the art field, and the discursive role and function of the museum in Israel?

Our fundamental assumption is that the prevention of the exhibition of an artwork constitutes censorship; the prevention or the removal of an exhibit negates any content therein and seeks to limit the discourse according to which appropriate content is determined desirable for the censoring party (even though occasionally, due to intervention, there is a reverberation that broadens the discourse beyond its original dimensions, without any censorship). Every discourse is conducted as per a set of codes whose function it is to preserve the

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17. The Boycott, Divestment, Sanctions movement works to end international support for Israel's oppression of Palestinians and pressure Israel to comply with international law.

social order that upholds the interests of those controlling it. The discursive meaning of any discourse rests on a set of conventions that include expressions of the acceptable and the unacceptable, or in other words, expressions that lie within the code, or those that deviate therefrom.

Pierre Bourdieu claimed that every discourse field is inherently self-censoring, i.e., subject to codes that shape the field itself.[18] In contrast, censorship that is exerted from without, involves another field, which in one way or another dictates the code of its discourse to the first field. The external censorship exerted when the mayor called for removing *McJesus* from *Shop It!* reflects a clash of discourse fields with differing boundaries. In this case, due to power positions, the boundaries of discourse of the Christian community, which is censored from within (inside the field), were imposed upon the "museum group" (the art field), whose discourse was in turn limited and differed from that of the protesters. The result – the removal of several works from the exhibition (an act that on the discursive level is termed "silencing") – embodies both the praxis of self-censorship, i.e., a limiting of discourse shaped in a given field; and a praxis of external censorship, or a limit imposed upon another field. In this case, the silencing disrupted the discursive code and the activity of the field, as it applies thereto boundaries set as per a set of outside interests.

As aforementioned, while this event began with the protest of Haifa's Christian community, a turning point took place when the artist himself joined the demand to remove *McJesus* from the exhibit due to his affiliation with BDS. The intervention of Minister Regev was perceived by many as opportunistic, as it did not necessarily reflect solidarity with the Christians or their discourse, but rather expressed opposition to the art field in general and to freedom of speech. In contrast to Regev, Leinonen joined the demand to remove his sculpture without uttering a word of support for the Haifa Christian community, as he was driven by other motivations entirely. In an associative sense, while it is likely that his request for assistance to be extended to the Hadash faction (a pro-Palestinian Israeli political party) was perceived by the Israeli public as linked to Haifa's Arab community, in fact, it stemmed from opposition to the Israeli occupation, and Hadash's identification therewith.

Further down, we will delve into the distinction between the discourses from which the protest arose, yet the issue that informs this section of the essay lies in the essence of the silencing, as it was produced by the forms of discourse and the various fields. In other words, at hand are similar ways of expressing identity – silencing/removal – of two differing discourses, in this case the religious one and the political one surrounding the occupation, where this mode of expression is imposed upon a third discourse: that of the art/museum field.

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18. Pierre Bourdieu, "Censorship and the Imposition of Form," in *Language and Symbolic Power* (ed.) John B. Thompson (trans.) Gino Raymond and Matthew Adamson (Cambridge: Polity, 1992), 137-159.

When Bourdieu seeks to define the dynamic that creates a discursive system, he proposes that every discourse code is "the product of a *compromise* between an *expressive interest* and a *censorship* constituted by the very structure of the field in which the discourse is produced and circulates."[19] This compromise, according to Bourdieu, is achieved through euphemization – a sort of linguistic sublimation, that can go as far as a complete silencing, which is the extreme form of censored expression. This wording seems very relevant in the context of the discursive form that was produced from the code in the field of the Christian community. For the purpose of a rough description of the discursive model, we can state simply that this field rests on sanctification of Christian symbols; Satire and criticism are praxes that are at odds with sanctity, and therefore they cannot be imposed upon Christian symbols in the framework of the discourse within the field. As such, in fact any praxis of satirization or any expression of doubt toward holy symbols is legitimately silenced. In Bourdieu's terminology, we can define this as extreme euphemization, or total censorship (enabled due to the fact that in this case, the field has no interest in expressing ridicule or criticism).

At this juncture, we ask whether this expression is also valid in the context of silencing that stems from affiliation with BDS, which advocates non-violent resistance to the occupation and to Israel remaining in control of the occupied territories. Within the art and culture field, this resistance is expressed mainly via a boycott of Israel. In the present case, the artist asked that his work be removed from the museum as part of the culture boycott against a political backdrop. In the discursive sense, BDS does not euphemize, but rather seeks to utterly nullify certain content, and accordingly the possibility of discourse thereon that stems from it. If so, although we find ourselves facing two fields of identity that do not necessarily overlap – the field of the Haifa Christians and the field of BDS supporters, who conduct discourses structured as per two codes that ostensibly have no connection between them – in fact, both these fields set themselves the goal of removing the artworks under discussion. And, even though what is at hand are differing motivations for achieving this goal, the result is one and the same: silencing.

In this sense, one can define BDS's praxes as censoring praxes, as at hand are not political issues or matters only, but rather how censorship shapes nullified content. For such content, a call for its absencing is required, embodied also by the unspoken or the unseen. Yet the visual discourse demands that which is seen; it is not analyzable or interpretable without the visual (and the intention here is not a situation wherein the visual takes on a conceptual or non-material form, but rather a situation where in the form of the discourse itself is nullified). Censorship such as this, which nullifies the very form, diverts the content, and thus neutralizes the possibility of conducting a discourse.

If so, the story of *McJesus* represents a case of an attempt at total silencing via

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19. Ibid, 137.

two paths to censorship exerted concomitantly upon the museum: censorship by the field of those consuming art – the audience, in this case identified as the Christian community, and censorship by the art production field, or the artist, who in this case identified as a BDS member. Both these ways of censorship are expressed with identical negation of two content systems in differing fields and bearing differing forms. Both content systems are derived from hierarchical statuses of identity politics: Christians versus Jews; and Israel versus the liberal world. Yet, relocating content from one field to another, changes not only its form, but the content itself. Thus, this dual nullification of form (silencing) steamrolls both content systems into a single, paradoxical discursive stance of nullifying the discourse. In fact, the stronger a factor identity-politics is in organizing the field, the more we can expect power struggles and censorship to become routine tools that shape forms and structures of discourse, at the forefront of which are praxes of prevention.

Censorship as Punishment

What distinguishes between two types of censorial prevention – that of the Christian community and that of BDS – is that in BDS praxis there is no prevention resting on fear of consequences, but rather prevention as a means of discipline. What this means is that the discourse is perceived of as a "privileged space", and therefore preventing it ought to be perceived of as punishment. To link the concepts "discourse" and "punishment", I refer to Foucault, who in his book *Discipline and Punish* discusses the history of incarceration and removal from society as a means of punishment.[20] Focusing on punishment of individuals, Foucault described the historical transition from physical punishment to incarceration. The former included physical torture and execution, which were used as spectacles for the masses, who identified with the punishing group; incarceration, in contrast, forewent the spectacle in favor of removal from society, a praxis perceived by the punishing society as more humane and enlightened, and seemingly non-violent.

The analogy that I seek to draw here shifts the focus from individuals and the social code to political relations and the international code. BDS's declared objective is to exert non-violent resistance upon Israel, namely resistance that is neither physical nor combative. In Foucault's terms, the Israeli state is analogous in this situation to the body of an individual, and physical warfare over its boundaries and territory (as a reaction of the international community) is analogous to physical torture, which renders the human body an object. Accordingly, the

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20. Michel Foucault, *Discipline and Punish: The Birth of the Prison.* Translated by Alan Sheridan (New York: Vintage, 1995). Originally published in French as *Surveiller et punir: Naissance de la prison* in 1775.

historical and cultural transition to punishment by removal – in Foucault's study, incarceration – is analogous to BDS replacing warfare with boycott, which is purportedly non-violent. As in the transition to the praxis of incarceration, the praxis of boycott represents a new economics of power, where it abandons physical resources in favor of isolation under the aegis of justice and humaneness.

BDS is – from a cultural, not an economic standpoint – a means of removal of Israel from the discourse. And accordingly, this is where we go back to Bourdieu and his critique of the censored discourse, in order to understand that the prevention that characterizes BDS in fact functions as censorship of the discourse on the international level: When the international arena removes from its cultural discourse a given sub-field that does not accord with the international code, it in fact carries out censorship. This understanding of prevention of discourse – in this case by preventing a work from being exhibited – as an expression of censorship, imposes on the field an aura of force and violence. The censored discourse, which is the product of prevention by boycott, constitutes at one and the same time censorship and punishment, and rationalizes punishment by means of censorship. In this conceptual space, the theories of Bourdieu and Foucault are linked, and enable us to interpret BDS's prevention of discourse as punishment by censorship, which uses the tools of secrecy and the autonomy of power.

Secrecy and autonomy are basic concepts that Foucault used to characterize incarceration.[21] And indeed, in the case of BDS we have a boycott that is not encoded in legislation of the international field, namely, punishment as codified in law, but rather stems from power relations between fields, or as in our case, power relations in the art field itself: the power to punish, which is applied as per criteria that are in no wise subject to a system of oversight (except for the discursive system), and therefore constitutes "secret" punishment as per Foucault's definition.[22] Moreover, the agent of punishment, in this case the artist, exerts full authority that a third party seemingly cannot circumvent, thus creating "autonomous" punishment.[23] He did so in order to "discipline" those punished via use of total force that is under no oversight and cannot be neutralized, similar to Foucault's perception of incarceration.

As such, boycotting constitutes wielding power in order to punish – by means of coercion, isolation, and secrecy – for the purpose of disciplining (i.e., action taken toward behavioral or policy change, for example, in contrast to action taken

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21. Ibid, 129.

22. The secrecy is supposed to be expressed also by use of power in the form of blackmail or threats, in this case on the part of BDS. See, for example: Stop BDS, *BDS Intimidation*. Retrieved from: http://www.stopbds.com/?page_id=1899. [Accessed 29 December 2021]; and Chen Tamir (2015) addresses the situation in: *The Cultural Boycott on Israel. An Account* (Erev Rav, January 4, 2015).

23. In fact, in this case, the work did not belong to Leinonen, but to the gallery from which it was borrowed by Haifa Museum of Art, and therefore was taken down following the end of the loan contract, and not at Leinonen's demand.

solely for the purpose of labeling). In prisons, pardons or lightening of sentences are the result of good behavior, meaning of obeying those in power. Analogously, the discursive ostracism, which is BDS's means of "retraining" or disciplining, will purportedly end if Israel obeys the international field's code regarding the occupation.

In any event, the Israeli museum, as an institution, in fact faces two complementary expressions of censorship and imposition of a discursive code: One is the activity engaged in by BDS, which includes the praxis of discourse-censorship by prevention and exclusion; and the other in the case of political bowing to the demand that Israel obey the international code, obedience to which means imposing the code of one field upon another field (on the assumption that change will indeed stem from international pressure, and not from internal political pressure, for example). If so, in terms of BDS, the discourse will always be subject to censorship (although not every imposition of discourse constitutes punishment, every imposition of discourse on the part of any external field on a museum equals outside censorship).

While the issue of capital is also one that both Bourdieu and Foucault address, Bourdieu addresses it in terms of symbolic-cultural-intellectual capital versus financial-political capital; Foucault, on the other hand, in his work on incarceration, relates to capital as a resource of power that ought to be carried over into the political and economic realms, but that first and foremost has a physical manifestation and implications. In the transition that Foucault describes from physical violence to incarceration, the figure of the soldier is replaced by that of the prison warden: a public agent, the punisher, the isolator, the hall monitor.

The comparison that I make herein between incarceration and cultural boycott leads me to identify the warden-soldier in this case as a person of culture: the artist. The cultural capital that the artist holds embodies the cultural means of existence, and blocking access to this capital constitutes punishment by the artist. In other words, the artist's works, which according to Bourdieu are defined as symbolic capital, also serve as a type of power, and preventing their exhibition constitutes an expression of wielding power.

An important point here is that the soldier as a concept, or in this case the artist, is an obedient figure in and of himself; as an agent of power, he serves as a political puppet, a disciplined body that is in turn exploited by a sovereign or by power structures in the field wherein he operates. As such, we have a dual picture: Punishment constitutes a way to produce compliance on the parts of bodies or individuals in the field, which is in fact coerced obedience, and so too the soldier – or the agent of punishment, in this case the artist – is himself disciplined covertly.

47Museum Boycott as Discursive Censorship

If our comparison holds, then the boycott of the Israeli museum reflects micro models of power that themselves serve interests of larger power structures. BDS's principles in fact advocate obedience to politically correctness, which condemns violence and control over others. Yet despite the attempt to build a non-physical, non-violent model, the result – prevention, exclusion, and censorship – constitutes coercion, which is an essentially violent praxis.

In terms of power positions and the structure of power/capital distribution, the place of the museum in the field is complex: In the *McJesus* case, the Christian audience, together with the City of Haifa, and supported by the Culture Ministry, sought to deprive the museum of its alleged freedom of expression; and concomitantly, so did the artist. Thus, the museum, which was located at an intersection between the producing group and the consuming group, was rendered the weakest entity in terms of authority. The powerful entities in this case are the producers-artists, who in BDS terms choose who will have access to their content – in this case the discourse of the art – and the sectoral consumers, who constitute a political power group that dictated the politically correct code, and thereby themselves impose censorship on the museum as a content or discourse entity. Both these censorial power positions empty the museum's very essence as a discourse platform, as they silence the discourse, which in this case is a critical-artistic one.

As Bourdieu contended, the most certain path to silencing is to exclude the silenced party from discursive positions; the praxis of boycott also entails self-exclusion or self-silencing, which the artist imposed on himself in the context of the Israeli museum. Therefore, this self-censoring is multi-layered, as it is in fact violence activated upon the artist himself, toward the museum – which was punished by being excluded from the discourse – and upon the excluded visitors, as they too were denied access to the discourse (as the artwork had been removed). This praxis generates a symbolic incarceration of the Israeli art audience, discursively speaking, as the museum is located somewhere in the expanse between the sovereign, punishing, entity and the incarcerated entity. On the other side, censorship of the discourse by the protesting Christian audience – as it too exerts denial of access and self-exclusion – leaves the museum as nothing more than a puppet that parrots only what the field permits it to.

Protest is a concept that in most cases is perceived of as related to encouraging discourse and expanding it, and to freedom of speech. Yet even though its mission statement proposes non-violent protest, BDS provides an example of a praxis wherein cultural boycott can constitute a coercive act toward the discourse. In such a case, the museum is liable to lose its authoritative power in the discourse, and find itself censored, constrained, or silenced. In discursive terms, the acts of boycotting and censoring incarcerate the museum and its audience in a way that reminds one of civic, economic, and cultural incarceration, which BDS

itself opposes. In this sense, it is likely that boycotting is the most effective response to the occupation, ironically no thanks to its punishing function, but more due to the conceptual analogy, produced by means of censorship of the discourse, between one incarceration and another, i.e., physical occupation, and discursive occupation. It is likely that herein actually lies the possibility of expanding the discourse and linking in its very essence between art and politics, where somewhere therebetween lies the discourse, its boundaries clearly demarcated.

Boundaries and Disciplines

In a 2019 *Haaretz* opinion piece, Mordechai Kremnitzer attacked the Haifa District Court's decision enabling the mayor to intervene in the content and nature of display of art in Haifa Museum of Art, thus granting her censorship authority and violating freedom of speech. Kremnitzer's stance echoes the broad discourse that appeared on social media and in the press, where the impression was that the core of the McJesus dispute was related to freedom of speech and the imposition of values and beliefs on the general public by various other publics. Opposition to the censorship embodied in the court's ruling reflects the assumed dichotomy of supporters of censorship, who are presented as foreign to the world of art (and even to the concept of freedom of speech) – i.e., the religious, the traditional, and the conservative – and the world of the avant garde, the modern, the secular, and the contemporary. Kremnitzer concluded: "Without domains of autonomy, such as art and culture, religion, communication, and higher education, it is difficult, if not impossible, to uphold meaningful democracy."

As far as Kremnitzer was concerned, the basis for defending freedom of speech is the upholding of boundaries and separation between art and other domains, and particularly between art, culture, and religion. On the other side, those opposing the exhibit reject out of hand any separation between the theological and other parameters. The attempt to separate art from theology echoes the principle of separation of church and state, which is based on the view that in modernity, politics should be free of theological "remnants" and should focus on the present and the good of the nation.[24] The view of art as an independent, autonomous domain therefore parallels a broader process wherein the modern consciousness is perceived as a system of rules, values, and norms that justify themselves intrinsically. Both in the case of art and in the case of modern consciousness, this process stems from secularists' desire to separate themselves from any organized religion, i.e., art and modern consciousness are apparently "liberated" from the theological.

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24. Pini Ifergan, "Cutting to the Chase: Carl Schmitt and Hans Blumenberg on Political Theology and Secularization," *New German Critique* 37, no. 3 (2010): 149-171.

The protest of Haifa's Arab Christians, spearheaded by the Church, is directly at odds with the aforementioned perception. As far as they are concerned, neither artistic nor political discourse can be divorced from their theological underpinnings. Carl Schmitt wrote in *Political Theology*, "all the concepts of the modern theory of the state are secularized theological concepts."[25] In other words, the protesters' view of their present as preserving therein the theological – and particularly Christian – dimension, is far from being detached from reality. The angry demonstrations were directed at the nature of the display of the Christian God, and this protest cannot be perceived of as simply an expression of backwardness, of those who "don't know anything about" art. The protestors do not view the artistic space as a sterile one; as far as they are concerned, it is part and parcel of the public space, which is rife with imprints of the theological discourse. In fact, their stance is backed up by the piece that lies at the heart of the dispute, as the McJesus sculpture itself is based on the power and the validity of religious images.

McJesus was part of the *Shop It!* series of exhibits that raised age-old questions about art and the marketplace, consumption and art, the status of art as merchandise, the relationship between the mall and the museum etc. In one of the main spaces in the cluster is the exhibit "Holy Wares", curated by Shaked Shamir. According to Shamir, "Holy Wares" has two objectives: to criticize the culture of consumption and its hold on religion as part of a broader global control; and to criticize how religions use consumption to prosper.[26]

In *Shop It!* artist Jani Leinonen exhibited McJesus (until it was censored and removed), as well as the video *The Abduction of Ronald McDonald* (2011), produced by the Food Liberation Army, members of which kidnapped a Ronald McDonald statue from a Helsinki McDonald's and demanded ransom for it from the McDonald's Corporation, whose practices they claim are unethical.[27] After the demand of its return – in which the police intervened and arrested the abductors – the statue was returned to its owners, but not before Leinonen beheaded a replica thereof it when the Army's demands were not met.[28] A few years later, Leinonen produced the statue that depicts Ronald McDonald as the crucified Jesus. The connotations arising from the work are broad, from the godlike status of the culture of consumption, to critique of the religious establishment, the commercialization of the Divine toward increasing organized religion's coffers, to transforming a symbol of religion into an object of amusement that is woven into our postmodern or metamodern world. It is as if the artist is telling us that the

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25. Carl Schmitt, *Constitutional Theory*, trans. Jeffrey Seitzer (Durham, NC: Duke. University Press, 2008), 36. Originally published in German in 1928.

26. Shaked Shamir, *Sacred Goods* (Haifa Museum of Art).

27. See *The Abduction of Ronald McDonald* on YouTube: https://www.youtube.com/watch?v=wcBuRSzCbM8. [Accessed 29 December 2021]

28. Claire Voon, Learn to Fight Capitalism at the School of Disobedience (Hyperallergic, August 20, 2015).

vacuum created after God's exile from center stage has been filled with merchandise.

One can view McJesus, and by extension, all of the *Shop It!* works, as reproducing the culture of consumption and "serving it up as" art. As such, *Shop It!* erased the distinction between a utilitarian object and an aesthetic object. Thus Ronald McDonald is rendered holy by virtue of his function as a product consumed over and over, by an insatiable appetite, even in its aesthetic narrative. Moreover, one can see in McJesus conceptual reflexivity, part of social activism that seeks to address an artwork as an object that contains within it the potential for criticism, and that can challenge the consumption-oriented and institutional framework of the art world. Therein, McJesus exposes the godlike status of the object; and raises awareness of commercialization and the manipulation of consumption in which McDonald's engages. Moreover, the work invites us to examine the status of the museum and its activity, and to ask whether it can, or indeed whether it is possible to, dismantle the dependency between art and consumption. Is it possible or desirable to view a symmetry between a museum and a mall?

Shop It! is designed as a store window into the world of goods. This is not surprising, as the gallery space contains within it the potential to be a place for reflection upon goods and their place in our society. Curator Yehoshua Simon wrote: "The exhibit is a form of looking that enables an encounter with the art object as merchandise." According to Simon, "Even when artists, curators, critics, and spectators opt for an intimate, narrative, symbolic, critical, or any other understanding of objects, in an exhibition objects nevertheless converse in the language of commodities."[29]

To our mind, perceiving the exhibition space as one of reflection on and exposure of each art object or other object as merchandise is too much of a reach. A more focused question would be whether the curation strategies undertaken by Haifa Museum of Art indeed produce such a process of exposure. According to Simon, the exhibit space therein could have been a critical space wherein one could encounter merchandise as such in all its starkness. Indeed, the discomfort in viewing *Shop It!* stems from its being unclear how critical it actually is. With shopping bags emblazoned with the exhibit's title scattered throughout it, the answer is ambiguous: Does *Shop It!* actually expose commercialization? How critical is it? What is the artists' and the curators' responsibility in this regard? To what extent does *Shop It!* sanctify – or expose – the logic of the marketplace? Is it possible that all that it does is replicate existing power relations of capitalism, and by doing so in fact give these forces a stamp of aesthetic approval by the art field? Does *Shop It!* challenge the laws of the marketplace or its activity and the esteem in which it is held? To what extent does it hold up a mirror to commodified

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29. Joshua Simon, "Neo-Materialism: Part I: The Commodity and the Exhibition," *e-flux* 20 (2010).

objects? To what extent does it render the artists active agents in the economic field wherein they frequently are supporting actors?[30]

The Christian and Muslim public's positioning itself as opposing the exhibition of wares is not surprising. Marx devoted an extensive portion of his foreword to *Das Kapital* to a discussion of merchandise, as in the chapter titled "The fetishism of goods" he presents goods' mystique. According to Marx, goods are shrouded in a metaphysical and theological aura[31] that well manifests the definition of fetishism. In his words, goods represent social value, and have no natural or intrinsic value. In other words, goods do not represent the amount of work invested in them, but rather their exchange value in society. They necessarily bear the imprint of the transformation of human labor into something of objective value, and in turn labor becomes equal in value to goods. As such, goods acquire a mystique; their exchange value infuses them with a magical, religious aura whereon the object acquires an abstract, non-material identity, imbued with symbolism and acting in religious realms. Against this backdrop, it becomes clear why there is a symmetry between the religious icon, imbued with mystical properties in the eyes of believers, and goods qua goods, thereby arousing fraught reactions.

The Haifa Museum protesters refused to link the cross to the world of goods, and in fact, in postmodern theological discourse, we find a description that elucidates how society transfigures religious experience and practices to those of consumption and trade. Graham Ward described how we constantly consume substitutions for something that is lacking that we can't quite grasp, and which we crave repeatedly.[32] The acts of purchasing and consuming is one that produces pleasure, and it echoes the experience of the religious person searching for the presence of God. In other words, via goods, we seek to reproduce or to re-present the divine over and over via consumption of substitutes. Our consumption fetish has turned the goods to the new idol against which the religious struggle. Ward explained: "The death of God led to the flourishing of reification and commodification (or what the theologians call "idol worship"), not only of all objects, but of all values (ethical, aesthetic, and spiritual). We have produced a culture of fetishism or virtual objects."[33]

In fact, the protesters demanded the rescue of the cross from its status as

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30. Boaz Levin, "What Do Commodities Say: On Neomaterialism and the Phenomenon of 'The Return to the Object'?" *Bezalel, Journal for Visual and Material Culture* 4 (2014).

31. Karl Marx, *Das Kapital* (Hamburg: Verlag von Otto Meisner, 1867); Note that already in 1759, Adam Smith wrote *The Theory of Moral Sentiments*, an analogy between capitalism and religion in the context of "the invisible hand".

32. Graham Ward, *The Blackwell Companion to Postmodern Theology* (Oxford: Blackwell, 2001).

33. Ibid, xiv; William Franke, "The Deaths of God in Hegel and Nietzsche and the Crisis of Values in Secular Modernity and Post-secular Postmodernity," *Religion and the Arts* 11, no. 2 (2007): 236.

merchandise. The demand to censor an icon, or an object defined as holy, from the neoliberal marketplace, reflects opposition to the view according to which everything is tradeable, and every object has a price tag. Where the neoliberal view measures and values every item according to its market value, the protesters insisted that there are objects whose value is invisible or that cannot be measured by strictly economic parameters. Such objects always preserve a dimension that is inaccessible to us, that is beyond our understanding.[34]

The dictate to abstain from measurement, from simplistic interpretation, from the status of commodity, is an attempt to preserve the cross's power, to confer upon it the status of a secret. Like a secret, the cross derives its power from its inaccessibility. Conferring upon it an extra-economic status in fact equals the requirement to keep it in a discrete, secret space; to enable it actions that cannot be calculable by simple economics; to locate it in the realm of the secret, and thereby to deny any challenge to its legitimacy, as we can neither know nor explain it fully.

The protesters imbued the cross with the status of secret in that they sought to locate it outside the realm of control and of dispute, non-negotiable, in a discrete space that enables it actions that do not have to be held accountable to earthly authorities. Blocking the possibility of interpreting the icon of the cross fully, and the understanding that at hand is an image related to secrecy, "cancels out" the need to justify the crucifixion or to struggle to prove its legitimacy.[35] Their demands are part of the religious context that preserves the dimension of the unknown and unknowable, the religious or ritual secret embedded in the mystery of God. It is the natural continuation of the concept of *corpus mysticum* according to which the holy sovereign is supernatural and immortal. According to the definition, corpus mysticum is an invisible entity, and as such is unknowable and impossible to measure, quantify, or commodify.

This view of the crucifixion as located in the grid of theological understandings stems from the opposition to what believers identify as the possibility of transforming the crucifixion into a commodifiable entity whose purpose is to maximize profits. Their protest constitutes a resounding "No!" to submitting to the neoliberal economy that commands us to "*Shop It!*"

Note that despite the aforementioned, and particularly in the context of McJesus, the Haifa protesters did not accept the anti-capitalist interpretation of the work as universal; they demanded viewing it in the local context. This is the deep meaning embedded in the statement of Father Agapios Abu-Saada, head of Haifa's Catholic community: "What is appropriate to Europe and to Christians in

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34. In other words, even if a cross an as object bears an economic value, for the believer, it can never be reduced thereto; The cross, or sacred object will always have "added value" or excessiveness that extricates it from the status of a commodity, that prevents it from being transformed into capital.

35. Eva Horn, "Logics of Political Secrecy," *Theory, Culture & Society* 28, no. 7-8 (2011): 103-122.

Finland is not appropriate to our community, and cannot be accepted with understanding."[36]

Economic Colonialism

Economics and religion are intertwined in American evangelistic and northern European Protestant circles, which support the Israeli occupation. Economics and religion are also linked in the struggle of various Christian denominations for control over certain properties in Jerusalem, and are inseparable from constraints on movement imposed both on farmers and believing Christians, and on Muslims from the occupied territories trying to make their way to holy sites. Hence, for the protesters, capitalism is an inseparable part of colonialism, as it works to maintain an economic, geographic, ethnic, civic, and human hierarchy.

If we accept the aforementioned relationship between capitalism and colonialism, then for Palestinians – both Christians and Muslims – who came to protest McJesus, the economic framework is not in the form of globalist capitalism, but rather the more immediate and painful phenomenon of Israeli colonialism. Economics is inseparable from and even central to the Israeli-Palestinian conflict, both inside Israel proper, and in Judaea and Samaria, the West Bank, and Gaza. The 2015 five-year plan to integrate the Arab sector into the Israeli economy puts to rest any doubt of how over decades, a policy of discrimination against Arab Israelis was implemented in many areas. The Treasury and the Prime Minister's Bureau are both signatories to the "System-wide plan to integrate Arab society into the Israeli economy", a document that exposes the fact that methods used to allot budgets are not equitable and reflect preference for strong Jewish populations.[37]

According to data publicized by the Central Bureau of Statistics in its 2016 social survey, gaps between Arabs and the rest of Israel's population in education, labor, infrastructure, individual and household income, standard of living, among others, are glaring. For example, Nasreen Haddad Hajj Yehiya (2017) explained that the rate of poverty among Arab children and families continued to climb in 2015, and the household incomes of Arabs are lower than those of Jews across the board.[38]

As far as the protesters are concerned, Israel is responsible for this

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36. Jackie Khoury and Noa Spiegel, *The Head of the Catholic Community in Haifa on the Statue of McJesus: What Suits Europe Does Not Suit Us* (Haaretz, January 13, 2019).

37. Ilan Shahar, *The Ongoing Discrimination of the Arab Sector is Dragging the Entire Economy Back* (Calcalist, October 11, 2016).

38. Nasreen Haddad Haj-Yahya, *The Arab Society in Israel* (Jerusalem: The Israeli Democracy Institute, 2017).

unconscionable disparity, and certainly for the economic straits of those Palestinians living under Israel's occupation. The opposition aroused by *Shop It!* through this prism elucidates how the Haifa protests against the imposition of vulgar capitalism upon a holy image is just one expression (of many) of opposing the capitalist regime that Israel dictates. The protests called for opposing the capitalist reality of discrimination and occupation, and shined a light on Israel's deliberate hobbling of economic development of the Palestinian population inside Israel and outside it.

Shop It! as a whole sought to offer a sobering look at reality in the economic context, but ultimately it exposed a blind spot of Israel that has ignored and offended the marginalized populations against a backdrop of colonialism, economic and otherwise. The protests constituted a call for opposition to the economics of Western art – which necessarily includes Israeli art – which suppresses what these groups perceive to be spiritual, religious, and Christian, and in a broader sense, Arab and Muslim.

On January 31, in the wake of the protests, the museum hosted a panel on Freedom of Worship in Israel, at which Raja Zaatra, one of the protesters, said, "I can't blame a 25-year-old who has never enjoyed any cultural offerings […] this work [McJesus] is one of a series, one of which is a statue of Lenin. Lenin said that democracy in a class society means slave ownership. This applies to Arabs and Jews alike. The phenomenon of liberal elites, people who have the luxury of visiting a museum on a weekday morning […] alienation is being felt."[39] Thus according to my understanding, the gap between those who patronize the museum and the museum's geographic, ethnic, and national environs is the fuel driving the protests, in addition to the perceived offense to religious sentiments.

The case of Zaatra himself reflects the tensions in Haifa in particular, and in northern Israel in general. In the 2018 municipal elections, Zaatra was elected to city council on the Haifa Front ticket. As per the coalition agreements, he was supposed to serve as deputy mayor for the first half of the term, then be replaced by Rabbi Dov Hayun, who ran on the Meretz ticket.[40] The appointment of Zaatra, who represented 40,000 voters, most of them Palestinian, as deputy mayor, raised an uproar in the Israeli establishment.[41] Zaatra's consequent non-appointment is

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39. Zaatra's words herein, as well as those of Abed Abadi below, are directly quoted by us from a symposium on the exhibition, held in Haifa Museum of Art, on January 8, 2019.

40. Noa Spiegel, *Following the Criticism, Kalish-Rotem Asked a Hadash Representative to Renounce What he Said* (Haaretz, December 11, 2018).

41. In the past, Zaatra had condemned Zionism. According to him, Hamas and Hezbollah are not terror organizations, and their actions are legitimate. Zaatra also said that ISIL activity is identical to certain IDF actions in Israel's War of Independence. As Meiron Rapoport poined, Zaatra's opinions are held by many if not most Palestinians in Israel, even if they themselves refrain from harming anyone. Rapoport suggested that Zaatra's not ultimately serving his term as deputy mayor stemmed from his having

yet another manifestation of repression and the unequal and unaccepting class-based reality that defines Israeli society and its relationship with the Arab minority in Israel. As far as the Arab protesters were concerned, this reality had a glaring light shined on it with the Haifa Museum affair in the form of debasing what many in the Israeli Arab community hold sacred.

In Israeli society, it is usual to view Palestinians residing in Israel as Arab Israelis, a label that is aimed at dividing the Palestinian nation. Even among Arabs, distinctions between "inside" Arabs, or those who reside in Israel proper, and "outside" Arabs, or those under occupation in the West Bank and Gaza, are used. But the attempt to erase the family and intra-national ties will never succeed. The economic narrative that the Haifa protesters opposed is not only an intra-Israeli narrative, but also an Israeli-Palestinian narrative.

In the aforementioned panel, Palestinian artist Abed Abbadi said that the demand for censorship can be viewed against the backdrop of the issue of freedom of speech and how, in fact, for years Palestinians lived under Israeli military rule (from 1949 until 1966) that subjugated them, mainly suppressing their freedom of speech. According to Abbadi, this subjugation did not cease with the end of military rule, but rather continues to this day in the form of Palestinian invisibility and absence of representation.

The seven-year martial law to which Abbadi referred took the form of military and government actions intended to divide various Palestinian minorities and communities, alongside confiscation of property, demolition of buildings, pushing residents out of their homes, appropriating lands, constraining movement, and censorship. These policies formed the basis for the subsequent administration of the territories conquered in the Six-Day War. In other words, the socio-economic subjugation of Arabs inside Israel simply mirrors the economic colonialism exerted upon the Palestinians residing in the occupied territories.

Allotting land, building housing, utilities, and paving roads for settlers in addition to maintenance, development, and services; as well as establishing Israeli businesses and farms on occupied land all come at the expense of Palestinian settlement, commercial, and economic activity. Alongside these are violence committed by settlers upon Palestinians, which not only blocks Palestinian local initiatives, but destroys Palestinian property, mainly by arson and uprooting of crops such as centuries-old olive trees and grain. Moreover, the separation barrier has even more extensive economic implications for agriculture, trade, housing, employment, access to services, and access to natural resources

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viewed himself as a Palestinian national leader, and not merely a citizen focused on municipal matters in Haifa. Moreover, the demand of Mayor Kalish-Rotem to rescind Zaatra's appointment was accompanied by threats that if Zaatra was appointed, Treasury funds would be withheld from Haifa. See: Meiron Rapoport, *Why Is Rajaa Zaatra a Threat to the Right?* (Sicha Mekomit, December 20, 2018).

that are supposed to be freely accessible to all.

The UN Committee for Trade and Development (UNCTAD) has stated that Israeli military activity on Palestinian territory suppresses economic development. For example, losses to the Palestinian economy caused by the IDF 2008 Cast Lead incursion into Gaza is estimated at $4 billion; the Protective Edge incursion of 2014 left tens of thousands of Gazan homes damaged or demolished, and tens of thousands of Palestinians homeless. The Israeli occupation and military regime impede production in all sectors – industry, trade, and agriculture – both by controlling land use and by imposing various constraints on production as well as movement. Since the occupation in 1967, Palestinians have lost access to over 60% of their land in the West Bank, including over two thirds of their pasture. Moreover, half of the agriculture land in the Gaza Strip is not accessible by Palestinians, as well as 85% of Gaza's fishing zone.

Israel limits Palestinian manufacturing and imports of raw materials needed therefor by controlling the borders, and consequently Palestinian industry is hobbled. Israel also controls natural resources, as Israeli companies lease quarries in the occupied territories and operate them for profit. Israel issues gas drilling permits on the Gaza coast, but not to Gazans; therefore Palestinians are prohibited from developing the Gaza Yamit ["marine Gaza"] gas field. This policy prohibits Gazans from developing natural gas deposits that in 1990 were discovered off of the Mediterranean coast, including in the waters off of Gaza, where there is at least one high-quality gas deposit. Moreover, Israel confiscates 82% of Palestinian groundwater and diverts it for use in Jewish settlements or to inside the Green Line/1967 borders, while Palestinians are compelled to import over half of their water from Israel. Meanwhile, only 35% of Palestinian agriculture land, which is constantly being appropriated by Israel, is irrigated by human-made means.

In light of the aforementioned, it is clear that viewing the uproar in Haifa surrounding the art exhibit as nothing more than a religious dispute is both partial and limited. Religion has always played a central role among the poor and the oppressed, both on an individual and a community level. Muslims and Christians uniting around this issue is a product of the political repression within which these two populations operate. The protests against Haifa Art Museum are a manifestation of the Israeli-Palestinian conflict inside Israel as well as in the occupied territories.

When Abed Abaddi or Raja Zaatra speak of inadequate or absence of representation of the Arab minority in the cultural, economic, faith, and communication domains, they testify clearly to the fact that viewing trade and economics through the prism of global capitalism as detached from the local manifestations of occupation, leads to a distorted picture of the Israeli-Palestinian conflict. By connecting the dots between globalism, capitalism, colonialism, and local religious sensitivities, we can arrive at a strong, focused explanation for the main drivers of the Haifa demonstrations.

The economic conflict is an inseparable part of the overall conflict, at whose

core is a lack of solidarity and loss of cultural, ethnic, and national identity. The Arab minority in Israel is discriminated against in employment, land ownership, and budgetary allotments, and is at the bottom of the socioeconomic rankings.[42] Against the backdrop of Jamal Khader's (2019) words, it can be said that for Christians and Muslims, it is impossible to imagine capitalism as solely a cultural and a global ideology, and to ignore how it is inextricably linked to the Israeli colonial endeavor.

Conclusion

The discussion of the demonstrations in the matter of *McJesus*' exhibition at the Haifa Museum demonstrates that the field of art as part of culture, is a field of cross-censorship perspectives. The discussion we conducted reveals not only that censorship is a relevant framework for understanding the creative, interpretive, critical, and communicative practices, but also how the various agents operating in the field suffer from self-blindness relating to their practice being an act of censorship. The curators, the artists, the audience, the BDS, each in turn participates in a critical community that censors out of various motivations – aesthetic, national, theological, economic, etc. – as a way of formulating, representing and producing ethical subjectivities, which leads to the "Othering" or rejection of the censored party.

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42. Ephraim Lavie, *Integrating the Arab-Palestinian Minority in Israeli Society: Time for a Strategic Change (*Tel Aviv: Institute for National Security Studies and Tami Steinmetz Center for Peace Studies, Tel Aviv University, 2016).

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The Representation of the Unrepresented:
A Study of Anita Brookner's Freeze-Frame Narrative in her Novel *Hotel du Lac*

By Roshanak Vatani*

This paper attempts to delineate how Anita Brookner's "freeze-frame" narrative in Hotel du Lac visualizes the internalized fears, desires and responses of female characters who are experiencing a lonely life. As a modern writer, Brookner adopts the objective and visual sight rather than subjective narrative, for her realism is not to decorate but to transmit the quotidian things in order to externalize her characters' internal self without coloring them with romantic illusions. By recording the ordinary experiences and representing the material world she succeeds to depict how her female protagonist, Edith, undergoes the process of attaining self-awareness to confront her existential loneliness rather than escaping from it. This calculated method is likely to help the reader to experience the fluid and instable reality through his/her eyes rather than the mind and also contributes to the narrator's effort to represent the unrepresented world of women which is marred by a patriarchal society.

Introduction

In her discussion of women and fiction in *A Room of One's Own*, Virginia Woolf traced the position of women writers through the centuries and claimed that the woman writer was corrupted by an alien standard of art. In her evaluation some writers such as Emily Bronte or George Eliot failed because they wrote in an accepted masculine style of their time. The only exception was Jane Austen who, according to Woolf, "wrote entirely as a woman."[1] Now the question is: what made her style a woman's style? Austen's works were mainly based on women's marriage and family life but she stopped writing about such matters in an unimaginable environment current in fantasy works. Her female characters are described very vividly in an objective style. "She described social problems in a unique way from a distinct perspective and keen observation."[2] However, some scholars put Austen in the tradition of realism because of her "finely executed portrayal of individual characters and her emphasis on the everyday."[3] Others contend that there is a sense of psychological immediacy in exploration of her

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1. Virginia Woolf, *A Room of One's Own* (Gutenberg: Gutenberg Org, 1929), 33.

2. Zhaoying Li, "On Feminine Consciousness Reflected by Jane Austen's Works," paper presented at the *4th International Education, Economics, Social Science, Arts, Sports and Management Engineering Conference (IEESASM 2016)*, 2016.

3. Ibid, 1.

characters. Though depicting a sarcastic view and ironic tone in her voice of narration, she never intrudes into the development of her characters as she lets them move freely within their own limitation, follow their own ordinary lives and pass the process of getting self-consciousness, a feature which adds to her subtle objective style.

Anita Brookner has a deep respect for the 19th century novels of Austen and her concentration mainly on human emotions and personal life. However, Brookner has not attained such universal fame as her admirable ancestor did, her *Hotel du Lac* won the Booker prize in 1984. Like Austen, she also worked with the same categories of realism, manners and comedy. Her style is well-calculated, and according to Alexander Flora, "she is a writer interested in expanding the possibilities of realism."[4] Her fictions are also suffused with moral questions. Indeed, "Brookner novels are moral allegories and they announce their allegorical status by visual means."[5] Similar to other modernist writers, facts contribute in the representation of the ordinary experience. In fact, Brookner's focus on the everyday and the ordinary goes beyond of the understanding of what realism means.

Born on 16 July 1928 in a British Jewish family, Anita Brookner studied at King's College- London- and at the Courtauld of Art in London. She spent three years studying in Paris as postgraduate, and then she took the post in art at Reading University and the Courtauld Institute, where she became an expert in the eighteenth and nineteenth-century French art and that influenced her picturesque style. She became the first woman to be named as Slade Professor of Art at Cambridge University in 1967. She wrote more than 20 novels most of which explore themes of emotional loss and difficulties associated with fitting in the society, and typically depict intellectual, middle-class women, who suffer isolation and frustration in love.

Gender has always had some effects on her writing. However, Brookner is not considered as a feminist in the true sense of the word. She never called herself a feminist but all her novels deal with women's challenges in their routine life. Flora Alexander wrote that "Brookner makes use of traditional story-telling technique to give form to women's everyday experience."[6] To represent the psychological life of her characters and to express her female characters' conflicts with the accepted norms of society, she preferred to describe objects, landscapes, domestic architecture and exteriors in her narrative rather than using some modern techniques like stream of consciousness. In the essay "Anita Brookner in the World" Phyllis Lassner explained this point:

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4. Flora Alexander, *Contemporary Women Novelists* (Edward Arnold, 1989), 30.

5. Phyllis Lassner, Ann V Norton, and Margaret D Stetz, "Introduction: Anita Brookner in the World," *Tulsa Studies in Women's Literature* (2010): 36.

6. Alexander, *Contemporary Women Novelists*, 1989, 33.

7. Lassner, Norton, and Stetz, "Introduction: Anita Brookner in the World," 2010, 16.

"Instead of privileging the subjective as the epistemologically correct perspective for our time, Brookner's narrative points of view often question attempts to represent interior stream of consciousness in order to investigate selfhood."[7]

Such approach is quite different from the general belief about the modernistic fiction which holds that people's spiritual world is privileged over the external, material world. Generally, it is believed that contrary to the fictions of the 18th and 19th century which focused on the everyday experience and details of the external life of the characters, the modernist novelists shifted their attention from the external world to the inner world of characters and through some techniques, such as stream of consciousness, they attempt to reveal the alienated self and the emotional crisis of the characters. But as Liesl Olson discussed the role of the everyday details in her book, *Modernism and the Ordinary*, everydayness is expanded not overlooked in the modernist novels.

Discussing the famous moments of the so-called "transcendent" understanding such as "epiphany" or "magic moment" in the major novelists' works, Olson claims that such understanding is not based on a transcendent, mystical moment but on the very ordinary: "the ordinary sometimes maybe internalized but it is never transcendent…the ordinary is not always transformed into something else, something beyond our everyday world; the ordinary indeed may endure in and of itself, as a "final good."[8] Studying the style of some important modernist novelists such as James Joyce or Virginia Woolf, Olson challenges the mythical method of epiphany and claims that Joyce "attempts to equalize events and objects in an environment chock-full of everyday stuff."[9] In fact, by capturing the facts and the routine details of life, the novelist succeeds to "create a palpable sense of what constitutes a person's life"[10] to highlight those moments and details which are taken for granted and to represent the unrepresented.

Anita Brookner is one of those novelists for whom the everyday plays a central role in her art of fiction. She effectively captures a freeze-frame which not only does echo the spiritual paralysis of her female characters in *Hotel du Lac* but also "characters stand frozen in their frames, enacting scenes that suggest Renaissance paintings of moral conflicts embodied in static tableaux. They are surrounded, moreover, by objects that announce their own allegorical status."[11] She privileges the visual so that the reader can accurately picture those apparently unimportant, minor elements which are overlooked, giving them a significance that they do not seem to have in the first glance. Besides, focusing on a short period of time that the protagonist of the story, Edith, has to spend in the Hotel to "pass her exile" and "to come back older, wiser, and properly

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8. Liesl Olson, *Modernism and the Ordinary* (Oxford University Press, 2009), 6.

9. Ibid, 4.

10. Ibid, 7.

11. Margaret D. Stetz, "Anita Brookner's Visual World," *Tulsa Studies in Women's Literature* 29, no. 1 (2010): 36.

apologetic,"[12] the writer describes the quotidian things carefully not for embellishment but to externalize her deep loneliness and self-disintegration. In fact, Edith projects her own reality upon the objects, landscape, and other environmental elements. This ordinary life according to Olson "becomes the context in which epiphany is subsumed, reconsidered."[13] Epiphany which is usually initiated by a trivial event gives the ability to the character to change his/her behavior. At the end of the novel in the process of self-recognition, Edith finally attains such ability to accept her own existential loneliness rather than resorting to the "secure" but paralyzing values of patriarchal society. Trapped in the attitudes of all the people as well as she herself, Edith's final solution for such paralysis is a Stoical acceptance of situation while not conforming to those patriarchal, ideological values.

Literature Review

The question of a female writing has been considered as an important issue in analyzing women's novelists in recent years. Regarding the significance of language, some feminist thinkers state that women should create their own language, reject notions of objectivity and neutrality and write from subjective positions informed by specific circumstances. However, this subjective position does not mean to overlook the ordinary experience. In fact, as Liesl Olson refers in *Modernism and Ordinary*, the ordinary has attained a new centrality in modern novels. Studying some selected modernist novels such as Woolf, Joyce and Proust, Olson grounds her analysis in wide-ranging philosophical and cultural studies. She challenges the primacy of transcendent epiphany in modernist novels and studies the modernist focus on the ordinary through its defamiliarization. By drawing attention on the ordinary, such novels attempt to reveal and signify the unnoticed moments and details.

Privileging this approach in modernist novels, Phyllis Lassner, Ann V.Norton and Margaret D. Stetz in their paper, "Anita Brookner in the World,"[14] have attempted to respond those critics who criticized Brookner as a writer whose concerns are narrow because of her attention to the ordinary details. The paper claims that although, unlike Woolf, Brookner does not use subjective methods of narration such as stream of consciousness, her "narrative points of view often question attempts to represent interior stream of consciousness in order to investigate selfhood."[15] This paper studies how psychological life of the characters

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12. Anita Brookner, *Hotel Du Lac* (London, Jonathan Cape, 1984), 2.
13. Olson, *Modernism and the Ordinary*, 2009, 8.
14. Stetz, "Anita Brookner's Visual World," 2010, 35-46; Lassner, Norton, and Stetz, "Introduction: Anita Brookner in the World," 2010, 15-18.
15. Lassner, Norton, and Stetz, "Introduction: Anita Brookner in the World," 2010, 16.

is represented through graphic, visual-descriptive details and how the "exteriors define and express their desires and responses."[16]

In "Anita Brookner's Visual World", Margaret D. Stetz claims that Anita Brookner expands the boundaries of realism. While working with the categories of realism, manner and comedy she does not remain inside them. As a child of a Jewish Polish family, her texts refer to post-Holocaust time and the realism and the studies of manners refer to the realm of the political. Rejecting Brookner's works as "miniature", Stetz claims "her narrative is instead large with references to secrets, terrors, exiles and losses that are not only personal but communal. Regarding her novels as moral allegories, Stetz studies how her knowledge of painting contributes to her visual world and claims that the objects in her novels "announce their own allegorical status."[17]

Examining and analyzing the style and narration of three women novelists, Rajni Walia utilizes autobiographical links between the writers and their novels. Studying Jean Rhys, Barbara Pym and Anita Brookner, Walia discusses that woman novel is a novel which attempt to illuminate female experience and portrays the writer's "own aspirations, longings and emotions". She reviews the feminist movement from the second wave and claims that feminist reform and women's liberation were not successful enough to challenge and change the fundamental ways in which women see themselves. To prove her claim, she refers to those three novelists and their female protagonists who "would like to shower their love and devote their lives to the man, who would thus validate their being."[18] She believes that the depiction of the lonely, isolated women who are not successful to have a fulfilling relationship with men signifies their inability. Contrary to her, this paper attempts to justify that the protagonist's acceptance of loneliness is a courageous decision attained through and existential view in her life.

Novel: The Art of Verbal Painting

The correlation between the art of the painter and that of the novelist exists in the fact that both attempt to represent reality with an "uncompromising visual focus,"[19] as life is, after all, experienced through the eyes. However, it is believed that this is the realistic novels of the 18th and 19th centuries which through their "visual narrative" described the images of the external world with all its details.

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16. Ibid.
17. Stetz, "Anita Brookner's Visual World," 2010, 35-46.
18. Rajni Walia, *Women and Self: Fictions of Jean Rhys, Barbara Pym, Anita Brookner* (Book Plus, 2001), 3.
19. Gerard Doherty, *Dubliners' Dozen: The Games Narrators Play* (Fairleigh Dickinson Univ Press, 2004), 49.

The modernist novels in contrast, mainly focus on the portrayal of the spiritual world of the characters, presenting it through subjective modes of narration. But in fact, the ordinary details and the routine facts play a very important role in modernist novels. Modernist novelists' attention to descriptive details (especially of the body) is not for the sake of realist embellishment but as a means of communicating the visual, to get across an accurate depiction of the image they aim to represent, an image that is as fixed and unmovable as that of a painting.

The use of exactly visual images was advocated in the early modernist schools of the twentieth century. It was Ezra Pound who emphasized the image "which presents an intellectual and emotional complex in an instant of time"[20] which paved the way for other modernist writers who like James Joyce got across an accurate depiction of the image to represent the world, an image that is as fixed and unmovable as that of a painting. Writers such as Joyce or Woolf privilege objective sight and the visual over other, more subjective, narrative means that "magnify an awareness of the self (such as epiphany, internal monologue etc.)"[21] This allows the reader to experience reality and the ordinary in the novel through the eyes rather than through the mind of the narrator.

The desire to duplicate the ordinary experience is not exclusive to Modernism. In his well-known study, *The Rise of the Novel* (1965), Ian Watt studies the relationship of realism and the novel form and considers realism as opposite to idealism. In discussing different aspects of realism in novel he states "the novel's realism does not reside in the kind of life it presents, but in the way it presents."[22] According to Watt, the novel attempted to render a realistic portrait of man contrary to his idealistic vision presented in classical works and he claims that novel is a "detailed description of everyday life, including an accurate depiction of time and an intimacy with the texture of physical experience."[23] Such tendency continued to the modernistic novel as well, but with a new perspective: "The modernist novel treats the everyday with a new centrality, putting pressure on the notion of a coherent individual subject, and reconfiguring (but not rejecting) representations of temporality and material culture as crucial to a representation of character."[24]

In fact, in modernistic novel everydayness is reshaped and expanded which may suggest the attention to every individual life. By focusing on the very ordinary details of everyday life and description of ordinary objects, which are taken for granted because of their repetitive nature, a sense of importance is given to that part of life which has been ignored. In his classification of the ordinary,

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20. T. S. Eliot and Jon Cook, *Poetry in Theory: An Anthology 1900–2000* (Wiley-Blackwell, 2004), 84.

21. Olson, *Modernism and the Ordinary*, 2009, 3.

22. Ian Watt, "Rise of Novel," *The United States: University of California* (1965): 11.

23. Ibid, 30.

24. Olson, *Modernism and the Ordinary*, 2009, 18.

25. Ibid, 6.

Olson considers this definition of the ordinary of activities which are overlooked and ignored as a "genre: unheroic events and overlooked, neither crucial moments of plot development nor temporal points that signify accomplishment."[25]

Modernist epiphany happens in the heart of these ordinary details. It is a moment of self-awareness, a shock, which is often the result of a trivial event or a banal moment. In many modernistic novels after attaining such awareness the character comes back to his/her ordinary life: "a return to the world of ordinary experience gives form to shock and integrates shock into a world where things happen, for better or worse, through legal institutions, social systems, and biological necessities of living."[26] Although that shock does not change the character's life permanently, it may give him/her a sharper view toward the environment and its determining forces. The next part of this paper discusses how in *Hotel du Lac* Anita Brookner's choice to represent the "real" through vivid images and movements objectively serves to emphasize her allegiance to writing a visual experience of life, separated into instant moments or images, rather than favoring a growing tendency to reflect subjectively upon thoughts. It also discusses how effectively she captures a "freeze-frame" (echoing the paralysis and loneliness of female characters in the novel) and portrays the journey of her protagonist as she escapes from that loneliness to its acceptance, a journey which ends in the recognition of her authentic-self.

Brookner and the Freeze-Frame Narrative

All Brookner's novels deal with women. They represent women as intelligent and sensitive subjects who are tussling with complex realities of work, marriage, human relationships and ethical values in a male-dominated value system. *Hotel du Lac*, which won the 1984 Booker prize, portrays the reality of Edith Hope, a thirty-nine-year-old unmarried woman who writes popular, romantic fiction. The novel begins with her arrival at Hotel du Lac. She reaches there in a state of bewildered confusion at the turn of events in her life. After a secret and often lonely affair with a married man and an aborted marriage, she is banished by her friends. They advise her to go on "probation" so as to "grow up", "be a woman", and atone for her mistakes. Edith comes to the hotel swearing not to change. However, the hotel's silent charms and her observations of the guests there all tug at Edith with questions about her identity, forcing her to examine who she is and what she has been. At the hotel, she observes people from different walks of life — Mrs. Pusey and her daughter Jennifer, their love for each other, and the splendid oblivious lives they live; Madame de Bonneuil, who lives at the hotel in solitary expulsion from her son; and Monica, who came to the hotel acceding to her husband's demands. Edith falls for the ambiguous smile of Mr. Neville, who

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26. Ibid, 9.

asks for her hand in marriage. She considers a life of recognition that being married to Neville would confer upon her, but ultimately rejects the possibility of a relationship with him when she realizes he is an incorrigible womanizer. This also finally leads her to realize what her life is expected to be. Once again, she breaks chains and decides to take things into her own hands and leaves Hotel du Lac.

One of the main concerns of modernistic novels is to portray the modern human and his/her quest to find the meaning of self in a new world where old values have been weakened or destructed. As it is said in *Alienation in Modern Society*: "The deepest problems of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture and of the technique of life."[27] Modern issues such as civilization, authority, control, oppression and chaos have so much affected lives of people that they seem to be spiritually paralyzed and left with a disintegrated self. Many modernist novelists reflect this spiritual crisis through experimental methods such as interior monologue, stream of consciousness, free association and impersonal narrative. As a modernist novelist, Brookner also attempts to focus on the portrayal of the spiritual world of her characters and to reveal the character's inner reality but unlike some of her former writers, she does not use some modernistic techniques such as stream of consciousness or unusual language style which violates the regular syntactical pattern. As a painter who paints nothing other than visual facts, Brookner prefers the visual through the evidence of her factual, opinion-free presentation of what characters see. It does not mean that she is not interested in the inner world of human; in fact, she represents the psychological realism in a method different from some other modernists: "Instead of privileging the subjective as the epistemologically correct perspective for our time, Brookner's narrative points of view often question attempts to represent interior streams of consciousness in order to investigate selfhood."[28] Her novels certainly use first-person narrators, but they also employ limited on looking narrators. As we see in *Hotel du Lac*, Brookner attempts to depict the inner desires, fears and frustrations of her female characters conflicting with the external social and cultural codes of behavior and conventions. But her narrator does not intrude on their struggle for "individuation", instead she represents the psychological life through graphic, painterly details. In this story the still life, objects, landscape and the exterior express the characters' inner desires, fears and frustrations.

In this novel the characters, particularly the female characters, suffer from a spiritual paralysis. The oppression of the society and the inability of the individuals to achieve a self-autonomy lead them to a kind of paralysis which is

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27. Eric Josephson and Mary Josephson, *Man Alone: Alienation in Modern So-Ciety*. (New York: Dell, 1968), 154.

28. Lassner, Norton, and Stetz, "Introduction: Anita Brookner in the World," 2010, 15.

reflected in the physical setting and environment as well as the spiritual stasis of the female characters in the story. Brookner's choice of a novelist as the narrator of the story whose visual narrative describes everything in the written word like a painted picture echoes the characters' as well as Edith's inner reality upon the objects. At the beginning of the novel, the author vividly depicts the depressive environment seen through the window:

> From the window all that could be seen was a receding area of grey. It was to be supposed that beyond the grey garden, which seemed to sprout nothing but the stiffish leaves of some unfamiliar plant, lay the vast grey lake, spreading like an anesthetic towards the invisible further shore, and beyond that, in imagination only, yet verified by the brochure, the peak of the Dent d'Oche, on which snow might already be slightly and silently falling.[29]

The imagery of the first paragraph establishes the atmosphere of disillusionment and passivity which suffuses the story. The metaphoric use of "window" which refers to Edith's eyes illuminates her condition of mind and feeling. The repetition of color "grey" with the simile of "spreading like an anesthetic" heighten the sense of paralysis which is projected upon the landscape. Words like "unfamiliar" and "invisible" make clear that nothing is clear, everything is vague and based on supposition. Edith is framed by the window as she observes everything out, an observer who is surrounded by "a land of prudently harvested plenty, a land which had conquered human accidents, leaving only the weather distressingly beyond control."[30] The world which is created here is a visual one, and this visual, freeze-framed narrative reflects successfully the frozen, static and paralyzed feeling of the inhabitants of Hotel du Lac. As Patricia Waugh puts it, "Edith experiences the grayness of the Hotel du Lac as an objective correlative for her own state of mind."[31]

The main paralysis of the novel is spiritual paralysis of the characters, particularly the female characters. This spiritual paralysis is scanned from Edith's eyes. The Hotel "a place guaranteed to provide a restorative sojourn for those whom life had mistreated or merely fatigued"[32] acts as an exile place for all its inhabitants who have been frustrated with the realities of their life. This sense of frustration and disillusionment is the source of their stasis. Since this passivity weakens the possibility of discourse among the characters, so their appearance and performance play an important role in Brookner's ironical characterization of them. She describes one of the guests, Madame de Bonneuil as follows:

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29. Brookner, *Hotel Du Lac*, 1984, 1.

30. Ibid, 1.

31. Patricia Waugh, "Contemporary Women Writers: Challenging Postmodernist Aesthetics," *Feminine Fictions: Revisiting the Postmodern. London: Routledge* (1989): 143.

32. Brookner, *Hotel Du Lac*, 1984, 5.

…chewing steadily and without expression, had a curious way of taking her wine, in large gulps, as if rinsing her mouth out, and between courses would sit with her hands on the table, waiting for more. Edith could just see, embedded in her brownish fingers, small rings, one crested, but with the indentations worn away.[33]

The picture of an old, expressionless woman conveys a sense of passivity and paralysis suffering from isolation and "self-effacing". Mrs. Pausy, another character who cannot move easily due to her heavy body is marked by a noticeable appetite to eat in whom Edith "perceived avidity, grossness, ardour."[34] Even younger female characters are portrayed in a caricature way. Jennifer "a reflection of her mother that although she occupied quite a large space and had a curiously insistent physical presence, she did not have too much to say for herself."[35] Monica, a woman with a little dog and eating problem whose role is limited to talk about other people in the hotel, "proved to be something of a disappointment". As Helga Kurz puts it in her essay "irregular features, fatness, sick or crippled bodies or the symptoms of old age are scrutinized by the central woman character because they seem to vindicate her withdrawal from and dislike for her female vis-à-vis."[36] Brookner's descriptive power to reflect this sense of paralysis is particularly prevalent and noticeably visual in her paintings of the people which proves her skill as a portrait artist as well as the painter of landscape.

Besides the reflection of paralysis through images, Brookner's concern is to explore at length human being's alienation from one another and from the world. Alienation emerges as natural consequence of existential predicament both in intrinsic and extrinsic terms which is the result of loss of identity, a loss which is rooted in the anxiety and loss of self-authenticity. To represent this inner sense, Brookner prioritizes the visual representation of characters rather than focusing explicitly on their thoughts, so the reader is not only presented with a clear image of their appearance but is also more likely encountered with the reality and essence of that character. From Hotel du Lac which " took a quite pride, and sometimes it was very quiet indeed, in its isolation from the herd, knowing that it had a place in the memory of its old friends,"[37] to Monica's holding the little dog "quivering with anxiety" with " the same boneless uncoiling movement "and Edith's fear of being with the others since" in any event, meals in public were not to her taste, even when she was accompanied "all signify the sense of isolation and aloofness. The objects are tools to embody the loneliness of the characters. Monica's dog, Kiki, which should be always looked after and is caged whenever intrudes its owner's privacy, symbolizes its owner: a lonely woman and an extra,

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33. Ibid, 14.

34. Ibid, 18.

35. Ibid.

36. Helga Kurz, "The Impossibility of Female Friendship: A Study of Anita Brookner's Female Characters," *AAA: Arbeiten aus Anglistik und Amerikanistik* (1990): 13-25.

37. Ibid, 6.

decorative, luxurious tool for her husband who sends her to exile apparently for having peace but actually to get rid of her.

Identity crisis and ontological insecurity is a shared feature among the female characters in this novel, whether minor or major ones. What distinguished them from each other is their reaction and response in the face of this crisis. Some of them adapt themselves to the authority, without any attempt to question the framing situation." the oppression of the society and the inability of individuals to achieve their self-autonomy lead them to be directed by the authority."[38] For Jennifer, with her "rather large, flushed, blond face" this authority appears in the form of a domineering mother who controls her daughter's behavior (or she thinks so) so there is no room for Jennifer to define herself and to recognize her place in the world. Mrs. Pusey, a narcissist woman, does not want to let Jennifer go. Even if Jennifer will get married, Mrs. Pusey will not leave her. "… [O]ne thing I [Mrs. Pusey] will not do is lower my standards. I have always striven for the best. It is an instinct, I suppose. As my husband used to say, only the best is good enough."[39] Although a middle-aged woman, Jennifer has no voice for herself. As Edith observes her: "Jennifer was so much a reflection of her mother that although she occupied quite a large space and had a curiously insistent physical presence, she did not have too much to say for herself."[40] A very triviality of Jennifer's personality in contrast with her physical presence supports Brookner's ironical delineation of the character. Her description of faces and bodies contributes to her visual narrative which offers us an insight into the character, as opinions are formed on appearances.

However, it is Edith whose sense of isolation and emotional conflict are emphatically reflected in the everyday details of life. Brookner's emphasis on "facts" emerges from how to create a palpable sense of what constitutes a person's life. Olson refers to this point in modernist writers who "dwell on the detail not as some synecdoche for some larger ideal, but as a source of realism"[41] The visual details, such as objects, landscape, food, places etc. represent her psyche. From the beginning of the novel Edith suffers from her loneliness and her sense of stasis: "now I am reduced to pure tortoisedom, she thought, opening her eyes and gazing fearfully around the still deserted salon."[42] In another part of the story, being conscious of this loneliness, she is upset and " thought how limited her means of expression had become: nodding to the pianist or to Madam de Bonneuil, listening to Mrs. Pusey, using a disguised voice in the novel she was writing and, with all of this, waiting for a voice that remained silent, hearing very

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38. Glden Yuksel, "Identity Crisis and Ontological Insecurity in Anita Brookner's Hotel Du Lac," in *7th International IDEA Conference, Pamukkale University*, 2013, 151.

39. Brookner, *Hotel Du Lac*, 1984, 53.

40. Ibid, 18.

41. Olson, *Modernism and the Ordinary*, 2009, 24.

42. Brookner, *Hotel Du Lac*, 1984, 14.

little that meant anything to her at all."[43] And Edith's letters to David which express her emotions and thoughts but are never sent. A one-sided relation which reflects Edith's loneliness. Location is another important element. Descriptions of the spaces are functional in the novel for they correspond to different areas of protagonists' existence. In a conversation with Mr. Neville, Edith reflects her inner sense through description of the hotel: "that hotel is hardly the place for you. It seems to be permanently reserved for women. And for a certain kind of woman. Cast-off or abandoned, paid to stay away."[44] As Margaret D. Stetz points out: "in the novel the protagonist remains aware of her lack and finds her visual semblable in the formless and sometimes frightening gray lac."[45] The use of the visual as a tool for painting the interior as well as the exterior of a character contributes to reflect Edith's evolving sense of selfhood which finally leads her into enlightened awareness.

This awareness or in modernist term, epiphany, is often initiated by a banal moment or in Joyce's term "the vulgarity of speech". As Olson puts it "Ordinary life becomes the context in which epiphany is subsumed, reconsidered, and assessed in light of its continuity or its ability to actually change one's previous behavior."[46] However, as a romantic fiction writer Edith's main intention of writing is to distance all real circumstances over which she has no or little control, ironically this is the very daily life with its details which leads her to understand the reality. During her short residence in Hotel du Luc, she spends her time relating with other guests which dissolves her loneliness for a short time: "the desert of the Hotel du Lac has begun to blossom like the rose with strange new relationships."[47] Edith is eager to watch people. People seemed very interesting and worth watching. During this process of watching the people and their still life she attains a better understanding of "reality". For instance, her first impression of Mrs. Pausy as a lively, sociable woman changed to a perception of "avidity, grossness, ardour". Brookner states "it was her [Edith] perception of this will to repletion and to triumph that had occasioned her mild feeling of faintness when she watched Mrs. Pusey and Jennifer eating their dinner."[48] This is one instance of eating scenes which dramatizes and embodies the moral qualities of its characters. Observing them drinking and eating food helps Edith to see that hidden moral quality and thus to attain grace through vision.

The critical moment which helps Edith in her self-recognition lies in the conversation with Mr. Neville. Edith's mind is filled with the questions of life and happiness and as a woman with the female identity in a patriarchal society: "what

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43. Ibid, 32.

44. Ibid, 50.

45. Lassner, Norton, and Stetz, "Introduction: Anita Brookner in the World," 2010, 44.

46. Olson, *Modernism and the Ordinary*, 2009, 8.

47. Brookner, *Hotel Du Lac*, 1984, 42.

48. Ibid, 18.

behavior most becomes a woman?"[49] In their conversation, a contrast between Mr. Neville's "realistic" outlook and Edith's "romantic" view is distinguished when they discuss the concept of life, happiness and love. According to Neville happiness should not be confused" with one particular situation, one particular person" since he "freed himself" from all that I have discovered the secret of contentment."[50] He believes that emotional bonds captivate human being, and consequently "without a huge emotional investment, one can do whatever one pleases."[51] What he emphasizes is "your own centrality" which may bring a new life." On the contrary, Edith defines happiness in the presence of love and an emotional connection:

> I mean that I cannot live well without it. I cannot think or act or speak or write or even dream with any kind of energy in the absence of love. I feel excluded from the living world. I become cold, fish-like, immobile. I implode. My idea of absolute happiness is to sit in a hot garden all day, reading, or writing, utterly safe in the knowledge that the person I love will come home to me in the evening. Every evening.[52]

Such romantic view is criticized by Mr. Neville. He makes Edith face the reality of her loneliness behind such romanticism. He tells her "your romanticism might keep rueful thoughts at bay for a time, but the thoughts would win out. And then you would discover that you had a lot in common with all the other discontented women."[53] These words frighten Edith. Her sense of fear and loneliness are described in a visual narration: "Edith felt the hair on the back of her neck begin to crepitate. She had told herself as much, many times, but had been able to dismiss her own verdict. Now she recognized the voice of authority."[54] This is the ripe moment for Neville to hit the point. Brookner's description of him while "inspecting a butterfly, which had perched, fluttering, on the rim of one of the boxed geranium plants"[55] foreshadows the next scene when he traps Edith in that vulnerable situation and tells her: "what you need, Edith, is not love. What you need is a social position. What you need is marriage."[56] As the voice of a patriarchal society, Mr. Neville's proposal reflects the cultural and social codes. For an unmarried woman like Edith, marriage can provide a social position, a safe future. In her relationship with David, Edith would like to shower her love and devote her life to him, who would validate her being. Left unfulfilled and frustrated, she decides to accept Neville's proposal to be validated through a

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49. Ibid, 19.
50. Ibid, 51.
51. Ibid.
52. Ibid, 53-54.
53. Ibid, 55.
54. Ibid.
55. Ibid, 51.
56. Ibid, 55.

social convention. She feels this is a self-deceptive decision but she prefers to be "seduced": "there was something wrong with it, she knew, but at the moment she was not interested in finding out what it was."[57]

Consequently, Edith attempts to reach an idealized self by ignoring the real self, by adopting herself to the standards and norms of the society. In her last letter to David she confesses:

> "I do not love Mr. Neville, nor does he love me. But he has made me see what I will become if I persist in loving you as I do…He assures me that I will very soon, under his guidance, develop into the sort of acceptable woman whose confidence and stamina and indeed presumption I have always envied. Rather like your wife, in fact."[58]

Edith was always longing for a long, stable, secure relationship with a man who would love her deeply. Unfulfilled by David's love, she decides to escape from her loneliness by accepting Mr. Neville's proposal and so she conforms to the norms of society. However, this desire does not last for a long time when accidentally she sees Mr. Neville, with his night gown, comes out of Jennifer's room. At this moment Edith faces the reality. Brookner describes this moment of awareness very vividly: "And that door, opening and shutting, in her dreams, in her delusive waking moments, had been a real door, the reality and implications of which she had failed to take into account."[59] Facing the "reality" she is not that "romantic" woman anymore. Now she understands that living with Neville would "lose the only life that I have ever wanted, even though it was never mine to call my own."[60] Thus, instead of resorting to the safe but conventional and paralyzing values of the patriarchal society, she prefers to accept her own existential loneliness. In the final scene when she writes a telegraph, first she writes "Coming home" but after a moment she thinks that " this was not entirely accurate" so she changes her mind, crosses out the words and writes instead "Returning", which may symbolically reflect her new vision, a return to her lonely world with a stoical acceptance.

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57. Ibid, 52.
58. Ibid, 102.
59. Ibid, 103.
60. Ibid, 105.

Conclusion

This paper has shown that the narrative technique used by Anita Brookner in her novel *Hotel du Lac* runs in the footsteps of Virginia Woolf. Brookner's eyes see all details and the values they represent in the material world. She captures the facts and the routine details of life, "to represent the unrepresented". As a modernist writer, she attempts to focus on the portrayal of the spiritual world of her characters but unlike her predecessors she does not use some modernist techniques like stream of consciousness. Instead, she effectively captures a freeze-frame which echoes the inner feelings, thoughts, desires, fears and frustrations of her female characters. The sense of disillusionment and frustration is the source of their spiritual paralysis. The world which is created in the novel is a visual one which successfully reflects the frozen, static and paralyzed feeling of the inhabitants of *Hotel du Lac*. They also suffer from alienation which is the result of loss of identity, a loss which is rooted in the anxiety and loss of self-authenticity. However, to represent this inner sense, Brookner prefers the visual representation of characters rather than focusing explicitly on their thoughts. While other female characters adapt themselves to authority, Edith attains a self-recognition through the very details of life. At the end of the novel, she understands marriage as a seemingly social protection that would deprive her of the only life she ever wanted; therefore she chooses to accept her existential loneliness rather than escaping from it.

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