



WHAT
WE CALL
LOVE

FROM SURREALISM TO NOW

[Cover] **Wolfgang Tillmans, *Central Nervous System***, 2013, inkjet print on paper mounted on aluminium in artist's frame, frame: 97 × 82 cm, edition of 3 + 1 AP
COURTESY MAUREEN PALEY, LONDON. © WOLFGANG TILLMANS

Andy Warhol, *Kiss*, 1964, 16mm print, black and white, silent, approx. 54 min at 16 frames per second © 2015 THE ANDY WARHOL MUSEUM, PITTSBURG, PA,
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WHAT WE CALL LOVE

The Irish Museum of Modern Art (IMMA) is pleased to present this publication, which accompanies the large scale group exhibition, *What We Call Love: From Surrealism to Now*. This exhibition was initially proposed by Christine Macel (*Chief Curator, Centre Pompidou*), who has thoughtfully curated the exhibition alongside IMMA's Rachael Thomas (*Senior Curator: Head of Exhibitions*).

Marking *What We Call Love*, which will be on display in the East Wing Galleries, Project Space and Landing at IMMA from September 11th 2015—February 7th 2016, this book contains significant texts by authors from varying fields, whose core concern is to consider the very nature of love and its representations, from their unique viewpoints. George Sebbag is a French writer and doctor in Philosophy, whose close relationship to the Surrealist group during the 1960s brings a unique and specialist insight to his essay on their distinctive considerations and representations of love. Curator Christine Macel provides a thoughtful introduction to the exhibition, and examines the representation of love throughout art history, highlighting the works included and concerns at play within our exhibition. British neurobiologist Semir Zeki, Professor of Neuroesthetics at UCL, reflects on the issues evoked in this exhibition through the neuroscience of love and pair bonding. From her position as Professor of Sociology at the Hebrew University in Jerusalem, Eva Illouz addresses the commodification of romance, the way in which capitalism has transformed emotional patterns, and the resulting complex challenges of contemporary love and couplehood. Finally, Rachael Thomas, co-curator of *What We Call Love*, focuses her essay on the contemporary Irish commissions IMMA has engaged with for this exciting exhibition.

Love is a subject of great relevance in Ireland today, as our understanding and definitions of love expand with the changing face of contemporary society. The historic marriage referendum in May 2015 prompted huge public involvement in the issues surrounding the vote and demonstrated how important our personal understanding of love is to us all. The exhibition will be accompanied by a full programme of events for audiences of all ages, which will invite visitors into a debate about what love means to us now, exploring this question from different generational perspectives and across academic disciplines.

An exhibition of this scale would be impossible without the generous support and assistance of the various institutions that have allowed us to borrow works from their collections. We are especially grateful to the Centre Pompidou, Musée national d'art moderne, Paris, whose substantial involvement continues to re-enforce the fruitful and collaborative relationship most recently re-established between our institutions with the significant *Eileen Gray* exhibition in 2013. Works are also on display which have been generously lent from the following respected institutions, and for this we are most grateful: Musée Picasso Paris, Fondation Giacometti, Felix Gonzalez-Torres Foundation, Tate London, Scottish National Gallery of Modern Art, Frac Aquitaine, British Council, Hauser & Wirth, Galerie Natalie Seroussi and Bibliothèque Nationale de France, among others. I would also like to thank the various artists' galleries and studios who have assisted in the preparation of the exhibition, and the AoN Association of Neuroesthetics (Berlin) for their kind support.

A significant number of individuals have contributed to this project. I would particularly like to thank Christine Macel and Rachael Thomas. I would also like to thank the staff at IMMA, especially Victoria Evans, *Programme Assistant: Exhibitions*; Ben Mulligan, *Exhibitions Assistant: Exhibitions*; Cillian Hayes, *Technical Supervisor*; Edmond Kiely, *Lead Technician*; and all of the technical staff. The staff at the Centre Pompidou have also provided great support, and for this I would like to acknowledge in particular Bernard Blistène, *Director*; Brigitte Leal, *Directrice adjointe chargée des collections*; Didier Schulmann, *Chef de service, Bibliothèque Kandinsky*; Clément Chéroux, *Conservateur pour la photographie*; along with Marie Gil, Laure Chauvelot, Benoît Fuhrmann, Alicia Knock and Olivier Zeitoun.

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It is not possible for IMMA to produce exhibitions of this scale without the support of our patrons and supporters. In particular we have received generous input from Matheson, who have contributed to the commissioned work as part of their ongoing support of New Art at IMMA, our hotel partner Dylan Hotel, Tiger and the French Embassy in Ireland. All of our programming is supported by IMMA's Patrons, Benefactors, Members and Corporate Members, and we are extremely grateful for their ongoing support.

Finally, and most importantly, we all wish to express our sincere gratitude to all of the individual artists for their vision, for which we are greatly indebted.







WHAT WE CALL LOVE doesn't so much seek to define what love is (Descartes famously claimed that he did not know what love was,¹ while the Surrealists, by way of example, deemed that love remained an enigma), but rather how love is—and has been—represented in art since the beginning of the 20th century. The exhibition pivots around three key moments in recent art history: the Surrealist movement of the 1920s and its aftermath, the art of the 1960s through to the 1980s (with an emphasis on the conceptual and performance art of the era) and ultimately art today. These three phases correspond to three moments of significant sociological and political change. Surrealism, for instance, developed around the period of *les années folles*, or the 'Roaring Twenties', against a backdrop of politically advancing Communism. The art of the 1960s and 1970s, for its part, developed around the major transformations yielded by May 1968. More recent transitions regarding the subject of intimacy have been brought about by the increasing demands of certain minorities, such as the homosexual community, creating new definitions of concepts like gender, while the individual's experience of love has also been greatly affected by ever-changing social circumstances.

The definition that one can deduce from love's diverse representations in art is indicative of an evolution of the very concept of love itself over a period of 100 years or so. The notion of love—although, in a sense, universal—may be understood within a general history of the sentiments, and it has thus adopted different semantic nuances from one generation to another, ever dependent on both linguistic and cultural context. One only has to read Barbara Cassin's specialised dictionary *Vocabulaire européen des philosophies* (*European Philosophical Vocabulary*) to uncover the lexical complexity of the verb 'to love' in terms of its definitional nuance from one European country to the next.² Characterised by a 'semantic indecisiveness', given the very complexity of the emotional impulse that is love itself, the term takes on both erotic and spiritual meaning. The ancient Greeks made the distinction between *eros* (erotic love), *agape* (selfless love, which was to become the

Christian *caritas*) and *philia* ('friendship' love). In Cassin's view, all these forms of love—according to their ancient Greek understanding, in any case—are 'untranslatable', insofar as the meaning of the word has always varied according to social, political and moral conditions, influencing the possibility of the sentiment itself.

The link between love and language, and its cultural specificity, is particularly visible in the oeuvre of young artist Kapwani Kiwanga, who was born in Canada but is of African origin. In her work, Kiwanga makes use of Tanzanian *kangas*—fabrics that may be printed with romantic declarations on them, which Tanzanian women wear in order to express their sentiments in an otherwise more puritanical environment at the verbal level.

In *Symposium*, Plato, the first philosopher to have concentrated on the notion of 'love', defined it as a means to an end—a means to arrive at another focal point, one of higher importance. In this instance, it was the contemplation of beauty, as well as a way of achieving immortality through reproduction. Plato did not theorise it as a matter of individuality nor define it as romantic love or even reciprocal love.

The notion of courtly love, born in the 12th century and typified by the *Book of the Love-Smitten Heart* (around 1480), by René of Anjou, brought forth a new definition of love. What may be termed a *fin'amor*, or 'pure love'. This could be seen as particularly passionate love, characterised by concomitant fatal tragedy. This was the love of Tristan and Iseult, for instance, or that of Abélard and Héloïse. Courtly love, as a definition, remained prevalent until the 19th century. As of the 18th century, and much more so in the 20th, modern love, as characterised by a new definition of the individual and of the self, necessarily implied a kind of mutual sentimentality. Coinciding with this, the distinction between love and the perception of achieving immortality through reproduction became an increasingly radical concept. The notion of love then liberated itself in the 20th century, so to speak, (in the Western world, at least) by breaking free from the shackles of pre-existing religious, social, moral and political constraints.

Curiously few art historians have wanted to concentrate their efforts on the concept of love, as though love were only a subject of 'popular' expression, to be viewed upon with a somewhat embarrassed, ironic or even contemptuous attitude. Only Surrealism has made love a subject of detailed analysis, with the recent exhibition *Le Surréalisme et l'amour* (*Surrealism and Love*) being an example.³ Could this be a corollary of the transformations initiated in May '68, and its rejection of romantic love in favour of sexual freedom? Or the result of the fragility of the modern self in relation to amorous concerns? Or perhaps even demonstrative of the prevalence of a de-romanticised vision of love in today's world?⁴

However, if one examines the subject carefully, love has, in reality, been a subject of artistic study since antiquity; with modernity scarcely ignoring it, either; and contemporary art, even less so. From a sociological perspective, the ideal of the 'person in love', profoundly linked to notions of happiness and individual identity, has never had so much of a hold on modern men and women.⁵ 'Our age', as Pascal Bruckner puts it, 'is the age of intimacy par excellence.

Never before have we elevated the idea of mad, passionate love to quite such heights. Never before have literature, cinema and music, with such a wealth of means to do so, celebrated passion to this degree, both its success and its shortcomings.⁶

Today, alongside the most popular forms of expression, love has even reaffirmed itself as a 'liberated' subject for the artist. 'We call it a "love story" when referring to a film or book. We should also call it a "love story", or rather, a "love painting", when referring to a work in this medium,' deems Annette Messenger, as if seeking to reclaim this subject for the contemporary artist.⁷ Many recent exhibitions have focused their attention on this very theme, such as that of Helen Molesworth and Barbara Lee at MOCA in Chicago, or Yilmaz Dziewior's recently curated exhibition at the Kunsthhaus in Bregenz.⁸ Such exhibits have notably explored the idea of how representations of love relate to political, social and economic realms. Molesworth and Lee, for their part, analysed the perception of affective relations at the time of the AIDS crisis, as well as in relation to homosexual civil rights movements and the elevation in status of the idea of democracy throughout the 1980s. Dziewior's focal point was more concentrated around the current economic value of the sentiments.

If one were to lend credence to Alain Badiou's theorisation that love today is ever more threatened by individualism, egotism and a certain commodification (with new forms of media and dating sites like Meetic or Tinder), however, there is today, in reality, an increased need to concentrate on the very representation of love. 'In today's world, it is generally believed that individuals only pursue their own self-interest. Love is an antidote to that,' according to Badiou, for whom love must be constructed on the basis of difference and not on the basis of identity, which itself reveals certain truths about difference.⁹ Sociologist Eva Illouz coincides with Badiou in this way, by defining love, and notably the couple, as a radical alternative—a risk, even—at odds with a contemporary world characterised by the primacy of the economy and of new technology, which in turn gives rise to catalogue-style romantic encounters, either real or virtual.

For the Surrealists, love was defined in the strictest sense as a 'total attachment to another human being, based upon the overwhelming awareness of the truth', with the exceptions of filial love, divine love or love of one's country, all of which constituted subversions of the true sense of love itself.¹⁰ 'Capable of reconciling every individual [...] with the idea of life', according to Breton and Éluard, it constituted a deeply anti-institutional concept, one that was 'outside the law' (for Aragon) and anti-capitalist, and linked to both art and revolution.¹¹ André Breton dreamt of reducing art to its simplest expression, i.e. love (*Soluble Fish*, 1924).¹² 'If you love love, you will love Surrealism', read one of the Surrealists' flyers at the time. Indeed, they sought to free the notion of love, and, even if they did not agree on its definition (unique love, successive 'unique loves' or libertinism), it must be concluded that, beyond their contradictions, they nonetheless 'reinvented' love in a sense (in the spirit of Rimbaud): whether it be between two or three people, between two men, or two women, in accordance with one's own desires.¹³

They achieved this revolution outside the bourgeois realms of family and convention, even though some of them became more critical thereafter of their own phallogocentric perspective and their contradictory attitude towards homosexuality, which remained a scarcely represented phenomenon among them (with the exception of René Crevel). The Surrealists also often found their own partner within the confines of their group, and on occasion, they even shared this person with another. In this very manner, Gala married Paul Éluard, and then introduced Max Ernst into their intimate life, before Gala then broke off this arrangement in order to wed Salvador Dalí. Breton, for his part, had stolen Suzanne Muzard from the arms of Emmanuel Berl, while Lee Miller became the mistress of Man Ray and then Robert Penrose. As Georges Sebbag points out in his text here, issues of paternity and/or maternity were not at the heart of their concerns: art, love and freedom took central stage. Ultimately, poetic expression was inconceivable for them independently of love.

The works brought together here for the purposes of the exhibition are centred upon the notion of *amour fou*, or 'mad love', so dear to Breton, and which Sebbag examines at length in his own text. According to this concept of *amour fou*, love becomes both absolute hope and an end in itself, both chance and encounter in the form of love at first sight, both awe and despair infused, and an obsession with desire and the persistence of this desire. At this time, heterosexual love was most often represented as the (relatively laboured) fusion of feminine and masculine principles, either in the form of a kiss or an embrace, wherein a desire for unity is expressed. 'Their reciprocal attraction must be strong enough to bring about perfect unity, at once organic and psychic, through their being absolutely complementary,' according to Breton, for which the 'reconstruction of the primordial androgynous entity' was a 'necessity' and 'above all desirable and tangible'.¹⁴

Le Grand Amoureux I (The Great Lover I, 1926) by Max Ernst is faithful to this typology, representing a man embracing a woman, in a geometric form. One can observe the same geometry at work in the Cubism of Giacometti's *Couple (Composition dite cubiste I, 1926–27)*. Coalescence as encapsulated by the kiss (love 'implies a kiss, an embrace, both the problem and the indefinitely problematic solution to the problem'¹⁵) was a theme very close to Francis Picabia's heart, as well as that of Magritte, Picasso and Brancusi. The latter made the subject of the kiss his 'road to Damascus', so to speak, to borrow a phrase from writer Henri-Pierre Roché. The forms adopted by Brancusi's limestone piece, simply entitled *The Kiss (1923–25)*, display figures that seem almost to have melted into one another in one singular block. The kisses depicted by Picasso in the 1930s, for their part, appear painful, even hostile, as though the figures are biting one another, rather than engaging in mutual embrace. For the Catalan painter, love is a 'nettle that we must mow down at every instant if we want to have a snooze stretched out in its shadow'.

This desire for unity taking on a form close to androgyny, as described by Plato, is to be seen also in the alchemical symbolism at the heart of Victor Brauner's *Les Amoureux (Messagers du nombre) (The Lovers (Messengers of the Number), 1947)*, which depicts the classical imagery of the

tarot card, including a male magician and a female high priestess, a work that the artist himself claimed to represent 'the freedom of individual beings and their unification through love'. In a similar vein, Meret Oppenheim, in her late work *The Couple (1956)*, joined together by the tip of a pair of ankle boots, representing in equal measure both the sexual act and the joining together of two lovers.

Indeed, the link between love and eroticism was an obsession of the Surrealists, at times presented in a derisive fashion, such as in the series *Mr and Mrs Woodman (1927–45)* by Man Ray, which constituted a kind of revised version of the Kama Sutra, whereby two wooden dolls were arranged in such a way as to represent diverse sexual positions. In an ironic manner, Duchamp also played with the formal elements of recessed, concave and convex modelling in his 1950s works, again as a means of expressing male–female coalescence. Duchamp, instead of wordplay, could be said to have employed a kind of 'formplay' in this way. Three of his plaster pieces produced between 1950 and 1951, *Feuille de vigne femelle*, *L'Objet-dard* and *Coin de chasteté* were very clearly based around the idea of a figure leaving its mark (more so than the pieces themselves having been, in reality, the outcome of the kind of imprint suggested by their moulded forms). *Coin de chasteté*, a marriage of two forms and a title that played on the French words for 'chastity' (*chasteté*), 'castrated' (*castré*) and 'inlay' (*encastrement*), was actually used as the engagement 'ring' with which Duchamp proposed to his wife, Teeny, in 1954.

It must be noted that the Surrealist sensibility in this area gave rise to relatively few direct heirs in the period that followed the movement, with the possible exception of Pierre Klossowski's erotic illustrations or, later on, Rebecca Horn's installations in the 1990s, themselves very much inspired by the Surrealist notion of alchemy, and in this instance accompanied by explicit reference to the Rosicrucian Order.

Precisely because homosexuality had served as a reference point for so few works in Surrealism, Henrik Olesen revised the *Anthology of Sublime Love* in 2004, originally the 1956 work of Benjamin Péret. This illustrated history of love, ranging from the Stendhalian conception expressed in *De L'Amour (On Love, 1822)*,¹⁶ to the idea of sublime love—of heart, soul and mind—are ironically depicted in Olesen's reprise, with, for example, revisited versions of the collages *Femme 100 têtes (1929)* and *Une Semaine de bonté (1933)* by Max Ernst that are henceforth intertwined with magazines and erotic homosexual illustrations by Tom of Finland.

By the 1960s, with the advent of feminist activism and the progressive liberalisation of social mores, which themselves constitute two phenomena of major importance in the history of the 20th century, one can observe a break with the foregone style and content to be found within artistic representations of love. In 1969, Yoko Ono and John Lennon staged what they called a *Bed-In for Peace* in Amsterdam, and then later in Montreal, using their love as a means to promote peace via the media, at the time of the Vietnam War. Love and peace are thematically linked together in the song 'Give Peace a Chance', which was penned during the *Bed-In* of Montreal. This politicisation

of the concept of love is also indicative of an era that began to envisage love in a more collective sense, as well as revealing a new form of activism that was to use the concept of the romantic relationship as a tool for promoting the rights of minorities that were until then scarcely visible (homosexuals, transsexuals, etc.).

Surprisingly, while sexuality was increasingly represented in an explicit and non-sentimental fashion, such as in Paul Sharits's hypnotic film *Piece Mandala/End War (1966)* or Carolee Schneemann's film *Fuses (1962–67)*—where she makes love to her partner, James Teeney, in front of her cat, Kitch—many conceptual and performance artists began to concentrate their work on the subjects of the couple and marriage. On the one hand, both were coming under heavy fire as outdated bourgeois institutions (at a time when marriage, as a phenomenon, was declining and divorce taking off), while on the other, a great many artists from the 1960s through to the 1990s became specifically interested in exploring the ritual of wedding ceremonies. Works by Rudolf Schwarzkogler, Milan Knížák, Vlasta Delimar and Jerman and Sophie Calle may all be cited here. Viennese activist Rudolf Schwarzkogler's piece of performance art *Aktion Hochzeit (1965)* is an example. In this piece, a wedding ceremony was staged, with the artist conveying a kind of virginal purity and exploring concepts such as alchemy and unification in the process. The ceremony itself was documented through a series of photographs and accompanied by a range of Gregorian chants. Schwarzkogler's piece is an exercise in sensuality and symbolism, whereby the institution of marriage is seen to retain a certain spiritual dimension.

Milan Knížák organised his own performance piece too, entitled *Marriage Ceremony*, before going on to produce a series of 'love games' for the Paris Biennale of the time (*Liebespiele, 1968*). Similarly, in Zagreb in 1978, Vlasta Delimar created *Performance Wedding* with Željko Jerman, while Marina Abramović chose to reproduce a kind of updated version of Venus and Cupid with her partner, Ulay, in 1980, with the performance piece *Rest Energy*.

While amorous sentimentality may initially have appeared to be very much removed from the concerns of conceptual art and conceptual artists, the subject actually occupied a central position in many art pieces from this time, with perhaps more European artists demonstrating this propensity than their American counterparts. In indirect opposition to Warhol's famous film *Kiss (1964)*, for example—a piece that may be described as particularly bereft of affection—Jochen Gerz and Annette Messager instead sought to deepen the notion of sentimental relations in their work.

Jochen Gerz explores the idea of true love in *Le Grand Amour (Fictions) #1 (1980)* within a purely conceptual rhetoric, through a series of black-and-white photographs, each accompanied by a text. The photographs are composed of portraits of female subjects, and each text consists of several lines explaining how the couple they formed part of has been eroded by the passing of time. Sophie Calle, on the other hand, chose to display her *Faux Mariage (False Marriage)*, which culminates in an eventual divorce (1992). In more recent years, Danh Võ would be one of the few artists to call into question the institution of marriage,

by taking it upon himself to marry several different people, each time retaining the marriage certificates.¹⁷

Herein one can observe two forms of artistic representation relating to marriage. On the one hand, there is a representation of the institution of marriage through ceremonies that seek to demonstrate the persistence of the institution itself (even if with a decidedly critical eye at times), and, on the other, there is a psychological exploration of romantic sentiment, characterised by a sense of suffering, separation and loss. This form of tension reflects the very tension that separates two fundamentally opposing contemporary cultural frameworks: marriage and romantic love. Furthermore, the consolidation of sexual freedom and the emergence of a form of sexuality free from reproductive constraints—one of the 20th century's biggest transformations—has provoked, from the Surrealist movement onwards, and in particular as of the 1960s, more and more deliberately erotic forms of art.

This contradiction between the institutionalised framework of love, the suffering caused by love and the sexualisation of love would become more and more prominent in the years to follow. The 1980s, defined in some way by the outbreak of AIDS, as well as by the liberalisation of sexual freedoms, the acquisition of increased rights by sexual minorities and the development of a new school of thought centred upon the question of gender (of which Judith Butler would serve as a kind of trailblazer) profoundly affected discourse on the question of love and its representations.¹⁸

With the exception of the 1949–50 film *Un chant d'amour* by Jean Genet, homosexual love was hardly represented until the 1980s, from which point it became an increasingly prominent subject, whether masculine or feminine. Felix Gonzalez-Torres was among those whose work looked at the subject of homosexuality in a more subtle fashion in a number of works, where a delicate sensibility and a reflection on the fragility of love when faced with death may be denoted. At the beginning of the 1990s, he produced a number of works in homage to his late partner, Ross Laycock, a victim of AIDS. Among these, one piece, *Untitled (Perfect Lovers)*, (1991) went on to become one of his most iconic works. The piece itself was composed of two clocks that were in sync and placed side by side, as though two hearts beating to the same rhythm. (This theme was then revisited a few years later by Cerith Wyn Evans, who, by adding a third clock to the equation, sought to evoke the idea of the love triangle). *Untitled (March 5th)*, #2, (1991) a piece composed of two light bulbs stuck onto the wall behind them, and *Untitled (March 5th) #1*, (1991) which comprises two mirrors hung against a wall, were both intended to commemorate the date on which the artist's lover passed away.

With their 2009 performance piece *24/7/365*, Elmgreen & Dragset chose to display the love that can exist between two men in a more direct, but no less romantic, manner. Two young men undress themselves in the performance, before lying together naked in a bed, their bodies locking together like two small spoons stacked upon one other. The performance then culminates in them getting dressed again, before repeating the same routine for a period of four hours. This sentimentality, which stands very much at odds with many of the clichés relating to the

homosexual community, is also characteristic of Wolfgang Tillmans's photographic works, in which the idea of love thematically dominates. From his series dedicated to the supersonic plane Concorde (a metaphor representing a dazzling love affair), to his recent exhibition entitled *Central Nervous System*, at the Maureen Paley gallery in London in 2013 (dedicated to his friend Karl), the German artist offers a subtle view of love that goes as far as to integrate platonic relationships into the wider palette of amorous sentiments (*Cerith, Michael, Stefan, Gregorio*, 1998).

As of the beginning of the 1990s, the artist Sadie Benning had begun to evoke the themes of lesbian love and romantic disillusionment in her intense and moving black-and-white films (*It Wasn't Love*, 1992). On the Arab art scene, Akram Zaatari, based in Beirut, was one of the few artists in the region to approach the theme of homosexual love, and even organised underground film festivals in a country where homosexuality is illegal. His video piece *Tomorrow Everything Will Be Alright* (2010) is a homage to French film-maker Eric Rohmer, and, via a typewriter, it depicts a sentimental dialogue unfolding between two men. While the on-screen text suggests a conversation taking place via telephone or email, there remains a question mark over the potential authenticity of the written exchange that unfolds, and the possible writing of a fictitious script for the purposes of the piece.

According to sociologists Anthony Giddens and Eva Illouz, the notion of passionate love, once at the heart of the Surrealist aesthetic, has since yielded in favour of a new type of relationship, as profound sociological changes have affected people's intimacy in recent times. Romantic exchange is increasingly presented as being the search for a kind of psychological, emotional and sexual balance or equilibrium between two individuals, and thus presents a new form of relations based upon a more egalitarian trade-off. Anthony Giddens coined the terms 'confluent love' and the 'pure relationship' in his study *The Transformation of Intimacy*.¹⁹ He uses these terms to designate an individual's search for this very kind of relationship, characterised by this same egalitarian ideal. His premise is based upon an observation of a massive democratisation of the interpersonal realm, which in turn has called into question the ideal of romantic love that preceded it.²⁰ His 'confluent love' theory 'suggests an ethical framework for the fostering of non-destructive emotion', as well as the revitalisation of a certain eroticism centred upon reciprocity.²¹ Artistic representations of love, however, do not seem to be echoing the ideal described by Giddens for the most part, which may be viewed upon more as a theory, rather than empirical reality.

If the notion of the couple has garnered the attention of many artists—and many female artists, in particular—it nonetheless remains a decidedly problematic subject in terms of its artistic representations. Cecily Brown is among the few contemporary painters to have made the erotic portrayal of the couple a subject of choice. Her work explores this subject matter in what may be described as a joyous celebration of desire, coupling and sensuality, between two subjects or more. Conversely, other artists have depicted the couple as being a somewhat ambivalent entity, at once a synonym for desire and rejection. Louise Bourgeois

latterly explored these themes in her work, with her fabric and metal sculptures depicting couples (either life-size or in reduced scale; either suspended or laid out in front of the beholder) expressing both the ideas of coalescence and erotic desire. Though Bourgeois, by her own admission, claimed to be incapable of seducing or gaining another's affection,²² the desire for love and for this kind of recognition are nonetheless perceptible in her work. Nan Goldin, after a series of works concentrating more on the violent and solitudinous characteristics of romantic relations (with, for instance, her 1981 photographic series *Ballad of Sexual Dependency*), swung full circle at the turn of the century with a slide projection installation entitled *Heartbeat*, which seemingly celebrated the ideas of the couple and erotic intimacy, and for which the Björk-composed accompanying soundtrack was intended to emphasise the emotional dimension yet further.

At the other end of the spectrum, the suffering caused by love and disenchantment have been the subject of countless other works. Broadly within the same timeframe as the works of Goldin, Sophie Calle, for her part, sought to express the impossibility of communication and the disappointment that characterises love in her film *Double Blind/No Sex Last Night* (1992), directed with Greg Shepard. But it was in *Douleur exquise (Exquisite Pain, 1984–2003)*, where Calle depicts a break-up and the subsequent healing process, that the artist explored the theme of the suffering linked to romantic relations, for which the individuals themselves must be held responsible. According to Calle, individuals, following a romantic separation, aim to share with and redistribute to others a similar feeling of pain, in an effort to purge their own and thus retrieve a sense of personal solidity.

The fleeting nature of passionate love also constitutes a recurring theme in artistic representations of the subject. The theme of long-lasting love, for its part, has been rather neglected, with the exception of certain literary and cinematic works. One can't help but think of Madeleine Renaud's performance in Beckett's *Happy Days*, where she would fondly recall the first days of her still-fervent love affair. Michael Hanneke's film *Amour* also springs to mind, whereby the love of two elderly people is explored as it weathers the torments of illness. Douglas Gordon however, with his tattoo, *Forever Two Part* (2000), conveys the ineluctable fading of passion. And Damien Hirst, with his 1994 installation *I'll Love You Forever* (which comprises an accumulated mass of explosives entirely encaged), condemns romantic passion to its inevitable implosion over time.

The humour, perhaps even the irony, that characterised Marcel Duchamp's mindset and attitude towards romantic passion is again echoed in a number of recent works. By way of example, in the intentionally comic video Jesper Just's *No Man is an Island* (2002), a young man observes an older man performing a distinctly romantic dance in a public square and he is brought to tears. Or there is Tracey Moffatt's *Love* (2003), a montage of film clips that circulate around the idea of romantic love and the inescapability of definitive separation when the madness of passion lifts.

In this context of amorous instability, the realm of the family and the rapport with one's children and with one's friends also take on new meanings. Artists like Louise

Bourgeois, herself obsessed with the notion of maternity, or Mary Kelly, who explores the link between mother and child, or indeed Swiss artist Miriam Cahn, who represents through her work familial ties that are at once intense, protective and unsettling, may all be referenced here. Maternal love, re-examined by the historian and philosopher Élisabeth Badinter at the beginning of the 1980s, was the subject of focus of many female artists.²³ For example, Mona Hatoum's piece *Incommunicado* (1993) takes the form of a crib, acting as a metaphor for a child's body, with thin metal wires stretched across the base signifying a kind of sadistic parental love and the impossibility of communication between parent and child.

Transformations in cognitive science as of the 1970s also allowed for new insights and reimaginings of amorous sentimentality, which many artists used as the basis for their work. The nature of love is difficult for us to know, according to Descartes,²⁴ a theme echoed in the recent work of Semir Zeki, who chose as the fulcrum of his own study the neurological roots of romantic and maternal love. While it is common knowledge that love—in scientific terms—sets in motion certain hormones, such as oxytocin ('the love hormone'²⁵), Zeki's enquiry also teaches us that 'love' operates around a specific part of the brain, annihilating the capacity for objective judgement, something that common sense wouldn't normally neglect.

As Zeki's experiment shows, a newer, more scientific approach to love can also produce a new field of related imagery, with MRI scans notably serving as inspiration for the artist Jeremy Shaw, who makes use of them in his series *Representative Measurements*. In a similar vein, Olafur Eliasson looked at the notion of the sentiment of love as compassion, and supported his work with research conducted alongside scientists in the field, which ultimately gave rise to the e-book *Compassion: Bridging Practice and Science*.²⁶ The continuing 'spiritualisation' of love doesn't appear contradictory, however, when understood through this scientific lens, contrary to the claims of certain analyses, which perceive that reason and science have supplanted love and de-romanticised it.

Attila Csörgő, an artist with recognised competencies in physics and mathematics, produced, in the early 21st century, a performance piece with his wife, whereby a light bulb was used to outline certain gestures and movements, ultimately giving birth to a photograph at the end of the exhibition, on which the images of the figures themselves are erased, making way for a symbol of the infinite (*Make Love*, 2002–05). Oftentimes, the spiritualisation of love in contemporary representations is accompanied by an abstraction of formal elements, or even a kind of dialogue between circular abstract forms and physical figures.

Jim Hodges, for whom the theme of love is also a recurrent one, produced the piece *He and I* in 1998. Here, two circles of different colours are superimposed on top of one another, forming a balanced pairing, of two individuals, linked together yet remaining autonomous. The theme of reconciliation between physical and spiritual love is expressed in the abstract erotic depictions of Michele Ciacciofera, whose work ranges from a central focus on duality to the more cohesive, interweaving the corporeal and sublime elements of what it is that defines love.

The circle is a prominent feature in his work, signifying on the one hand individualities that are reconciled with one another, while also evoking the meditative nature of the *mandala*. As Sharon Hayes recently put it, in relation to one of her recent performance pieces, love may be defined as the universal concern that expresses both unity and difference, the particular and the common. Ultimately, it may be defined as the only alternative. *Everything Else Has Failed! Don't You Think It's Time for Love?*²⁷

translated by S. Leo Chapman

1 René Descartes: 'I know what stirs in me this affection, in that I feel its effects, and I preserve it as the sweetest sentiment of my soul: and yet, with all that, I do not truly know what it means', in René Descartes, *Lettres sur l'amour*, ed. Pierre Chanut (Paris: Fayard/Mille et une nuits, La petite collection, 2013), 24.

2 Barbara Cassin (ed.), *Vocabulaire européen des philosophies* (Paris: Seuil Le Robert, 2004).

3 *Le Surréalisme et l'amour*, exh. cat., Pavillon des arts (Paris: Gallimard-Electa with Paris Musées, 1997).

4 Eva Illouz, *Why Love Hurts: A Sociological Explanation*, (Cambridge: Polity Press, 2012).

5 Ibid., 18.

6 Pascal Bruckner, 'La Sacralisation de l'amour', in Jean Bimbaum (ed.), *Amour toujours?* (Paris: Folio Essais, Gallimard, 2013), 102.

7 Bernard Marcadé, 'Glossaire orienté', in *Féminin—Masculin: Le Sexe de l'art* (Paris: Éditions Centre Pompidou, 1995).

8 *This Will Have Been: Art, Love & Politics in the 1980s*, exh. cat. (Chicago, IL: Museum of Contemporary Art Chicago), and *Liebe ist kälter als das Kapital = Love Is Colder Than Capital*, exh. cat. (Bregenz: Kunsthau Bre-genz, 2013).

9 Alain Badiou, with Nicolas Truong, *Éloge de l'amour* (Paris: Café Voltaire, Flammarion, 2009), 22.

10 Collective authors, 'Enquête sur l'amour', *La Révolution surréaliste*, 12 (December 1929). Questionnaire conducted by André Breton and Paul Éluard.

11 Max Ernst: 'Love must be reborn, not from the isolated efforts of isolated men: renascent love will derive its origins from a collective subconscious [...] That is not possible under the reign of the clerical and capitalistic police,' in *Le Surréalisme au service de la révolution*, 3 (December 1931).

12 André Breton: 'Love will be. We will reduce art to its simplest form of expression, which is love', *Poisson soluble*, texte 7 (Paris: Éditions du Sagittaire, 1924).

13 Arthur Rimbaud: 'L'amour est à réinventer', *Une Saison en enfer* (Brussels: Alliance typographique, 1873).

14 *Les Pensées d'André Breton: Guide alphabétique*, ed. Henri Béhar (Paris: Broché /Collection Bibliothèque Mélusine, 2001), 57.

15 André Breton & Paul Éluard, 'L'Amour', in *L'Immaculée Conception* [first published 1968] (Paris: Seghers, 2001).

16 Stendhal, *De L'Amour*, 1822; in this famous volume, Stendhal describes the process of amorous 'crystallisation'.

17 The piece *Vo Rosasco Rasmussen* by Danh Võ consists of the artist marrying, then divorcing, a number of people from his entourage. After each marriage, the artist keeps the name of his former spouse, inverting the habitual rules laid down in patriarchal societies.

18 Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990).

19 Anthony Giddens, *The Transformation of Intimacy: Sexuality, Love and Eroticism in Modern Societies* (Stanford, CA: Stanford University Press, 1992); this volume asserts that women have achieved sexual autonomy, that feminine and masculine homosexuality have achieved greater acceptance, and supports Giddens's concept of a 'plastic' sexuality, independent of reproductive constraints.

20 Ibid., 10–11.

21 Ibid.

22 *Louise Bourgeois*, exh. cat., MNAM (Paris: Centre Pompidou, 2008), 283.

23 Élisabeth Badinter, *L'Amour en plus: Histoire de l'amour maternel (XVII–XXe siècle)* (Paris: Flammarion, 1980).

24 René Descartes, *Lettres sur l'amour*, ed. Pierre Chanut (Paris: Fayard/Mille et une nuits, La petite collection, 2013), 33.

25 Jean-Didier Vincent, *Biologie des passions* (Paris: Éditions Odile Jacob, 1999).

26 Tania Singer & Matthias Bolz (eds.), *Compassion: Bridging Practice and Science*, e-book available for download at www.compassion-training.org.

27 Sharon Hayes, in this performance piece dated 2007, spoke publicly in Manhattan to an anonymous 'lover', alternating intimate, romantic questions with commentary on politics and war.

SURREALISM AND L'AMOUR FOU

FROM ANDRÉ BRETON TO
HENRIK OLESEN /
FROM THE 1920s TO NOW





PABLO PICASSO

From the mid-1920s, Picasso's art became increasingly filled with pathos, not only echoing his deteriorating relationship with Olga and passionate embraces with Marie-Thérèse, but also stressing his links with Surrealism and his sharp intuition of the historical context.

The Couple (1930) and *The Kiss* (1931) are two erotic motifs that haunted Pablo Picasso throughout his career. Both works are part of a larger exploration around the idea of 'convulsive beauty' André Breton had just stated.¹ In such embraces, Picasso expresses the tensions between desire and pleasure, sex and love, inside and outside. He seems to believe, along with Eluard, in the equal power of beauty and ugliness, pleasure and pain: 'Power of love/From which kindness rises/Like a bodiless monster.'²

The Couple marks a 'sudden return to sculpture [...] more compressed in form than any he had ever attempted'.³ Recently installed at Boisgeloup, Picasso started to model statuettes out of 'fragments of canvas stretchers'.⁴ Those bits of wood are indebted to African art and to the Etruscan works the artist had recently admired in the May 1930 issue of *Documents*. Such a modest method and raw use of found materials contrast with the aggressive vision of love conveyed in the work: a single-face couple split in two profiles, kissing the void in an impossible embrace.

The Kiss painted in the summer of 1931 belongs to a series of erotic scenes realised at Juan-les-Pins. This version is a grotesque interpretation of another *Kiss* painted in Dinard in 1929. The lovers' faces are simplified into flesh-free geometric signs where sexual organs appear as the metonymy of both body and soul. Aragon had already stressed Picasso's 'dangerous' style in his essay 'In Defiance of Painting'. The faces with sawtooth mouths might hint at the vagina dentata⁵ that fascinated the Surrealists: 'Nobody knows the dramatic origin of teeth.'⁶

With its overtly sexual references, *The Kiss* appears as a cannibalistic gesture: 'it's the battle of the sexes, again and always.'⁷ The devouring lovers recall the iconic image of the praying mantis revealing our 'ambivalent presentiment to find one in the other'.⁸ One of the half-lovers, his eyes closed—love is blind—seems to be asleep or lifeless, kissed to death by his partner. According to Jean Clair, Picasso turns Plato's 'smooth and sticky Eros into an endless furor, consecrating the impossible union of forever different bodies'.⁹ Just like *Figures by the Sea*, painted on the same day as *The Kiss*, this intimidating embrace may reveal 'an obscure desire to survive through the woman'.¹⁰

With a sense of *terribilità*, Picasso expresses his animal instincts, whereas the *Minotaure* is about to haunt him. More than an erotic drama, *The Kiss*, a rectangle outlined within the actual rectangle of the canvas itself in the rectangle of the canvas itself, is a painted manifesto. This is exemplified in the striking colour balance and black-and-white vivid contrast. To Picasso, indeed, there is no difference between art and eroticism: his erotic visions help him create new forms or anti-forms, in a renewed canvas space.

Alicia Knock

1 'Beauty will be CONVULSIVE or will not be at all.' André Breton, *Nadja* (Paris: Gallimard, 1928, republished 1963).

2 Paul Eluard, *La Vie immédiate* (Paris: Gallimard, 1932, republished 1967).

3 Roland Penrose, *The Sculpture of Picasso*, exh. cat. (New York: Museum of Modern Art, 1967), 25.

4 John Richardson, *A Life of Picasso*, vol. 3: *The Triumphant Years, 1917–32* (New York: Knopf, 2010), 421.

5 A symbol of castration that captivated the Surrealists.

6 'The pleasures of usefulness', quoted by Renée Riese Hubert in *Surrealism and the Book* (Berkeley: University of California Press, 1988), 63.

7 *Connaissance des arts*, Hors-série, N° 160, about the exhibition *Picasso érotique*, 2001.

8 Roger Caillois, 'The Praying Mantis: From Biology to Psychoanalysis', written in 1935, anthologised in C. Frank (ed.), *The Edge of Surrealism: A Roger Caillois Reader* (Durham, NC: Duke University Press, 2003), 66–81.

9 Jean Clair, *Picasso et l'abîme: Eros, Nomos et Thanatos* (Paris: L'échoppe, 2001).

10 Brigitte Léal & Christine Piot, *The Ultimate Picasso* (New York: Harry N. Abrams, 2003), 265.

S

URREALISM IS A PASSIONATE PURSUIT. A pursuit that links night with the dream, the dream with love, love with madness. Lying within this quest, and bearing the hallmarks of desire, the flames of passion and the frenzy of madness draw up and set alight the enlivened canvases of the oneiric. They illuminate the vast scope of utopia or revolution. Revolution being the 'solution to every dream', as Michel Leiris put it.¹ But love only reveals itself at the end of an uncertain wait, an expectation of the unexpected. Love is manifested as the fruit of an encounter, according to the will of 'objective chance' and the product of coincidence. The notion of the encounter as the provocateur of love is the very condition of any exercise in Surrealism.

Jacques and Simone

In February 1916, while working as a nurse in the military hospital on rue du Boccage in Nantes, André Breton made the acquaintance of Jacques Vaché, a soldier being treated for a calf injury. He shared with this 'ferocious falsifier' an 'agynism'—an indifference towards women, or rather, a hurried desire to leave each woman with whom he had just made love. However, on 6 January 1919, in a hotel in Nantes, Jacques—the inventor of 'umour', humour without a 'h'—was to succumb to an opium overdose. In the *Surrealist Manifesto*, Breton would later write, 'Vaché is surrealist within me.' On 25 August 1949, Breton told Jacques Vaché's sister, Marie-Louise Vaché: 'Your brother is the man I have loved the most in this world, and it is undoubtedly he who has had the greatest and most certain influence on me.'

For André Robert Breton, the 'encounter' or the 'first meeting' was a reason for living. In June 1920, he was to meet Simone Rachel Kahn in the Jardin du Luxembourg, while she was in the company of Théodore Fraenkel and Bianca Maklès. On 15 September 1921, Breton would then marry Simone at the town hall of Paris's 17th arrondissement. It is worth noting that the four Maklès sisters (Bianca, Sylvia, Rose and Simone) would go on to marry Théodore Fraenkel, Georges Bataille (and later Jacques Lacan), André Masson and Jean Piel respectively.

Simone Kahn's own sister, Janine, would for her part go on to marry Raymond Queneau. Breton's relationship with Simone was defined by a kind of mystical adoration he held for her, until they separated in 1929.

The lady with sky blue gloves

In October 1924, the Bureau of Surrealist Research opened to the public on rue de Grenelle, in Paris. On 15 December of the same year, Lise Meyer (née Hirtz), the future Lise Delharne, paid a visit to the 'Centrale surréaliste', as the Bureau was commonly known. Tenure in the Bureau was at the time held by Breton and Louis Aragon. Aragon playfully suggested that Lise Meyer might donate to them one of the sky blue gloves she was wearing that day. While Meyer seemed perfectly willing to do so, Breton, flustered by the whole situation, insisted that she do no such thing. His nervousness only increased when Meyer announced her intention to come back and bring with her a similar ladies' glove, this time in the form of a bronze-cast mould, with a folded cuff and thin fingers-pieces. The whole affair caused considerable anxiety in Breton. As of this day—15 December 1924—he found himself completely enamoured of Lise, but his affection would remain unrequited. He channelled his despair into the pages of *Introduction to the Discourse on the Paucity of Reality*, a text that adopts an apocalyptic setting, where the narrator finds himself alone with his beloved: 'Paris fell to the ground yesterday,' he proclaims. A sample of the letters he wrote to his blue-gloved muse act as testament to the sublime love Breton felt for Meyer. 'You are for me, in the literal sense of the term, an apparition' (11 February 1925). 'I struggle against these invisible threads that spring forth from your homestead' (19 or 26 February 1925). '[Madame Sacco, the clairvoyant] was absolutely certain in her affirmation that I have never loved anyone and will never love anyone as much as I love you' (16 September 1927). 'Lise, how can your whole presence, without a trace of absence, be reconciled with your absence?' (24 September 1927). But this consuming love for Lise, spurred by his quotations of Grandville, Rimbaud, Isidore Ducasse or indeed Gustave Moreau was to meet an abrupt end. After many ups and downs, Breton's passion for her faded away. He became disenchanted and took permanent leave of his feelings for her. His polite, all-consuming and fetishistic love eventually waned. The final letter between them, sent on 25 October 1927, reveals how this great but stymied passion came undone. Each party was to return the gifts they had lent to and borrowed from one another, in particular the bronze-cast glove ('a marvellous memory and future', wrote Breton on 24 September of that year), an evident substitute for the sky-blue gloves, and photographed for *Nadja*, the work in which it would appear.

Lovers' eyes

On 4 October 1926, in Paris, not far from the grands boulevards, Breton met Nadja (Léona Delcourt), the 'wandering soul'. It is apparent from Breton's writings and the thirty or so impassioned letters that she wrote to Breton that Nadja fascinated him, and that he had beguiled her entirely. At this time, while Nadja was living off expedients, she

found herself both exhilarated and perturbed, thrilled and torn apart. In these circumstances, drawing represented for her a most gratifying exercise. Breton made the bold decision to assign her the task of contributing to a collection of 'snowballs' commissioned by the Surrealist Gallery. An advertisement in *La Révolution surréaliste* dated December 1926 testifies to this. The ad mentioned two snowballs that were seemingly already produced at this point, *Homage to Picasso and Ball*, by Man Ray, as well as a third one in preparation, *L'Âme des amants (The Lovers' Soul)* by N.D., i.e. Nadja Delcourt. *L'Âme des amants (The Lovers' Soul)*, *L'Enchantement (Enchantment)* or *La Fleur des amants (The Lovers' Flower)* were three titles that were borne by the same illustration, a drawing representing a blossoming flower with two hearts and two pairs of crossed eyes. At the stem of said flower, the head of a snake could also be seen to emerge. This design was based upon both Nadja and Breton's stare. The theme of the eye is a recurrent one in Nadja's letters: 'Why have you taken my eyes from me?' (22 October 1926). 'Close your eyes there for two minutes and think. Who do you see?' (7 December 1926). On 11 December, Nadja drew up a fantastical image of Breton, and recounted a cruel tale in which her beloved, as though a 'jagged-toothed animal/with invasive eyes', sized up his prey and picked up its scent. On 13 December, it was the image of two female eyes that figured just before Nadja's own signature.

In 1963, in the final edition of *Nadja*, Breton would include a photomontage illustrating Nadja's eyes repeated



four times on paper cut-outs. He was obsessed by women's eyes. In September 1927, from a photo of Lise, he cut out the eyes and subsequently cut out an image of his own face, which he grafted onto Lise's as a kind of gift. The following year, a cut-out of Suzanne Muzard's eyes would appear prominently in Breton's photo album. Later on, at the beginning of *L'Amour fou*, he would reminisce in his writing. Continuing on from the final sentence of *Nadja*, he described the convulsive beauty of the eyes, when eyelids lift open and the eyes flutter like blossoming flowers. 'Big pale eyes, like the light of dawn or like sapwood, like fiddleheads, rum or crocuses, the most beautiful eyes of all the museums, the most beautiful eyes of all, when seen up-close like flowers that open up to no longer see, on all the branches of the air.' How, in this particular flight, could one not attribute such eyes described 'like fiddleheads' to Nadja and *The Lovers' Flower*, which fuses both Breton's eyes and those of Nadja herself? We mustn't omit that at the end of *Nadja*, we encounter Suzanne Muzard, the woman whom Breton stole from the arms of Emmanuel Berl in November 1927, and with whom he absconded to Toulon. It is she who is described as raising her arm towards a plaque marked 'LES AUBES'—or 'the paddles'—near the Pont d'Avignon, and it is also she, a native of Aubervilliers, who bore the 'big pale eyes, like the light of dawn or like sapwood' described by Breton. As for the rum-like eyes hitherto evoked, one can't help but think of Simone, and the crocus-like ones he talks of surely refer to the violet-coloured eyes of a prostitute who used to solicit 'at the corner of rue Réaumur and rue Palestro', eyes that fascinated Breton as an adolescent.

L'Amour-folie

In the letters André Breton wrote to Lise, the blue-gloved lady, it seems almost as if she had emerged from Gustave Moreau's watercolour *Apparition*. In the letter he wrote to Simone dated 22 August 1927 (an echo of her sudden



Nadja (Léona Camille Ghislaine Delcourt), *La fleur des amants [The Lovers' Flower]*, 1926, pencil on paper, 18 × 20 cm / 7 × 7¾ in
COLLECTION PAUL DESTRIE; COURTESY GALERIE 1900–2000, PARIS

departure from her previous home on rue Fontaine), it appears as if André had found someone to whom he could express a tender, almost mystical love, which he dedicates to Simone in a poem also entitled *Apparition* by Mallarmé. The year 1927 would see the succession of three important events in Breton's love life. Nadja's breakdown, Lise's final experience of *amour-folie* (love-madness/folly) and a new love affair that struck up between Breton and Suzanne. If one carefully reads the passages that make up *Nadja* and *Les Vases communicants (Communicating Vessels)*, as well as the poem *Union libre* (dedicated to the glory of Suzanne's body), one realises that Breton went through a period of truly manic love between the years 1926 and 1932, where despair and fascination went hand in hand. The Surrealist idolised Lise for three years. He discovered the almost medium-like power of Nadja, but was powerless to prevent her from being committed. And Suzanne, having ordered him to choose between her and Simone, ended up producing a comical situation, whereby Emmanuel Berl got a divorce and remarried Suzanne, who then rushed into the arms of Breton, who then left Simone but ended up no longer getting along with Suzanne.

Since first meeting Vaché, Breton had dreamt of more profoundly exploring the area of black humour, while with

Nadja, he experienced what would be termed 'objective chance'. When Suzanne went on holiday with Berl to Tozeur and then on to Ajaccio, Breton conducted research on sexuality within the Surrealist group. The necessity of reciprocity in love was seemingly a recent discovery for him at this time. He claimed to infinitely prefer a female love interest who would offer herself and succumb more quickly, to a woman who would coax and entice a man for a longer period. Ultimately, in response to the question of whether he had found the love of his life, Breton replied: 'I do not know if I have met this woman. If I have met her, she is not lost to me.' The three points raised here—those of reciprocity, spontaneity and fatalism—may unquestionably be applied to his experience with Suzanne Muzard. Within the six sessions on sexuality conducted between 27 January and 3 March 1928, Breton was able to explore his recent passion and his own self more deeply. Then, on 7 March of the same year, obsessed by the idea of seeing Suzanne again, he asked for Simone's permission to go to Ajaccio. This would turn out to be one of the many melodramatic episodes involving Simone, Suzanne, Berl and Breton.

The turmoil that was soon to shake up the Surrealist group was intimately linked to this whirlwind of love and folly. Simone and her lover Max Morise would defy Breton, as



Man Ray, « Moi, elle », illustration pour *L'Amour fou* d'André Breton, 1937, platinum printing on Arches paper, 9 × 6 cm / 3½ × 2¼ in
COLLECTION CENTRE POMPIDOU, PARIS. © MAN RAY TRUST/ADAGP, PARIS AND DACS, LONDON 2015. PHOTO © CENTRE POMPIDOU, MNAM-CCI, DIST. RMN-GRAND PALAIS/IMAGE ENPC

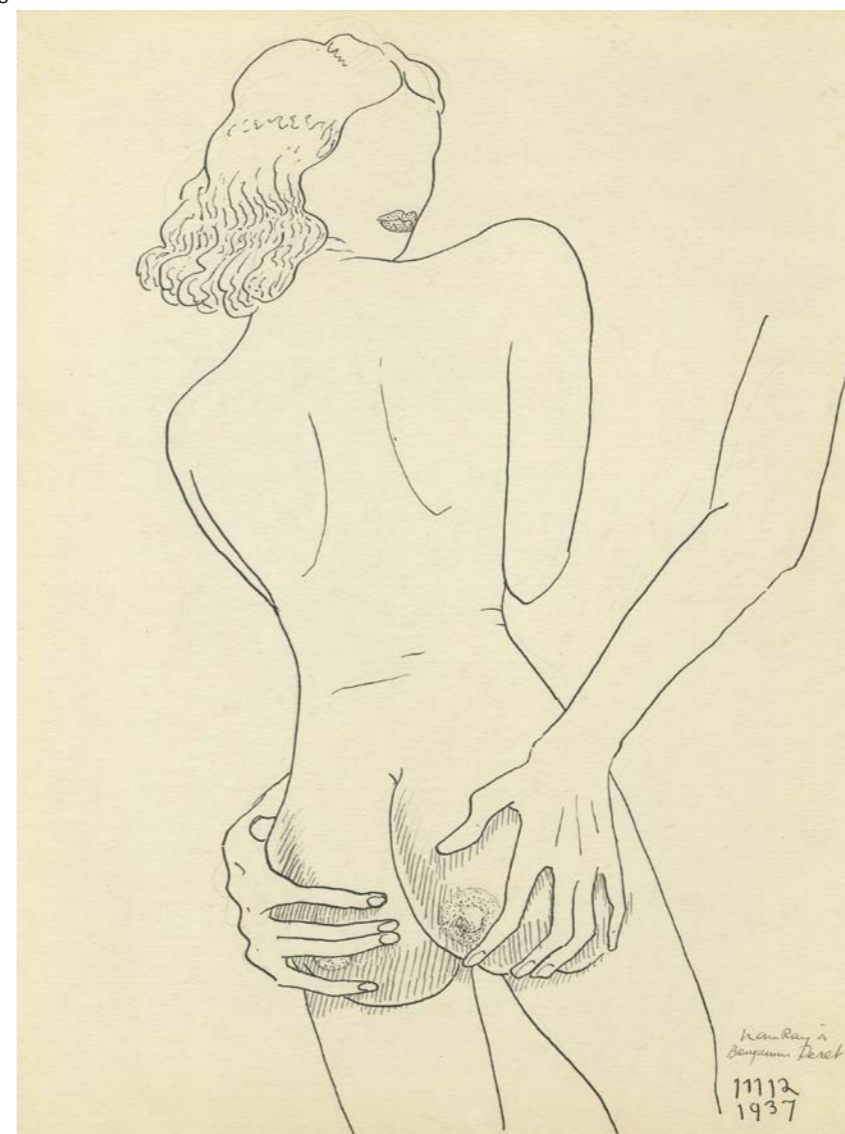
well as Baron, Desnos, Leiris, Limbour and Queneau, who would all join forces with Georges Bataille in publishing a satirical tract aimed squarely against Breton, entitled *Un cadavre* (A Cadaver).

Mad love

L'Amour fou (*Mad Love*) recalls the encounter between Breton and Jacqueline Lamba. In the book, one reads of three auspicious Tuesdays and two bleak Mondays, recounted by the author. First comes the exchange in a restaurant between a diver who calls out, 'Over here, Ondine!' to a waitress who responds, 'Oh yes, I think we serve ondine here!' This section may be perceived as a preamble to the arrival of Jacqueline on the scene. Jacqueline was a naiad, who danced naked in the aquarium of a music-hall. On Tuesday 29 May 1934, Breton met her for the first time, a mad encounter presaged eleven years earlier in the poem *Tournesol* (*Sunflower*). On Tuesday 14 August 1934, Breton then married Jacqueline, whom he called *l'ordonnatrice de la nuit du tournesol* ('the organiser



Man Ray, *Sans titre* (Charlotte Wolff), 1936, silver print, 13.9 × 9 cm / 5½ × 3½ in GALERIE 1900-2000, PARIS. © MAN RAY TRUST/ADAGP, PARIS AND DACS, LONDON 2015.



of the night of the sunflower', a night described in the poem in question). Coinciding with these three recounted events—the exchange between the diver and the waitress, the poem *Tournesol* and the marriage of Breton and Jacqueline—there were also two more dramatic occurrences to be spoken of. On Monday 23 July 1934, having just mentioned Pierre Reverdy—to whom the poem *Tournesol* was dedicated—Breton noticed a poster in the registry office of the 17th arrondissement of Paris with the words 'The Legacy of Reverdy' announcing his bequest. Also, on Monday 20 July 1936, a dispute broke out on the beach at Fort-Bloqué, a feud linked back to a crime committed at the villa du Loch. Mad, passionate love is presented through this as being ultimately not immune to such more or less predictable rifts.

Breton dedicates the most beautiful passages of *L'Amour fou* to his trip with Jacqueline to the Canaries. Reliving a golden age in this 'passionate landscape', he extols both nature and the notion of 'unique love' (one and only love). He heavily utilises repetition in the book, and by repeating the words 'a thousand' he manages to arrive at a definition of the 'mad love' of the book's title. He sees it as a reciprocal and exclusive love:

'No other woman,' he says, 'will ever have access to this room in which you are thousands, until all of the gestures I have seen you

make are decomposed. Where are you? I am playing hide-and-seek with ghosts.'

'In the sun as many bathrobes dry as you were repeated time and time again [=a thousand times] in the darkened room.'

'Reciprocal love, as I see it, is like a series of mirrors that, by the thousand angles through which the unknown can appear, reflect back the faithful image of the woman I love, ever more surprising in the divination of my own desire and more gilded with life.'

For the Surrealist, unique reciprocal love is anything but monotonous. The terrestrial garden still holds its surprises. Unity and duality harbour in them treasures of both longevity and vitality, both breaches and refractions. Unique love possesses a thousand virtues and a thousand facets. As long as it doesn't get lost, it naturally leans towards a certain kind of multiplicity. Like the lush vegetation of the Royal Poinciana, euphorbia, sempervivum, datura, breadfruit, retama, or that of the largest tree of the *Dracaena* genus, 'which plunges its roots into prehistoric times'; like the fusion of desires and the abundance of nature; like the quest for the philosopher's stone, the dialectic of the high and the low—or, indeed, the generation of a fractal object—the notions of unity and duality, of instinct and the mind, of presence and representation, of repetition and difference,

Man Ray, *Sans titre*, 1937, pencil on paper, 33.5 × 25 cm / 13¼ × 9¾ in GALERIE 1900-2000, PARIS. © MAN RAY TRUST/ADAGP, PARIS AND DACS, LONDON 2015.

are necessarily resolved in a multitude of outlines, cross-sections, stages, points of view, sets, sensations and memories.

Amorous passion is too serious a subject to be left solely to a disciple of *libertinage* such as Paul Éluard. Breton, as author of *L'Amour fou*, has more in common with the ideas of Romanian Surrealist Gherasim Luca, who wrote *The Inventor of Love*. Both unremittingly link the seemingly interrelated notions of dreams, love and madness. Both place faith in the black star of chance and the oneiric. The Surrealists represent a collagist association, evolving independently of chronological coherence, in an urban space conducive all at once to the circulation of sensations, the dissemination of thought and the production of objects. Within the notion of unique love, there lies the crazy and desperate possibility of the persistence of desire. Surrealism is constructed within time frames that are automatic, combining both the random and the eternal. Mad love is a repetitive music that allows the listener to hear differences and denote nuances. When Breton, as a homage to young film-maker Nelly Kaplan, rechristened the 6 January 1957 the Feast of Queens, he was referring to the poem *Royauté (Royalty)* by Rimbaud. However, honouring Kaplan in this way, on the Feast of the Epiphany, Breton was nonetheless reminded of that painful day when Jacques Vaché, his eternal friend, passed away.

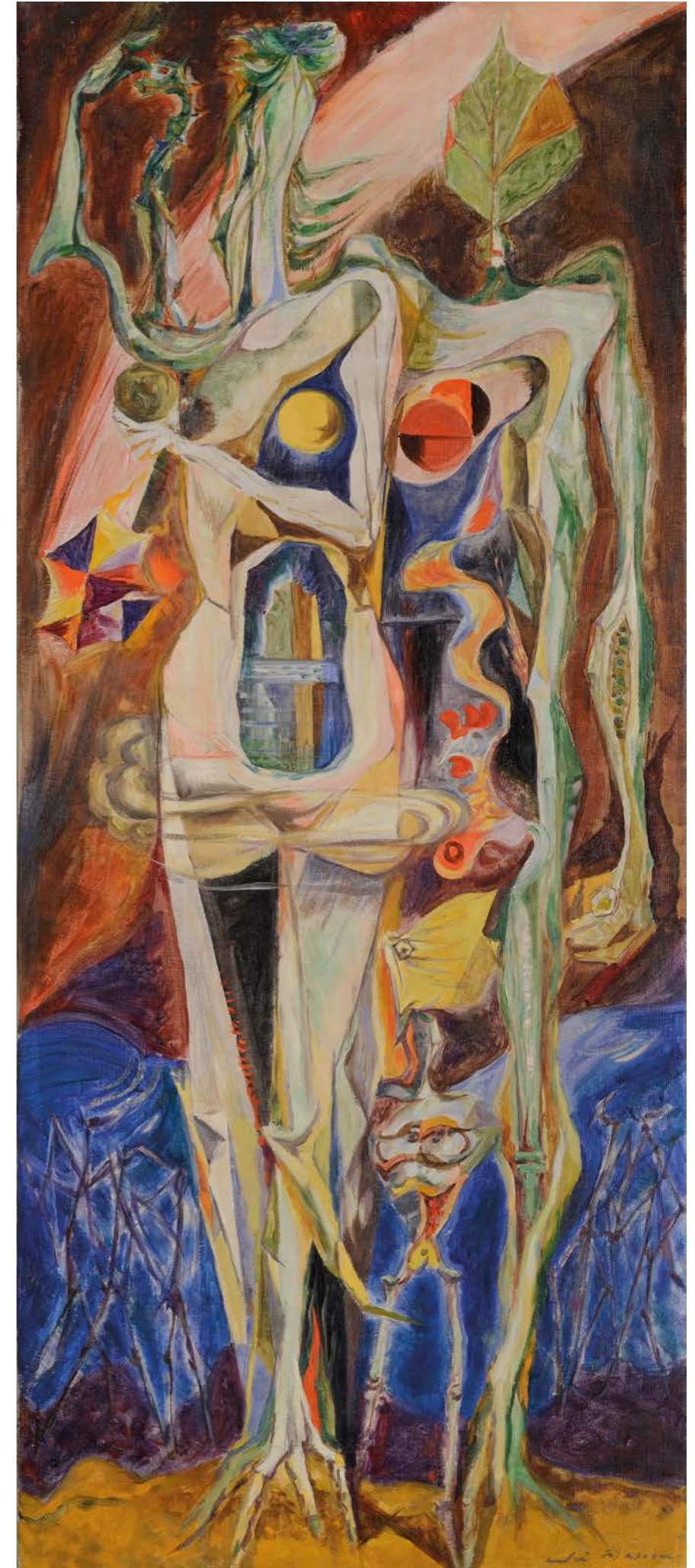
translated by S. Leo Chapman

1 Michel Leiris, 'Glossaire: J'y serre mes gloses', *La Révolution surréaliste*, 2 (January 1925).

Brassaï, *Graffiti, Série VI L'Amour*, 1935–50, silver gelatin print on board, 38 × 29.2 × 0.3 cm / 15 × 11½ × ¼ in AM 1996–191. COLLECTION CENTRE POMPIDOU, PARIS. © ESTATE BRASSAÏ—RMN-GRAND PALAIS. PHOTO © CENTRE POMPIDOU, MNAM-CCI, DIST. RMN-GRAND PALAIS / IMAGE CENTRE POMPIDOU, MNAM-CCI

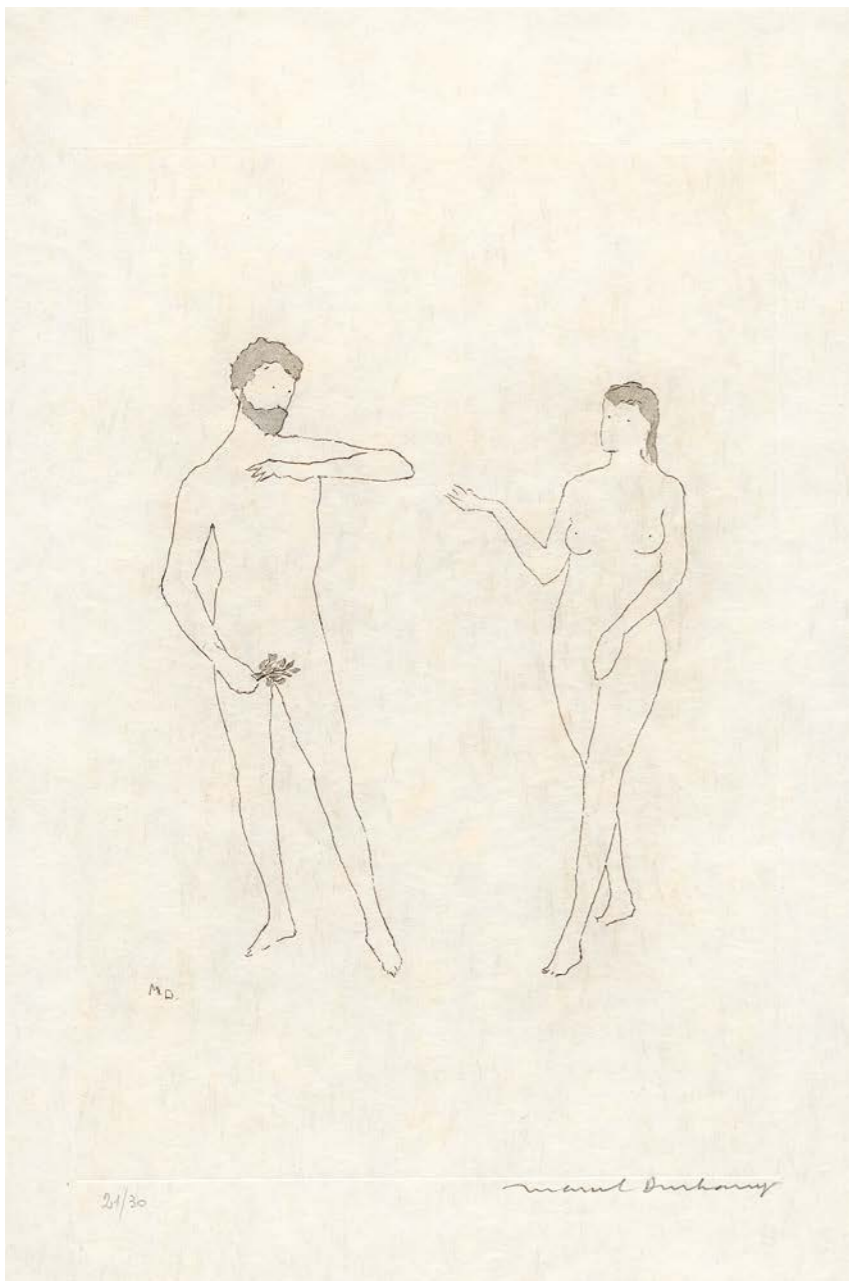


Man Ray, *Mr and Mrs Woodman*, 1927–45, silver gelatin prints, 13.4 × 18.2 cm / 5¼ × 7¼ in COLLECTION CENTRE POMPIDOU, PARIS. © MAN RAY TRUST/ADAGP, PARIS AND DACS, LONDON 2015. PHOTO © CENTRE POMPIDOU, MNAM-CCI, DIST. RMN-GRAND PALAIS / IMAGE CENTRE POMPIDOU, MNAM-CCI





Marcel Duchamp, *Morceaux choisis d'après Cranach et Relâche, [Selected details after Cranach and "Relâche"]*, 1967–68, etching printed on Japanese vellum, 50 × 32.5 cm / 19¾ × 12¾ in. COURTESY RONNY VAN DE VELDE GALLERY. © SUCCESSION MARCEL DUCHAMP/ADAGP, PARIS AND DACS, LONDON 2015.
 Marcel Duchamp, *Wedge of Chastity (Coin de chasteté)*, 1954, cast 1963, bronze and dental plastic, 5.7 × 8.5 × 4.2 cm / 2¼ × 3¼ × 1½ in. GMA 3968. SCOTTISH NATIONAL GALLERY OF MODERN ART. COLLECTION NATIONAL GALLERIES SCOTLAND. BEQUEATHED BY GABRIELLE KEILLER 1995. © SUCCESSION MARCEL DUCHAMP/ADAGP, PARIS AND DACS, LONDON 2015.



Marcel Duchamp, *La Boîte alerte (Missives lascives) [Alert Box]*, 1959, letterbox in cardboard including *Couple de tabliers*, ready made with two aprons, zip, fur, 28 × 17.9 × 6.4 cm / 11 × 7 × 2½ in. AM 1976-1188. COLLECTION CENTRE POMPIDOU, PARIS. © SUCCESSION MARCEL DUCHAMP/ADAGP, PARIS AND DACS, LONDON 2015. PHOTO © CENTRE POMPIDOU, MNAM-CCI, DIST. RMN-GRAND PALAIS / PHILIPPE MIGEAT



MARCEL DUCHAMP

These three objects have been referred to as part of Duchamp's 'erotic object' series that consisted of four pieces, the other work being *Not a Shoe* (1950). The three works in the exhibition are closely connected to Duchamp's last major work *Étant donnés*, (1946–66), as they each formed part of the female figure that appears in the work.

The title of the work *L'Objet-dard* (*Dart-Object*, 1951, cast 1962) is a play on words. 'L'Objet-dard' references the term 'objet d'art' meaning 'work of art'. The literal English translation of 'Dard' is 'sting', and this can be interpreted into the work as masculine sexual frustration.¹ This may also be due to the fact that the piece, which consists of bronze and paint, is bone-like in form, but has been bent to become a limp phallic structure. The work was originally part of the mould constructed for the rib bone in *Étant donnés*. After completion, Duchamp broke the 'rib-bone' mould and inverted its meaning to the male form.

Feuille de vigne femelle (*Female Fig Leaf*, 1950/1961) was the 'centrepiece'² of the *Étant donnés* mould and is a direct imprint taken from a female model. The work is explicit and invasive as it could be, and most likely is, a cast of female genitalia. In contrast, 'fig leaf' taken from the work's title references censorship and the act of covering up.

Coin de chasteté (*Wedge of Chastity*, 1954, cast 1963) has been described as the 'logical culmination of the other erotic pieces'.³ The work is made up of bronze and dental plastic; a hard form slotted into a soft flesh-like medium. The work combines the idea of masculine and feminine forms or positive and negative shapes.⁴ Duchamp presented one of two original casts to his partner Alexina as a wedding present and the other to his close friend Man Ray.

The three works also form part of Duchamp's 'readymades'. Readymades are taken directly from reality; they are not works of art, but non-art.⁵ In fact, all art works, according to Duchamp, are in some way 'readymade aided'.⁶

Taking these three works and the idea of love, these objects, within Duchamp's final period, 'signal his interest in restoring an explicit, powerful, threatening female presence'.⁷ This is a love represented in form and its power of suggestion.

Marcel Duchamp was born in 1887, in Blainville-Crevon, northern France and came from a family of artists. The work in the exhibition spans through the decade of the 1960s. Though not directly influencing any one movement in his work, Duchamp has stood at the forefront of several major art movements throughout his career, including Surrealism, Fauvism and Dadaism. Just before his death, Duchamp revisited one of his most famous works, *The Bride Stripped Bare by the Bachelors, Even* (also known as *The Large Glass*), in a series of etchings, exhibited alongside nine etchings from *The Lovers* series (also on show in the exhibition), his final great achievement. Duchamp was 76 years old when the first retrospective of his work was held at the Pasadena Museum of Art in 1963, and he remains one of the most influential artists of the 20th century.

Victoria Evans

1 'Marcel Duchamp: *Dart Object*', available at <http://www.tate.org.uk/art/artworks/duchamp-dart-object-t07280/text-summary>, accessed on 10 February 2015.

2 'Marcel Duchamp: *Feuille de vigne femelle* [Female Fig Leaf]', available at <http://www.museoreinasofia.es/en/collection/artwork/feuille-vigne-femelle-female-fig-leaf>, accessed on 10 February 2015.

3 'Marcel Duchamp: *Wedge of Chastity*', available at <http://www.tate.org.uk/art/artworks/duchamp-wedge-of-chastity-t07281/text-summary>, accessed on 10 February 2015.

4 Ibid.

5 Hans Richter, *Dada: Art and Anti-Art* (London: Thames & Hudson, 1965).

6 Ibid.

7 'Marcel Duchamp: *Feuille de vigne femelle* [Female Fig Leaf]', available at <http://www.museoreinasofia.es/en/collection/artwork/feuille-vigne-femelle-female-fig-leaf>, accessed on 10 February 2015.

MERET OPPENHEIM

Surrealist muse and unclassifiable artist, Meret Oppenheim's work aims at revealing gender-based tensions beyond moral judgment. In her view, all art requires at some point a change of identity in order to shake up traditional conceptions of reality and to allow the outbreak of poetic images. *Daphne und Apoll* (1943) and *The Couple (Das Paar)* (1956) stage genderless couples undergoing radical identity metamorphoses, reflecting the artist's belief in spiritual androgyny 'according to which in the creative act the "spiritually feminine" and the "spiritually masculine" are both equally involved'.¹ Along with Jung's theories, androgyny recalls various classical myths the artist rethinks 'to overcome the pattern of womanhood'.²

In *Daphne und Apoll*, the artist borrows Ovid's iconic struggle between chastity/desire, female/male and nature/culture. As later in *The Couple*, male and female merge in a unisexual tree entity. Through myths, Meret Oppenheim examines archetypes that display 'the instability of prescribed identities'.³ After exploring our animal instincts through notorious fur objects, she contemplates man's transformative relationship to nature. Departing from the traditional narrative, her 'evolutionary myth of an androgynous tree provides the artist with a means of exploring the theme of how the two sexes [...] relate to each other'.⁴

After an intense period of artistic reflection on gender identity, she designed the costumes and masks for the production by Daniel Spoerri of Picasso's play *Desire Caught by its Tail* in Bern in 1956. Parallel to the play, she imagined *The Couple*—lace-up booties are joined toe-to-toe in a magnetic kiss. Both shoes and legs, the boot couple appears as a metonymic body. The shoe fetish recalls her *Ma gouvernante (My Governess, 1936)*, an iconic object mimicking a female body close to Dalí's *Scatological Object Functioning Symbolically* (1932).⁵ Shoes are a motif the artist restlessly explored, stressing the importance of fetishism in female works. Oppenheim's later objects like *The Couple* 'embody the sexualization of everyday items'.⁶ In this work, useless boots gain symbolic significance, becoming an 'odd unisexual pair: two shoes pursuing forbidden pleasures in the cover of night'.⁷ Helfenstein interpreted this as an 'ironic new perspective on André Breton's mystique of androgynous love'.⁸ In 1959, Breton renamed the work for *EROS*.⁹ *À delacer (To Be Untied)*, probably by the 'hands that tie and untie the knots of love and of air'.¹⁰ The piece had a lasting influence on Daniel Spoerri, who imagined a new boot couple in 1990, *Les Bottines*.

Authentic manifesto for spiritual androgyny, *The Couple* also echoes the artist's 'faceless and genderless' self-portraits.¹¹ By their ambiguous nature, Meret Oppenheim's works escape categorical definitions in favour of many open-ended readings. A man, a woman, an androgynous person or the artist herself, the viewer understands that art should be endlessly admired, interpreted and desired, just like love.

Alicia Knock



1 Heike Eipeldauer, 'Meret Oppenheim's Masquerades', in Meret Oppenheim et al., *Meret Oppenheim: Retrospective*, exh. cat. (Ostfildern: Hatje Cantz, 2013), 15.

2 Ibid.

3 Nancy Spector, 'Meret Oppenheim: Performing Identities', in Jacqueline Burckhardt & Bice Curiger (eds.), *Meret Oppenheim: Beyond the Teacup* (New York: Independent Curators Inc., 1996), 35–43.

4 Isabel Shulz, 'The Forces of Nature', in *Meret Oppenheim: Retrospective*, 124.

5 'An object that lends itself to minimal mechanical function and that is based on phantasms and representations capable of being generated by the realization of unconscious acts', Dalí quoted by Abigail Solomon-Godeau, 'Fetishism Unbound', in *Meret Oppenheim: Retrospective*, 46.

6 Kathleen Buhler, 'On the Itchy Feeling in the Erogenous Zone', in *ibid.*, 207.

7 Jean-Paul Amman, *Meret Oppenheim, Spuren durchstandener Freiheit*, ABC-Verlag, 1989, p116, quoted by Heike Eipeldauer, 'Meret Oppenheim's Masquerades', in *Meret Oppenheim: Retrospective*, 15.

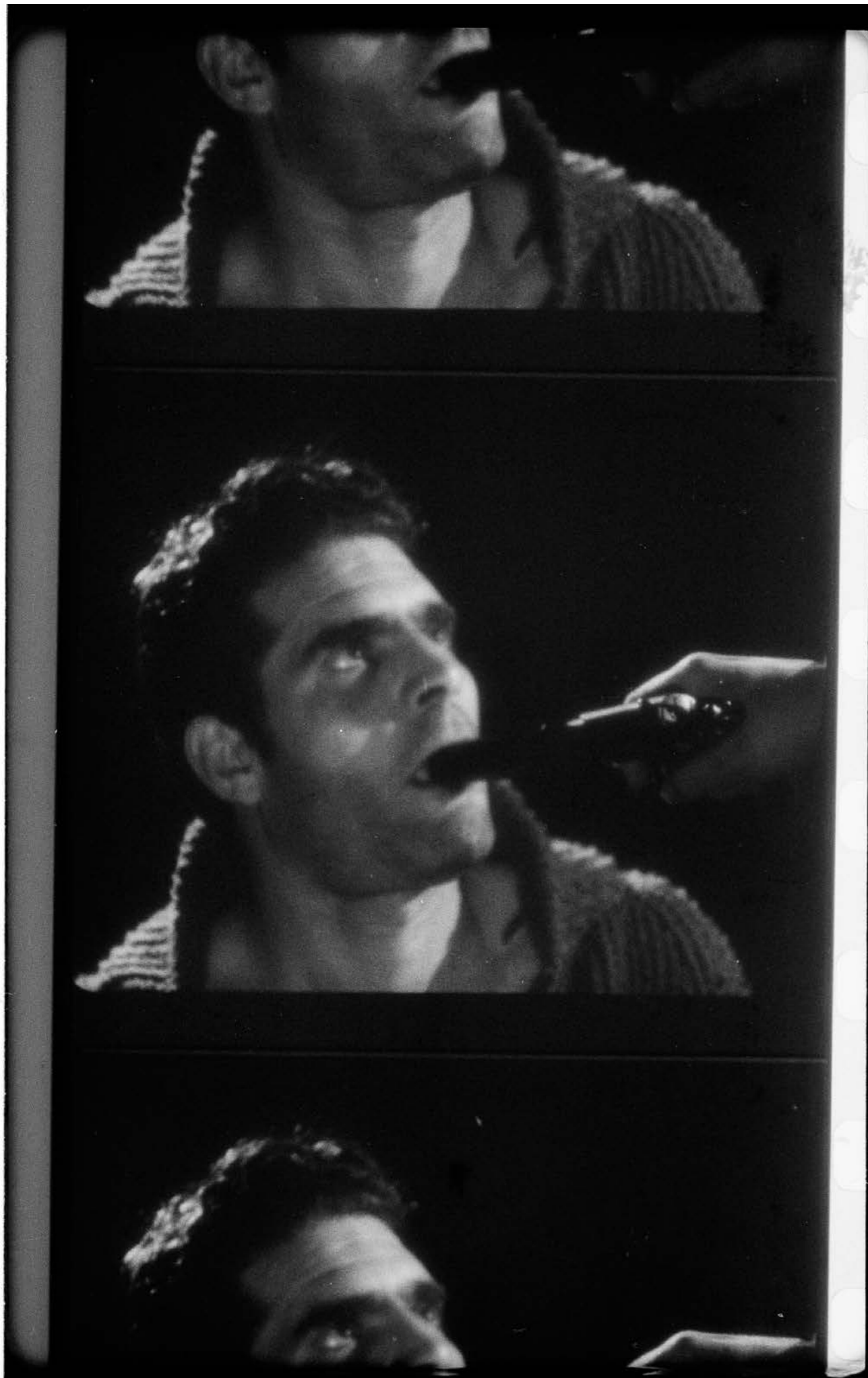
8 Josef Helfenstein, *Meret Oppenheim: Legat an das Kunstmuseum Bern* (Bern: Kunstmuseum Bern, 1987), 18.

9 *EROS: The International Surrealist Exhibition, 1959–60*.

10 André Breton, 'The Spectral Attitudes', first published in *The White-Haired Revolver*, number 1932 in *Poems of André Breton: A Bilingual Anthology*, eds. Mary Ann Caws & Jean-Pierre Cauvin (Boston, MA: Black Widow Press, 2006).

11 In *Sitting Figure with Folded Hands* (1933), she depicted herself as a 'virtual blank page waiting to be written on': Heike Eipeldauer, 'Meret Oppenheim's Masquerades', in *Meret Oppenheim: Retrospective*, 15.





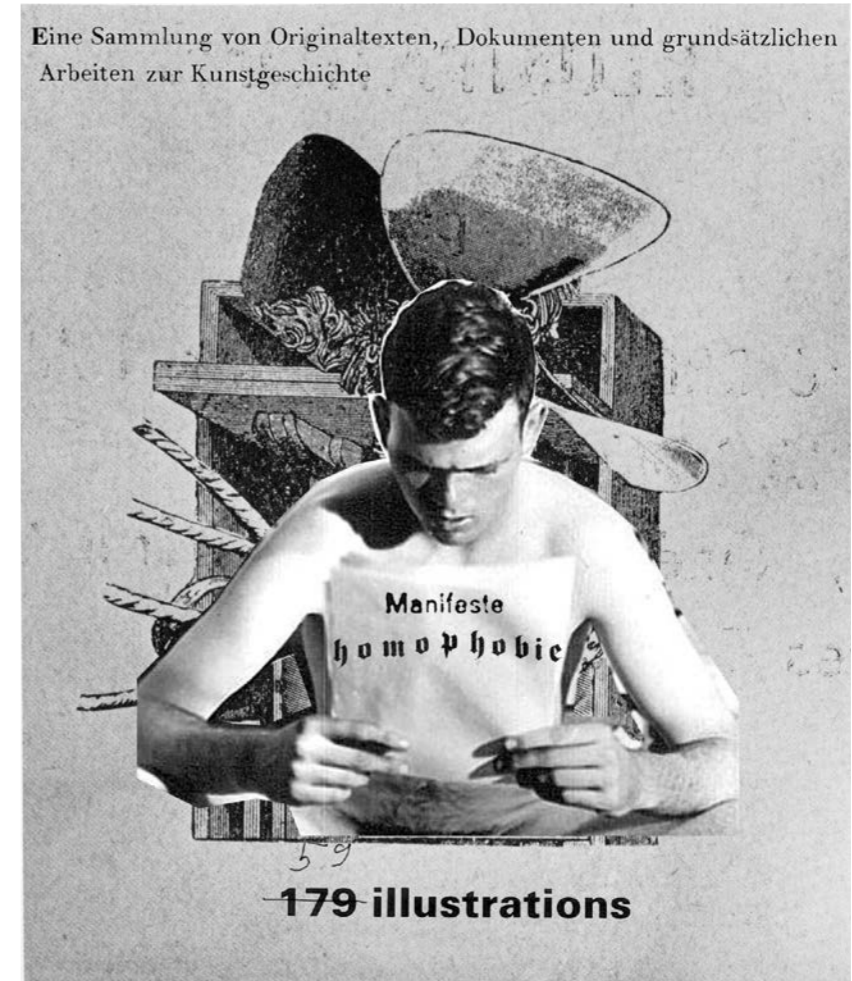
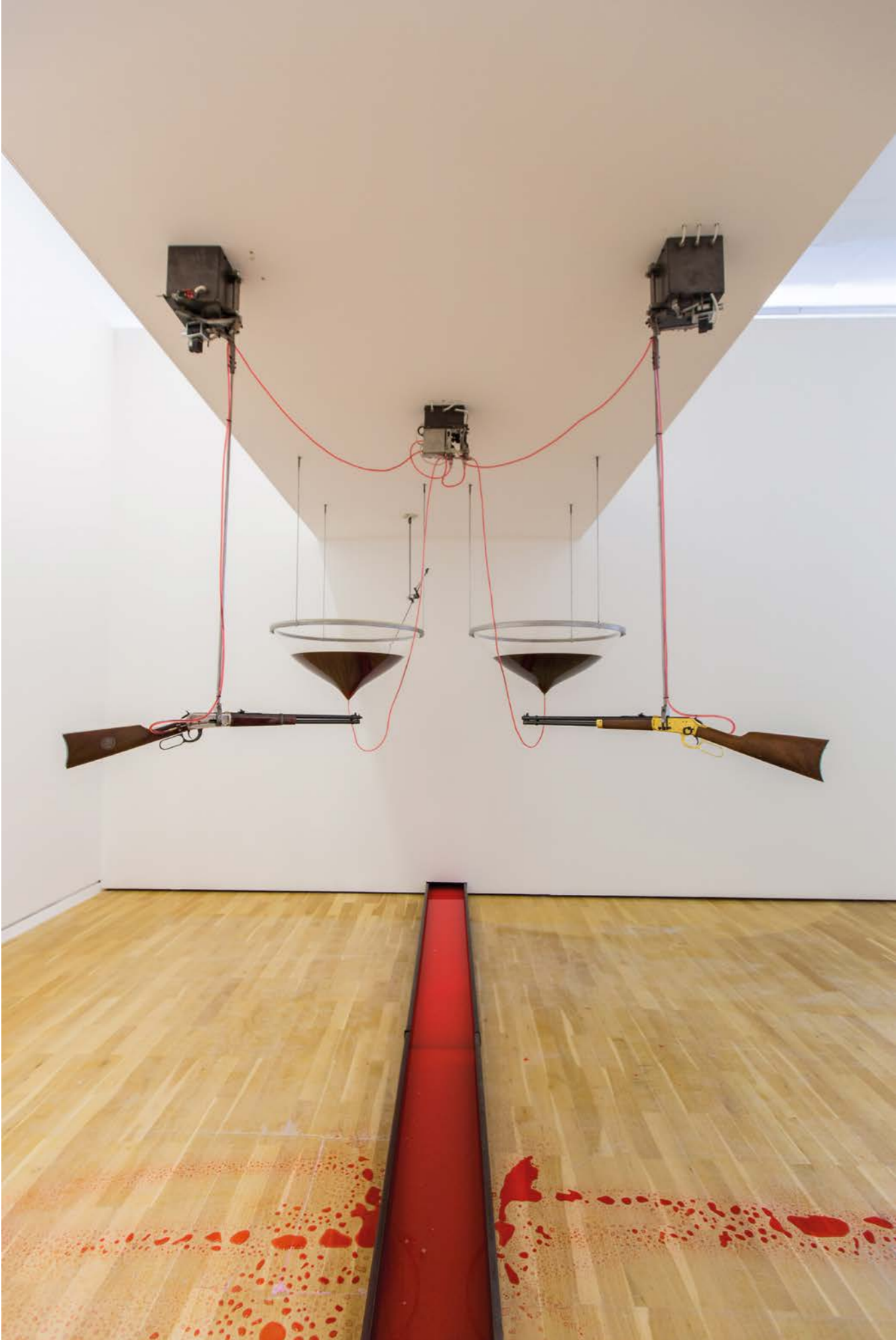
JEAN GENET

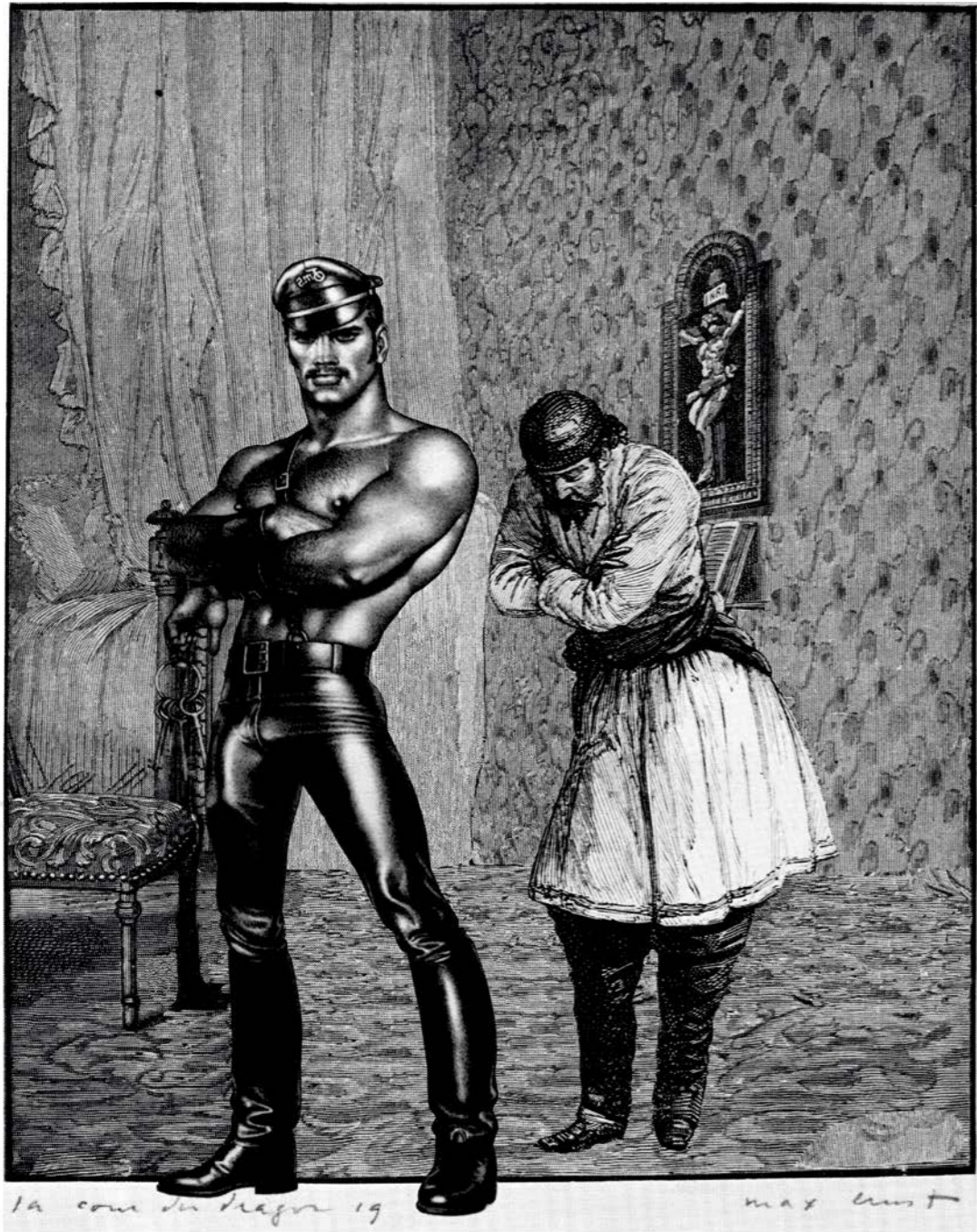
Jean Genet's only film, *A Song of Love* (*Un chant d'amour*), which he directed in 1950 and is loosely based on his 1946 novel *The Miracle of the Rose*, was banned for nearly 25 years after its initial release. The movie was publicly shown in 1954 at the Cinémathèque française, heavily censored with all explicit content removed. In the following years, it circulated as gay pornography or as private copies. The film is set in a French prison, with an unprofessional cast chosen by the artist from his circle of friends, where men are incarcerated and consistently spied on by a tormented guard. Two men, an Algerian and a younger prisoner, who live in adjoining cells, develop an unusual way to communicate. Despite constant surveillance, they devise their mutual passion by sharing cigarette smoke through a crack in the wall. All of which unfolds under the watchful eye of the guard who takes on a role of witness, releasing the violence of his desires. A repeated sequence showing an attempt to catch a bouquet of flowers can also be attributed as a metaphor of the two prisoners will or desire to be with one another.

Jean Genet's association with the cinema was peripheral. Considered one of the leading French writers of the second half of the 20th century, he was best-known for his plays *The Maids* (1947) and *The Blacks* (1958), or his novels like *Querelle of Brest* (1947), *The Thief's Journal* (1949) and *Our Lady of the Flowers* (1943), the last two written while he was in prison. He essentially made only one short film, but a number of his literary works were adapted for films, the most famous being Rainer Werner Fassbinder's *Querelle* in 1982.

A Song of Love has been seen as a key work in the fight against censorship for the freedom of gay expression through its view on the notions of desire, control and repression. Shot without any dialogue, the film has influenced a generation of avant-garde films, from Jack Smith's *Flaming Creatures* to the sexually charged short films of Andy Warhol, or even Kathy Acker's *Empire of the Senseless* in the realm of literature. As for its origin of inspiration, it is very much influenced by Kenneth Anger's *Fireworks*, exhibited publicly in 1948 in the USA—a film Genet had seen, since he presented it at the 'Festival Maudit' he co-organised with Jean Cocteau in Biarritz in 1949. Genet uses a striking imagery to develop different issues on passion related to male lovers: rugged masculinity combined with tenderness, violence of the feelings and behaviours, tension between sexual desire and its repression. Jean Genet creates, within the prison, a place removed from this notion of walls, making that same institution which has so often oppressed homosexuals into a venue for their liberation. Although Genet unfolds classical themes that could be perceived today as a fantastical or fanciful vision of homosexuality, the entire prison is turned into a dancing and sensual place, making the film grounds for reflection upon the deepest fantasies of love and sex.

Olivier Zeitoun





404 [Tafel 79]

CONCEPTUAL ART/ PERFORMANCE ART

FROM YOKO ONO TO
ELMGREEN AND DRAGSET /
FROM THE 1960s TO NOW

YOKO ONO

'We decided that if we were going to do anything like get married that we would dedicate it to peace.' (John Lennon)¹

The three images of Yoko Ono and John Lennon exhibited here in *What We Call Love* document the early years of a relationship at once unremarkable in its simplicity and extraordinary in its consequence and effect. In each of the photographs with which we are presented, we see two people purposeful and united in the image they put forward to us the viewer.

The quiet intimacy with which two individuals form a bond and fall in love can seem jarring when contrasted with the broadcast and exhibition the act of getting married entails. Matrimony by its nature is a profoundly emblematic tradition steeped in imagery and symbolism, and it represents a deeply personal commitment shared in a very public setting.

From its earliest days, the intense public scrutiny to which their relationship together was subjected negated the possibility that Ono and Lennon could ever have enjoyed a purely private or stereotypical romance, should they have ever chosen to pursue one in the first place.

In Keith McMillan's image, we see Ono and Lennon photographed when symbolically planting two acorns in what Yoko Ono would later explain to be their 'first event together': 'John and I planted two acorns, firmly believing that our "Seeds of Peace" would keep multiplying forever.'²

Rather than be bound or inhibited by the attention applied to them by the press and public, the couple pictured in the McMillan's photograph in 1968 are choosing to embrace it. They are two artists, bravely choosing to invite the outside into the private realm of their life together, in order to convey the beliefs that they espouse to live by.

Throughout history, the dynastic marriages of royalty were viewed as occasions of civic importance with a significance that was larger than the purely personal impact it had on the individuals they directly involved. In much the same way, the position of influence Ono and Lennon occupied—and the interest their relationship engendered in the public sphere—allowed their decision to marry to go beyond being simply a personal act of shared existence and become a social and political statement.

The newlyweds we see standing in the shadow of the Rock of Gibraltar happily announcing their marriage to the world are purposeful and defiant. Conducted in an era of social, political and conceptual radicalism, their marriage and subsequent honeymoon were to become an act of protest against war.

Forced to share their private lives in the public realm, the Ono and Lennon we see conducting their 'Bed-Ins' are harnessing the environment of intense public gaze and scrutiny in which their relationship exists in order to pursue two of the shared goals that brought them together: peace and love.

Ben Mulligan

¹ John Lennon, interviewed in *Rolling Stone*, 1971, cited in <http://imaginepeace.com/archives/1073>, accessed 30 January 2015.

² 'ACORN EVENT by Yoko Ono, Fri 13 Jun 2008—100 Acorns, Events & Exhibitions News', available at <http://imaginepeace.com/archives/4473>, accessed 30 January 2015.







PAUL SHARITS

The film installations of Paul Sharits are an exploration of the specificities of the medium, and *Piece Mandala/End War* (1966) is an iconic structuralist work that employs various devices to deconstruct this form of production and presentation. The artist researched the cinematic apparatus—the physical properties of the film reel, the mechanical workings of the projector, the variable shutter speeds and frame rates—in order to analyse the material properties of film. He was one of a number of artists who were interested in investigating both the properties of the art form and the boundaries of our physical perception. Concerned with the relational field that is established between the viewer's perception, their physical body and the environment within which it is contained, Sharits's installation denies traditional narrative, therefore challenging existing cinematic forms and passive consumption.

The key metaphor in *Piece Mandala/End War* is projection, both the physical projection of the film and the psychological projection of sexual fantasy. The film is made up of flickering or strobing coloured monochrome frames. High-speed splicing and rapid cuts create an afterimage within the viewer's retina. The coloured frames are interlaced with black-and-white images of a heterosexual couple in the midst of an erotic sex act. In one such image, the woman's head is on the right side of the frame—the motion begins with a kiss and the man moves down her body into a cunnilingus position. In another, where her head is on the left side of the frame, lovemaking starts with cunnilingus and ends with a kiss.¹ In this way, action alternates from one side of the frame to the other, and Sharits make us consider the medium of film and its unique ability to create infinite loops. Alternating throughout the film, this juxtaposition evokes the psychological by pulsating and shifting sexual subjectivity in the viewer. While watching, we cannot remain passive, this afterimage of erotic action is etched within our gaze. This sequence of rapid images could be compared to the 19th century thaumatrope, a parlour game which featured a toy with two pictures on either side of small discs that are spun at a rapid speed. The two opposite images appear to blend into one due to the theory of afterimage, which is a common citation in film theory. *Piece Mandala/End War* is one of a series of works by Sharits that explore the optics of vision and the structure of our perception. Indeed, regarding another work, *T.O.U.C.H.I.N.G.* (1969), the artist states: 'Light as energy creates its own objects, shadows and textures. If you take the facts of the retina, the flicker mechanism of film projection then you can make films without logic of language.'² Both works traverse the complexities of human perception, our sexual desires and our primeval urges.

Séamus McCormack

¹ Regina Cornwall, 'Paul Sharits: Illusions and Object', in Bill Nichols (ed.), *Movies and Methods: An Anthology*, Vol. 1 (Oakland: University of California Press, 1976), 369.

² Paul Sharits, *T.O.U.C.H.I.N.G.*, available at <http://home.utah.edu/~klm6/3905/t.o.u.c.h.i.n.g.html>, accessed 29 January 2015.



ANNETTE MESSENGER

Hunting and assembling collections of objects, from children's games to family albums, Annette Messenger creates works that often incorporate various visual materials such as photographs, newspapers and drawings, and other mediums such as craft and paper, embroidery, dolls or stuffed animals. Her work mainly deals with aspects of her everyday life, giving it an ethnological look. She explores concepts of fiction and the dialogues between individual and collective identity, as well as social issues from the specific gaze of a female artist.

With *Albums-collections* (1970–73), Messenger had started her play with her identity, creating two personalities to mirror the division of her activities: 'Annette Messenger Collectionneuse' and 'Annette Messenger Artiste'.¹ Between 1970 and 1973, Messenger maintained fifty-six albums of drawings, each devoted to a particular subject, created by this first character, 'Annette Messenger Collectionneuse'. This ongoing project was executed in the domestic space of her bedroom, as opposed to the traditional work of an artist made in the creative domain of the studio. This opposition is very likely to reproduce a gender barrier that defines these two spaces: the room has historically become associated with femininity, as opposed to the masculine domain of the studio or the 'public'. Together, the albums constitute a self-portrait built with pre-existing images of femininity and masculinity picked up from the mass media. These 28 black and white offset photos that led to an artist book publication compose a series of somewhat voyeuristic photographs of couples in romantic clichés.² In an interview with Robert Storr, Annette Messenger states: 'In the seventies in France it was considered pretty insignificant to do small embroideries or to cut pictures of men out of the newspapers and put captions on them as if they were male objects. That was what I wanted. I am still interested in clichés in that they are highly symbolic and representative of a period. For example, one cannot talk about happiness without using clichés. It's something which operates between true and false, and that falseness often interests me more than a single supposed truth.'³ This work as a 'Collectionneuse' and her very early insistence on titling, can be seen as related to a desire to control aspects of her public identity and her foregrounding of on issues of gender.⁴ *Mes clichés-témoins* (1971–73) was the first series of her collection that would precede *Mes trophées* (*My Trophies*, 1986–88), *Mes ouvrages* (*My Works*, 1987–91) and also *Mes vœux* (*My Wishes*, 1988–91).

Olivier Zeitoun

1 'I knew anyway that I was devalued as an artist because I was a woman. I wanted to highlight this devaluation. So, I divided my small flat into two with the "Travaux de l'Atelier" (studio works) on one side and the "Travaux de la chambre" (bedroom works) on the other, like two sorts of different domestic activities,' in *Annette Messenger: Faire Parade, 1971–95*, exh. cat., Suzanne Pagé et al. (Paris: MAMVP, 1995), 68.

2 *Mes clichés-témoins* (Liège: Galerie Yellow Now, 1973).

3 *Annette Messenger: Faire Parade, 1971–95*, 68.

4 'Annette Messenger collectionneuse', *Arc 2—Musée d'Art Moderne de la Ville de Paris*, 1974.





NEŠA PARIPOVIĆ

Serbian artist Neša Paripović, born in Belgrade in 1942, is a product of the current of conceptual art that emerged in Serbia in the 1970s, and which notably produced an active circle of artists that exhibited at the Belgrade Student Cultural Centre (SCC Gallery) in 1971. He was part of a specific group of artists, made up of himself, Marina Abramović (to whom he was married for several years), Zoran Popović and Raša Todosijević. Between 1975 and 1980, he became a prominent member of Group 143, which focused its activities on exploring art from a linguistic and semiotic perspective. In his films and photo series, Paripović frequently represents himself, meditating on his own activities as an artist—he was a painter before moving onto conceptual art—and deconstructing the process behind the creative act itself.

A certain irony, and what might be termed a kind of 'intellectual Dandyism', emanates from his pieces, a description that is particularly apt for the film series *NP* (Paripović's own initials), which takes a closer look at themes like identity and daily life. In his famous film piece *NP 1977*, one can observe the artist strolling through Belgrade, walking around as though following a line marking delineated in a

haphazard fashion. Dressed in a two-piece suit, the artist walks around—not neglecting to light up a cigarette—climbs walls, and jumps from roof to roof, all with a casualness characteristic of his somewhat detached manner.

With the 20-photograph series *Examples of Analytical Sculptures* (1978), he explores the theme of the kiss, which in this piece becomes a methodical exploration of the nude female body. Each photo displays a close-up of Paripović himself kissing diverse parts of a woman's body, her face however remaining a mystery. Moving across her body, from shoulder to stomach, Paripović also kisses the woman's feet, buttocks and vagina. The work might be seen as a kind of contemporary form of heraldry, echoing medieval poetry that celebrated each part of the female body. It doesn't however necessarily engage in any kind of romantic effusiveness, preferring instead to look at the woman's body as though an 'analytical sculpture', with the series having been produced in a solitary and introspective manner. Each photograph was taken at a distance of approximately 30cm from the subject, centred on the act of the kiss itself, all the while avoiding any form of contrived composition or aestheticism.

This work is among the few belonging to the Serbian scene of the time to eroticise the female body in such a way, while at the same time defetishising it, as her body, when viewed in this ultimately fragmented manner, becomes a sculpture in itself. Addressing at once the classical themes of European painting and its depiction of the female nude, as well as the theme of the kiss, Paripović draws these themes well away from their usual kinds of representation, straying from the exhibition of the woman as an object of desire, whilst deconstructing the 'sculpture' she represents at the same time. In such a way, Paripović goes against the grain of artistic tradition.

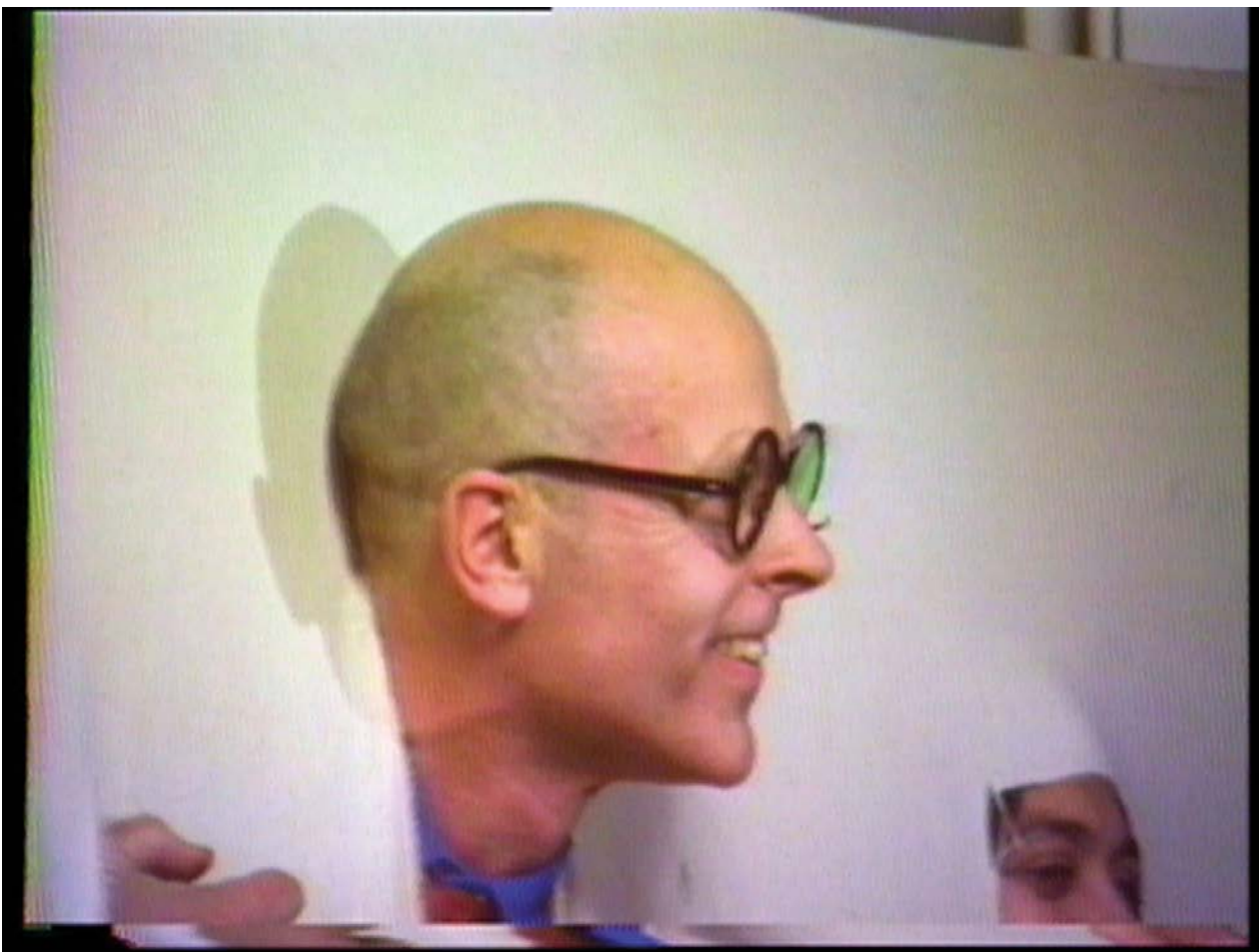
Christine Macel

Vlasta Delimar and Jerman, *Wedding (Register Office)*, 1978, 12 x b/w photographs related to their performance in 1978, each 18 x 24 cm / 7 x 9½ in without frame COURTESY OF THE ARTISTS
 Vlasta Delimar and Jerman, *Wedding (St. Mark's Church)*, 1982, 12 x b/w photographs related to their performance in 1982, each 18 x 24 cm / 7 x 9½ in without frame COURTESY OF THE ARTISTS
 Vlasta Delimar and Jerman, *Male and Female*, 1983, 9 x b/w photographs and video related to their performance in 1983, each 18 x 24 cm / 7 x 9½ in without frame COURTESY OF THE ARTISTS



Marina Abramović and ULAY, *Rest Energy*, 1980, gelatin silver photographic print, 95 x 73 cm, 37¼ x 28¾ with 20.3 cm / 8 in border. Based on the performance, 4 min, ROSC' 80, Dublin © MARINA ABRAMOVIĆ AND ULAY. COURTESY OF THE MARINA ABRAMOVIĆ ARCHIVES
 Jochen Gerz, *Le Grand Amour (Fictions) I*, 1980, 12 framed photographs with an English text, silver gelatin prints, 110 x 320 cm / 43¼ x 126 in overall, 40.5 x 50.8 cm / 16 x 20 in each AM 1983-363 (1). COLLECTION CENTRE POMPIDOU, PARIS. © DACS 2015. PHOTO © CENTRE POMPIDOU, MNAM-CCI, DIST. RMN-GRAND PALAIS / IMAGE CENTRE POMPIDOU, MNAM-CCI





CAROLEE SCHNEEMANN

With *Infinity Kisses II (Vesper)* (1990–98), Carolee Schneemann presents an intimate and personal portrait of companionship and of mutual concurrent existence.

Beginning in 1981 and continuing until 1998, Schneemann documented the daily kisses by which her cat would awaken her each morning. *Infinity Kisses II (Vesper)* comprises images of Schneemann's second kissing cat, a reincarnation of the first Cluny, the subject of *Infinity Kisses I* until his death in 1988 and whom the artist describes as having been 'reborn as Vesper in 1990'.¹

Self-shot with a hand-held 35mm colour camera, the images are unpolished and instinctive, momentary exchanges between recurring protagonists functionally captured without concern for technical sophistication or artifice. Through this circumvention of photographic contrivance, the artist presents each image as raw glimpses of unburdened intimacy. A daily exchange of apparent affection and love shared between companions. Schneemann set out her intentions for the work stating her wish to explore the cat's 'expressive determinations'.²

Schneemann's daily records of the kisses she exchanges with her cat are ritualistic in their repetition. Mirrored and set in sequence, the images of which the photogrid is composed can be viewed as an exploration of continuity and the passage of time. The rhythm and regimentation with which the images of the relationship are laid out reflect the reliance we place on habit and stability in maintaining our emotional well-being. Simultaneously, the artist's treatment and juxtaposition of the images against each other, serves, as she says, to distort and 'eroticize the shapes surrounding the human's and animal's mouths'.³

Viewed directly in tandem with much of her other work, which focuses intensely on the body, sexuality, eroticism and the taboo, it could be tempting to see *Infinity Kisses* merely as an extension of the artist's feminist and sexual provocation. To simply categorise Schneemann's feline-themed art as another challenge to societal conventions—cast in a differing, perhaps fetishistic, light—is, however, to neglect the sincerity of the autobiographic relationships the works depict.

In the film work *Fuses* (1965), Schneemann candidly films herself and her then partner James Tenny in the act of having sex, while they are observed by her now-late cat Kitch, a recurrent subject in her work. In *Fuses*, the placement of the feline watching could be seen to represent the ungendered 'other' through which Schneemann wishes the couples act of lovemaking to be viewed, in order to free it from any pornographic interpretation.

Where the role of the feline subjects in all of the *Infinity Kisses* series could be said to differ from that which appears in *Fuses* is in the work's engagement with (and examination of) loss, bereavement and commemoration. Both Cluny and Vesper are no longer alive, and, as such, *Infinity Kisses* stands as a direct memorial to a relationship that is also no longer existent. When considered from beginning to end, *Infinity Kisses* could be seen as a poignant observance of the transient and complex nature of our shared existence. In discussing the place of *Infinity Kisses* in relation to her other works, Schneemann states: 'The works are really about death. They are always concerned with an attempt to capture something that's consequential and fleeting.'⁴

Ben Mulligan

1 Carolee Schneemann, *Imaging Her Erotics: Essays, Interviews, Projects* (Cambridge, MA: MIT Press, 2003), 264.

2 Carolee Schneemann, 'Carolee Schneemann Q&A', Los Angeles Film Forum, the Spielberg Theatre at the Egyptian Theatre, 20 April 2008, available at https://www.youtube.com/channel/UCJOBIIK_Q9nEdJPT9QOheMA, accessed on 25 January 2015.

3 Carolee Schneemann, *Imaging Her Erotics*, 264.

4 Carolee Schneemann, 'Carolee Schneemann Q&A'.



Kapwani Kiwanga, *Turns of Phrase: Fig.1 (Upendo)*, 2012–15, fabric, wood, 4 x 3 x 53 cm / 1½ x 1¼ x 20¾ in © KAPWANI KIWANGA

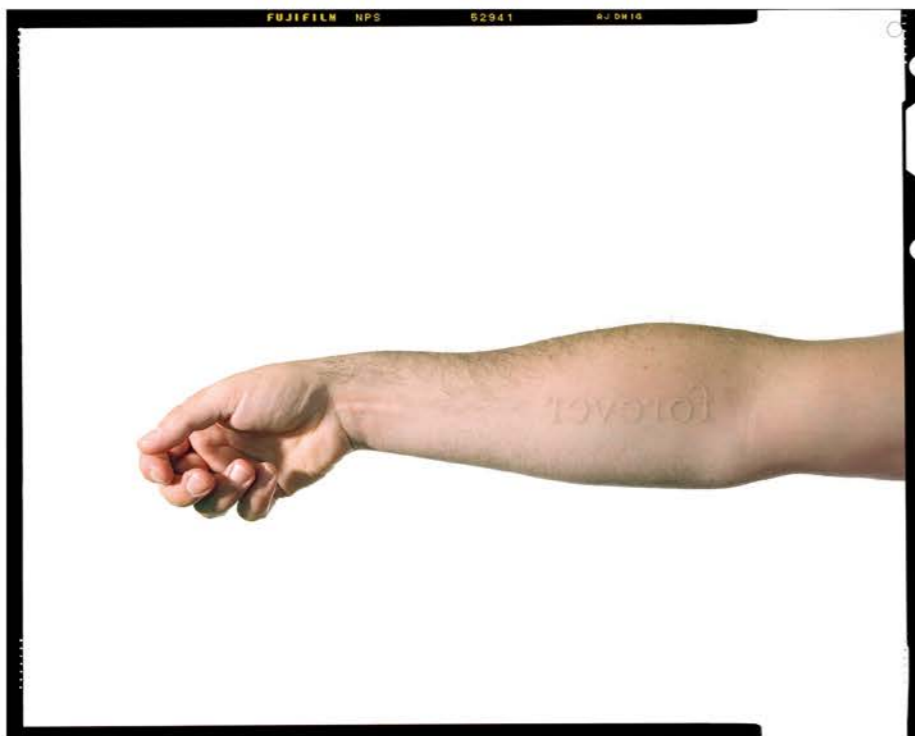


Garrett Phelan, *NEW FAITH LOVE SONG—Radio and Gold Hearts*, 2012, Philips RL 210 Radio, 34 gold hearts (plaster/24 carrott gold leaf), black Lacobel glass, MDF IMAGE COURTESY THE ARTIST. PHOTOGRAPH: SHANE MCCARTHY

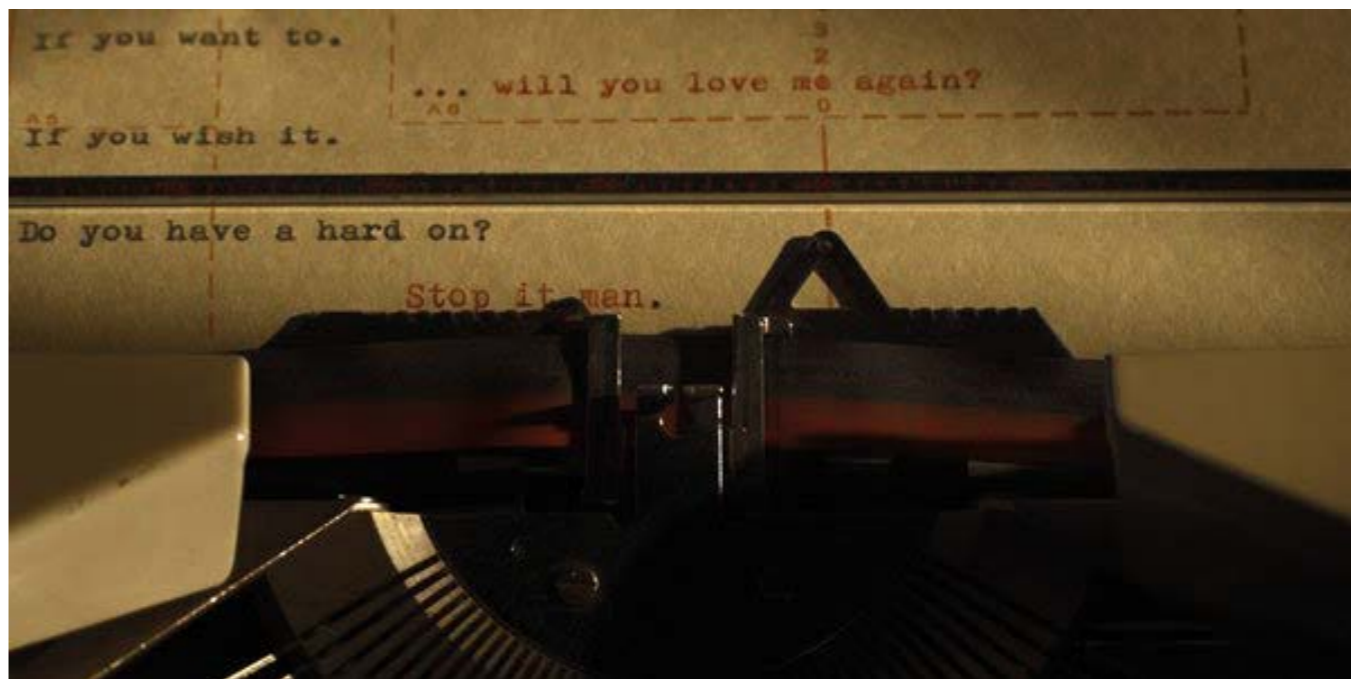


Douglas Gordon, *Forever two part*, 2000, 2 x C-print, 43.2 x 53.3 cm / 17 x 21 in each COURTESY THE ARTIST AND UNTILTHEGALLERY, PARIS. © STUDIO LOST BUT FOUND / VG BILD-KUNST, BONN AND DACS, LONDON 2015.

Annabel Daou, *Adieu, you whom I love a thousand times*, 2014, ink on ¼ inch mending tape, sound, approx. 22,860 cm / 9,000 in (10,000 words) 48 min COURTESY OF THE ARTIST AND GALERIE TANJA WAGNER, BERLIN

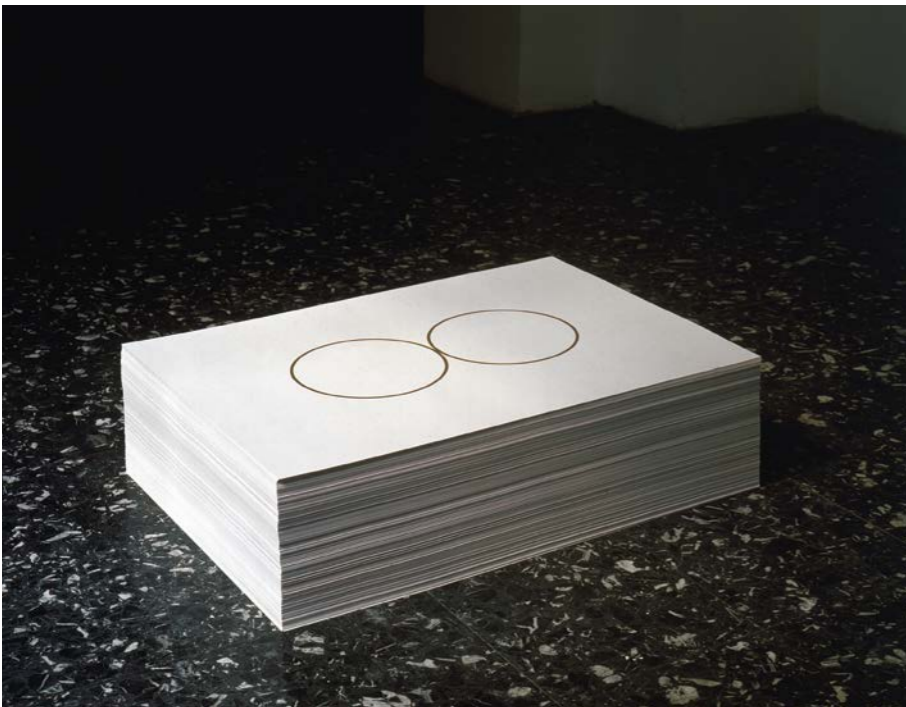


Akram Zaatari, *Tomorrow Everything Will Be Alright*, 2010, video, HD Digital, colour, 12 min COURTESY THE ARTIST AND THOMAS DANE GALLERY, LONDON



Felix Gonzalez-Torres, "Untitled" (March 5th) #1, 1991, mirror, 30.5 x 61 cm overall, two parts: 30.5 cm (12 x 24 in. overall, two parts: 12 in. diameter each) © THE FELIX GONZALEZ-TORRES FOUNDATION. COURTESY OF ANDREA ROSEN GALLERY, NEW YORK. INSTALLATION VIEW OF: FELIX GONZALEZ-TORRES. HAMBURGER BAHNHOF, MUSEUM FÜR GEGENWART, BERLIN. 1 OCT. 2006–09 JAN. 2007. CUR. FRANK WAGNER. ORGANIZED BY NEUE GESELLSCHAFT FÜR BILDENDE KUNST (NGBK), BERLIN. CATALOGUE.

Felix Gonzalez-Torres, "Untitled" (Double Portrait), 1991, print on paper, endless copies, 26 cm at ideal height x 100 x 70 cm (original paper size), (10¼ in. at ideal height x 39 ¾ x 27½ in. (original paper size)) © THE FELIX GONZALEZ-TORRES FOUNDATION. COURTESY OF ANDREA ROSEN GALLERY, NEW YORK. INSTALLATION VIEW OF: FELIX GONZALEZ-TORRES. MASSIMO DE CARLO, MILAN. 17 SEPT.–19 OCT. 1991. CATALOGUE.



Felix Gonzalez-Torres, "Untitled" (March 5th) # 2, 1991, light bulbs, porcelain light sockets and extension cords, overall dimensions vary with installation, two parts: approximately 287 cm / 113 in in height each, edition of 20, 2 AP © THE FELIX GONZALEZ-TORRES FOUNDATION. COURTESY OF ANDREA ROSEN GALLERY, NEW YORK. INSTALLATION VIEW OF: LUX/LUMEN. FUNDACIÓ JOAN MIRÓ, BARCELONA. 19 JUNE – 7 SEPT. 1997. CUR. FREDERIC MONTORNÉS I DALMAU. CATALOGUE.

FELIX GONZALEZ-TORRES

The sculptural and photographic work of American, Cuban-born artist Felix Gonzalez-Torres (1957–96) appears infused with a distinct and sensitively developed symbology of love, as it relates in particular to homosexuality, memory and the interaction of the private and public spheres, specifically when viewed through the lens of the exhibition *What We Call Love*. Deriving in part from the autobiographical, the artist produced work of uncompromising beauty and simplicity with evocative meditations on love and loss, given tragic nuance by the death of his long-time partner Ross Laycock to an AIDS-related illness in 1991. His conceptually orientated work remains, however, characteristically open to interpretation and driven by viewer interaction.

The doubling of identical items to illustrate the "other" love of homosexuality was an artistic and political strategy implemented to poignant effect by Gonzalez-Torres. "Untitled" (March 5th) # 2, 1991, features two light bulbs hanging loosely intertwined, and in their combined glow the viewer bears witness to the effervescent beauty the artist asserts into the often derided and feared landscape of same-sex love in 1991. The artist titled his works with great care and specificity, and the works which reference the date *March 5th* explicitly seem to evoke the memory of Laycock, whose birthday fell on this date.

Similarly, the touching rims of two indistinguishable circles form what can be perceived as a homo-infinity symbol, familiar from many of Gonzalez-Torres's works. Among these are the twin mirrors of "Untitled" (March 5th) #1, 1991, and the two fine circles touching on the ever-replenished poster stack "Untitled" (Double Portrait), 1991. Through this simple geometric construction the artist could be interpreted to have forged an enduring emblem of same-sex love, an emblem whose very simplicity made tolerable its nontraditional message in the public realm.

While making clear visual references to the industrial, autonomous objects of Minimalism, Gonzalez-Torres dissolved boundaries by inviting the museum-visiting individual to take a piece of paper from the rectangular poster stack, thereby becoming carriers with the potential to precipitate an epidemic of compassion. Key to the artist's practice was the cultivation of an empowered audience, activating his work through participation and the capacity to construct meaning from the visual cues and blank spaces he had created. To use an already socially-accepted aesthetic form allowed the artist to subtly penetrate the homes and lives of his unsuspecting audience; imbuing the non-threatening imagery and form of his artworks with his political agenda saved them from the immediate rejection faced by much controversial political work of his contemporaries: "At this point I do not want to be outside the structure of power, I do not want to be the opposition, the alternative. Alternative to what? To power? No. I want to have power."¹

Gonzalez-Torres' oeuvre touches on concerns as expansive as identity, form and the perceived distinctions of public and private realms, but this distinct conceptual strand of infinite love, unity, mortality and loss comes to the fore in the exhibition *What We Call Love*, particularly when viewed in relation to the recent Irish referendum on same-sex marriage. In an interview with Ross Bleckner for *BOMB* magazine in 1995, Gonzalez-Torres discussed a desire to create "inclusive" art, which "everyone can relate to". This emerged in reaction to the common expectation that art about homosexuality and AIDS would conform to a particular, sensationalist – even pornographic or homoerotic- aesthetic. Bleckner and Gonzalez-Torres had that same year been celebrated with simultaneous mid-career retrospectives at the Solomon R. Guggenheim Museum in New York, within which their bodies of work revealed the pursuit of a "contrary approach to the social issues which have been interpreted as the cruxes of their respective oeuvres"², rejecting the aesthetic categorisation outright.

Ultimately, Gonzalez-Torres, leaned instead towards a Brechtian philosophy which allowed for a degree of distance and opacity, a stance which also poignantly reveals his unwavering belief and trust in humanity: "We need our own space to think and digest what we see. And we also have to trust the viewer and trust the power of the object. And the power is in simple things. I like the kind of clarity that that brings to thought."³

Poi Marr

¹ Felix Gonzalez-Torres, in D Elger 'Minimalism and Metaphor', in *Felix Gonzalez-Torres: Catalogue Raisonné*, D Elger et al. (eds.), (Ostfildern-Ruit : Cantz, 1997), pp 76-78

² David Rimanelli, 'Ross Bleckner and Felix Gonzalez-Torres' in *Frieze*, 22 (May 1995) <http://www.frieze.com/issue/review/ross_bleckner_and_felix_gonzalez_torres/> accessed 15/07/2015

³ Felix Gonzalez-Torres interviewed by Ross Bleckner in *BOMB*, 51 (Spring 1995) <<http://bombmagazine.org/article/1847/>> accessed 02/06/2015

CONCEPTUAL ART / PERFORMANCE ART FROM YOKO ONO TO ELMGREEN AND DRAGSET / FROM THE 1960s TO NOW
Elmgreen & Dragset, 24/7/365, 2009, performance, 4 hr (two young men sit on chairs on either side of a bed, then stand up, undress, and spoon on the bed, before dressing and sitting again, repeating these actions for four hours) COURTESY OF THE ARTISTS. PHOTO: VIEW OF THE PERFORMANCE DURING THE 10TH HAVANA BIENNIAL, CUBA, 2009



NEW COUPLES

FROM LOUISE BOURGEOIS
TO JIM HODGES /
FROM THE 1980s TO NOW

THE GREEKS HAD MANY MYTHS to help them think about the nature and the paradoxes of desire. Two are particularly striking. The first is the myth of Midas, King of Phrygia. Dionysus wants to reward Midas with a gift (because the latter helped the satyr Silenus). He asks Midas what he wants, and Midas wishes that everything he touches will turn to gold. Dionysus grants his wish, and, as recounted in Ovid's *Metamorphoses* (1st century AD), when he sees a tree, he is overjoyed by the fact that a slight touch will turn it into gold. King Midas's happiness at his newfound source of endless wealth is so great that he organises a rich banquet. Appetising food is laid out on a large table, but when he reaches for it to bring it to his mouth, it, too, turns into gold and becomes inedible. His daughter soon arrives. The king wishes to hug her, but she turns to lifeless gold. Starved and broken, he begs the god Dionysus to relieve him from his deepest desire.

This myth has been subject to some rather boring interpretations—the embarrassment of riches or the incapacity of money to make us happy (the English expression 'the Midas touch' misunderstood the story altogether, making it into a wondrous Wall Street kind of skill). But this is a story about the profoundly paradoxical nature of desire: a world that could respond mechanically to our desires would become monotonous and intolerable—such a world would not allow us to differentiate between the various dimensions of our lives, between that which is an object of (and response to) our desires and that which is a response to functional necessities. What quickly makes Midas's life intolerable is that his single desire colonises and takes possession of all the spheres of his life.

The story offers a further striking insight: fulfilled desire will leave us hungry. One could live in a gold palace, but it is the ordinary gestures of eating and hugging that turn out to be the only ones that matter, and these ordinary gestures become unattainable precisely because they evade the logic of desire. They are part of the reproduction of life—of its routine character, of what we take for granted, of what constitutes the organisational frame of our lives—not of our desires.

The myth thus signals an important warning to those who would wish to see their deepest desire realised. What we wish for, if truly realised, will make it impossible for us to feel nourished. True nourishment does not consist in the fulfilment of desire. Eating, and hugging our children—these are existential necessities.

The second myth is that of Tantalus, which seems to be the perfect counterpoint to Midas. Tantalus was not rewarded for a good deed, but punished for a dreadful one (he cut up and cooked his own son and served him at a banquet). In the hierarchy of barbaric and hideous crimes, his would probably rank highest. But how was he punished? He was punished by being placed in a garden, under a tree, in which he tried incessantly to reach the fruit, which would always escape his reach. He was thirsty and would try to drink the water of a nearby lake. But the water ran away from him. In this myth, we are led to presume that the punishment equals, in some way, the horror of the crime.

Interestingly enough, his punishment is the perfect opposite of that of Midas: the object of his desire escapes his grasp whenever he nears the goal of reaching it. Even more interestingly, the nature of his ordeal derives from the difference created by the senses—between the fact that he sees the fruit (or the water) and the fact that he tries to grasp it. Yet, despite their differences, despite the fact that one is rewarded and the other punished, both Midas and Tantalus are unable to taste the food they crave for. Both remain caught in, and trapped by, their desire. Taken together, these two myths suggest what is impossible about desire. First, whether satisfied or frustrated, desire is doomed to failure. The essence of desire is to attempt to grasp an object that is within our reach yet evades us. In fact, it does not matter whether desire is realised or not: in both cases, it misses its target. Second, desire is a source of suffering, not because its object is far away, but precisely because it is close, within our reach and even grasp, yet simultaneously mysteriously out of our grasp. Juxtaposed, the two myths suggest that the opposite of the misery of craving an elusive object is not to have everything respond to our desire. Rather, what is most essential about our lives eludes altogether the logic of desire, which, in fact, turns out to be mechanical. Desire is thus in a sense genuinely aporetic, an insoluble contradiction. Unfulfilled, it makes us miserable; fulfilled, it blocks access to what is essential but not determined by desire in our lives.

Although these myths are ancient, they might still describe a very modern situation, that of the couple.

Let us define a couple by what it is not. A couple is not two people madly in love with each other, because if these two people were having an unlawful affair, they do not form that legitimate social unit we call a couple. A couple is not a married man and woman, either, because heterosexual pre-modern families could be large units, comprising a man and a woman who live with others—children, servants, grandparents and kin. In such units, the man and the woman are not a couple, but rather the heads of a social organisation. (Thus, a man and a woman can be married without being a couple, as when they stay together for

the sake of the children.) A couple is not two people simply having sex, because if they do not project themselves into the future, they are just two individuals taking their pleasure where they find it.

A couple implies that two people—of the same or different sex—are on their own, so to speak. They are separated from society yet recognised by it as a unit in which two people are spending at least some of their time together. In the word 'couple' are contained the following elements: two people are deliberately and intentionally focused on each other; they are together 'legitimately,' although their bond is not necessarily institutionalised by marriage; these two people think about the future together, but in a contractual way, that is, as long as it suits the interests of each; they are not blinded by mad passion, but aim for emotional intimacy, expressed in the capacity to share together the inner life, experiences and projects; these two people are connected by free will and not a sense of duty; in this unit, sentiments are considered to be reflections of their freedom, which implies that their bond is freely chosen and that they are free to leave each other; and in the unit called a 'couple,' the other is the repository of trust, confidence and well-being.

This social unit, then, presupposes a certain capacity to disconnect from the surrounding world, to be intensely focused on each other, to expect continuity, to engage in common projects, to have similar goals, yet without a binding and constraining life commitment. The couple is an island, but an island supplied with an ongoing service of ferries to other possible islands.

This seemingly simple unit, bound by free choice and sentiments, has become enormously difficult to achieve; in fact, it has become one of the most perplexing social units, eliciting probably more books, novels, poetry, philosophical treatises, books of advice, psychological theories, psychological techniques and counselling than any other sociological unit or phenomenon. No single social organisation is the object of such intense scrutiny as the couple, with an enormous number of institutions trying both to understand it and provide the guidelines to shape or improve it. Thus it raises the sociological question: what makes the couple into a project so difficult to achieve?

The response lies in a cultural paradox: in the process of becoming a problem, the couple also became a utopia... more exactly, an emotional utopia. Emotional utopias are modern cultural phenomena. They were promoted by the powerful discourse and practice of psychology, understood as an eclectic array of conceptions of the person, of the psyche and of the story of this psyche (for example, the love story that binds the infant-child to his or her parents.) An emotional utopia has two meanings: it promises happiness through the correct emotional-mental make-up, and it uses emotional techniques of self-transformation to reach that state.

The experiences of love, matrimony and the couple were made into such powerful emotional utopias. Individuals now felt they needed only to consult themselves and their emotions to know if they loved someone, if they had a chance to achieve happiness with him or her. Emotions became the inner compass of the self, the entity with which one would decide on one's commitment, marriage and the

quality of a shared life. 'How one felt' became the motto of subjectivity. The challenge then became to find the person with whom one could achieve the emotional utopia of love. This emotional utopia included the possibility to see one's wishes, desires and needs both discovered and realised with someone else.

Historically, the image of the couple-island was connected to the modern utopia of happiness. Happiness, conceived as a personal project of self-actualisation, became conceived in emotional terms. It was no longer the *eudaimonia* of the ancient Greeks, the well-being one experiences from the practice of tested and publicly recognised virtues. Rather, happiness became a project of precisely discovering the individualised, idiosyncratic and private needs and goals of autonomous individuals.

The emotional utopia of couplehood has been deployed in three different cultural and emotional sites: sexuality has become the chief site for displaying and demonstrating the emotional bond linking two people. Sexuality has become a necessary element of romantic relations, the privileged place for the expression of intimacy, and even the site for and sign of a couple's well-being.

The view that sexuality is a necessary condition of love is a modern phenomenon. Moreover, modernity made sexuality into the locus par excellence for the fulfilment of mental health and maturity, the sign of a good relationship with another, and the place to demonstrate one's capacity to have a 'good self,' defined as a hedonistic self, capable of giving and experiencing pleasure. Sexuality became a condition for the fulfilment of an emotional utopia, thanks to its connection to psychology, which would make it the sign of mature emotional and mental health.

The second site for the expression of emotions was located in leisure and the production of new and exciting experiences. Modern couples consume leisure experiences together: they go to the movies, go on holiday together, attend cultural, fashion and sports events, and so on. Leisure has been designed for, and consumed by and through, the channel of couples. This new pattern of interaction has had the emotional effect of making excitement into a necessary aspect of the romantic utopia, in which romantic feelings would be both produced and experienced through relaxation, excitement and novelty.

Emotional intimacy became a third ideal to achieve. Intimacy is often viewed as equivalent to couplehood, but the notion is, in fact, modern. It is defined as the ongoing expression and exchange of emotions, and it became the prime way to show and share subjectivity in the context of romantic relations. Couplehood became the excavation site for emotions: talking about emotions, expressing emotions, managing emotions, feeling emotions in unison—all of this has become a necessary aspect of the life of a couple, reinforced by the fact that psychological culture made emotional intimacy into the sign of a properly functioning couple. However, anyone with eyes to see can understand that as described, couplehood has become enormously difficult. So much so that we may ask whether the modern couple is a failed project. The statistics on divorce are only the tip of the large iceberg of the struggles and emotional misery that make up the lives of modern couples. This misery takes many forms: daily con-

flicts over house-cleaning and child care; sexual boredom or dissatisfaction; the temptation to have emotional and sexual relations with other people; resentment of the other's independence or success; and wanting to preserve one's autonomy and independence, yet being in need of love and attachment.

Modern relations are plagued with emotional aporias, accompanied with unanswerable questions on how to meet the needs of another, what to legitimately expect from another (without infringing on his or her freedom) and how to achieve one's will and negotiate with the will of another. In short, couples have become a place for enacting and coping with the endless contradictions of modern personhood.

Let us reflect more carefully, then, on what makes satisfactory couplehood so difficult to achieve.

Much of our culture is psychological, in that it calls on men and women to be deeply absorbed by their selves, by their needs and by their interiority. This inner reflection tends to make people keenly aware of their own self-interest and has contributed to making relationships into utilitarian projects, justified not by moral duties or social conventions, but by the individualist pursuit of two persons seeking to maximise their pleasure. This focus on the self makes it difficult to engage in non-calculating behaviour such as forgiveness and self-sacrifice, because it tends to encourage a fixation of the self on its own projects and goals, independently of that of another.

Moreover, the culture of needs and self-knowledge overlaps with equality as a new cultural definition of social bonds, especially between men and women. The norm of equality in turn creates new tensions, as it implies that men and women calculate, measure and quantify what they give to each other, both in terms of their work in the household and in terms of their emotional exchange. While equality is inherent in the democratic polity, it has been more difficult to implement in the private sphere, because it demands a constant tracking of the contributions of each partner.

The third difficulty encountered by couples derives from the problem of boredom, itself an outcome of the fact that excitement is now a new norm of the relationships within a couple. Excitement implies a new supply of experiences and sentiments. Excitement has been institutionalised in the sphere of leisure, through the production of novel experiences. During the 20th century, excitement migrated from the realm of objects to the realm of persons, and, more exactly, from the realm of leisure to that of interpersonal interactions. If the beginning of consumer culture focused on the pleasure new objects provided, the later phase of that culture is one where the logic of consumption has spread to relationships, which mimic the properties of leisure consumption—that is, the relationships themselves are oriented to new and exciting objects. The culture of excitement is especially salient in the realm of sexuality, which must supply endless sources of novelty and stimulation.

In addition, psychological culture has made self-change and self-development into imperatives. To live a good life today means to live a life in which the future self will evolve from the current one. This creates instability within couples: if change is intrinsically valued, then changing one's personality, tastes and preferences becomes a value, thus

undermining the stability that couples inherently require. This instability is accentuated by the culture of choice—in which a multiplicity of sexual partners considerably delays the formation of a couple and constitutes an ongoing threat to their stability as well. Indeed, to self-realise means to increasingly elaborate and refine one's tastes, implying to change and to improve one's partner. The abundance of sexual choice, coupled with the ideology of self-realisation, encourages the desire to meet someone 'more suitable'.

Finally, modern capitalist culture demands the cultivation of autonomy (one needs to learn independence and autonomy from one's youngest age). The demand of autonomy, in turn, exerts and creates centripetal forces on a couple. Autonomy, allied to self-realisation, encourages the marking of boundaries of self that prohibit fusion and make people turn away at signs of rejection or distance. In short, the imperative of autonomy conflicts with the reality of love as dependence, attachment and symbiosis and thus makes love conflict with—rather than resonate with—autonomy as an important feature of personhood.

In many respects, we have become Midases of erotic and emotional life, trying to turn every aspect of our lives as couples into the golden eternity of desire. Yet, freeing romantic emotions from institution and from convention and making them obey the logic of desire has not made it easier to be fulfilled: we still miss the ordinary hug of a child. The permanent dissatisfaction of our emotional lives is increased by the fact that, like Tantalus, we are forced to contemplate the fruit we cannot taste—our eyes can see the emotional utopia of love, but we are never able to quite grasp it. The romantic utopia eludes us every time we seem to have it within our grasp.

In the face of this, do we still need couples? Couples seem to have become an unnecessary institution, one that disturbs individual development and forces the individual to face and cope with his or her contradictions. Couples create confusion, conflict, loneliness and pain. The sheer numbers speak against couples, as more and more people choose to live alone. But I want to suggest that the notion is still important to defend, because couples represent a social form whose value resides precisely in the fact that it is contrary to the reigning ethos of our times.

How so? Monogamous couplehood—if we are to stick to the conventional definition—is perhaps the last social unit that functions according to principles that oppose those of capitalist culture. A couple is de facto a proclamation against the culture of choice, against the culture of maximisation of choice, against the culture that choices should be improved, and against the idea of the self as a permanent site for excitement, enjoyment and self-realisation. Couples, in a way, function on an economy of scarcity. They thus require virtues and character for which modern culture no longer trains us: they require the capacity to singularise another, to suspend calculation, to tolerate boredom, to stop self-development, to live with (frequently) mediocre sexuality, to prefer commitment to contractual insecurity. Couples, then, with all their conventionality, seem increasingly to stand for values that have become the true radical alternatives to the market.

We may wonder if, by a long detour of history, couplehood and love have not again become the radical alternative to the dominant ethos of their times—not as a transgression but as an affirmation of that heavy and arduous sturdiness that binds us to others and to our own old and outdated selves.



WOLFGANG TILLMANS

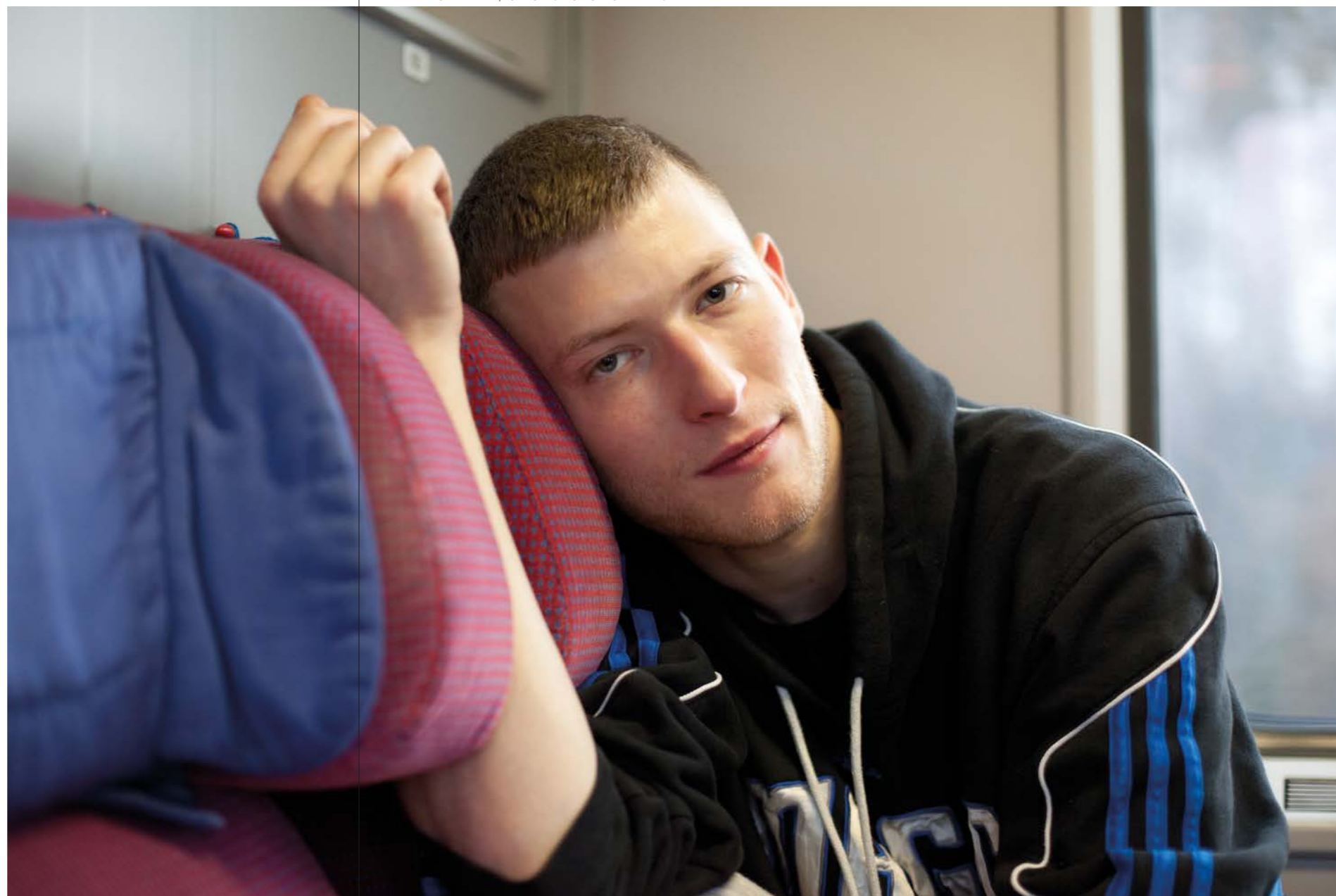
Capturing the unselfconscious, subjective and confessional, the photographic portraits by German artist Wolfgang Tillmans are the result of a highly developed aesthetic sensibility. Borrowing from domestic or amateur snapshots, his portraits diaristically document his personal engagements with his subjects. In this sequence of photographs from the series entitled *Central Nervous System*, Tillmans's subject is Karl, a solitary male figure in a variety of everyday actions and scenarios. The nape of Karl's neck, his bare torso, the curve of his ear and a close-up of his armpit are all captured with a tenderness and veneration. Is Karl a family member, a colleague, a friend or a lover? These portraits become a meditation on this personal intimate relationship and reflect upon a contemporary sexuality. Tillmans's ability to capture intimate moments and private experiences draws the viewer towards the subject, and the portraits invite us to consider the universality of the bonds we share, be they unrequited or mutual.

The 30-photograph series, dated from 2008 to 2013, are as much about the artist as they are about Karl. The artist's presence and point of view are felt through his framing, composition and cropping. These intentional devices signal an intimacy between the subject and photographer. One of the harbingers of a realistic approach to his subject is that the photographs lack pretension or conceit, instead depicting moments of vulnerability, intimacy, honesty and intensity. Tillmans directs us to consider beyond the specifics of his subjects' lives, focusing more on our universal shared experiences. The artist states that for him the primary function of a photograph is to allow him to 'think about the world in a non-verbal way which is very direct and at the same time incredibly subtle'.¹

Tillmans's images are noted for their use of rich colouration and changes in scale. He often addresses the exhibition space like he would a composition, creating installations of the photographic images. In recent years, he has developed a series of abstract images that question our concept and understanding of traditional photography by employing mechanical and chemical processes. This series marks a return to portraiture and the human figure.

An excerpt from the British writer J.G. Ballard's self-affirming prose 'What I Believe' (1984) was included in the original exhibition press release to the first presentation of the *Central Nervous System* series. Perhaps its inclusion signals for Tillmans the importance of trusting our instincts or maintaining faith in kinship. 'I believe in all hallucinations. I believe in all mythologies, memories, lies, fantasies and evasions. I believe in the mystery and melancholy of a hand, in the kindness of trees, in the wisdom of light.'²

Séamus McCormack



Wolfgang Tillmans, *Warszawa-Berlin-Express*, 2011, inkjet print on paper mounted on aluminium in artist's frame, 66.5 × 82.2 cm / 26¼ × 32¼ in, edition of 3 + 1 AP COURTESY MAUREEN PALEY, LONDON. © WOLFGANG TILLMANS
 Wolfgang Tillmans, *Karl home*, 2013, inkjet print on paper in artist's frame, frame: 44 × 34 cm / 17¼ × 13½ in, edition of 10 + 1 AP COURTESY MAUREEN PALEY, LONDON. © WOLFGANG TILLMANS



¹ Wolfgang Tillmans, 'Ten Questions for Wolfgang Tillmans', available at <http://www.test.phaidon.com/agenda/articles/2014/may/08/ten-questions-for-wolfgang-tillmans>, accessed on 22 January 2015.
² J.G. Ballard, 'What I Believe', first published 1984, as quoted in the press release for *Wolfgang Tillmans: Central Nervous System*, Maureen Paley, London, 14 October—24 November 2013.



Dorothy Cross, *Kiss*, 1997, cast silver, 4 x 7 x 6 cm / 1½ x 2¾ x 2½ in EXHIBITION COPY, COURTESY THE ARTIST AND KERLIN GALLERY, DUBLIN
 Dorothy Cross, *Lover Snakes*, 1995, stuffed snakes and cast silver reliquaries containing snake hearts, 37 x 14 cm, 14 ½ x 5 ½ in COURTESY THE ARTIST AND KERLIN GALLERY, DUBLIN

DOROTHY CROSS

Love is not a subject that rests easy with contemporary art, many fearing its mine-field of sentimentality, but Cross shows her skill of circumnavigating the cliché and rejuvenating and representing it with a compelling authenticity.¹

Love in Dorothy Cross's work begins with nature. Connemara, located in the west coast of Ireland, is a romantic rural landscape and is currently where Cross lives and works. This isolated landscape offers the foundations to a majority of Cross's work in which she collects objects washed up on a beach close to her home. Taking these found objects, Cross creates the unexpected, and by combining them with metals and manmade objects, Cross's work examines the relationships between culture, the body, nature and death, deconstructing them and responding to themes such as sex and gender.

Her initial motivation comes from a passionate engagement with nature, infused with the temperate calculations of scientific observation.²

Passion Bed (1990) is a large installation constructed from wire that has been interwoven to create a cage-like structure to hold wine glasses that are suspended within. The work has the appearance of fragility from the delicate display of collected glasses, but it is not comforting: the wire structure is harsh, and the wine glasses seem used and abandoned, given their dull complexion created from the technique of sandblasting. The piece appears alongside two later works: *Lover Snakes* (1995) and *Kiss* (1997). The latter is a small silver cast of two locked mouths; this kiss, an intimate exchange, is isolated from any form of body or gender.

Cross plays with the unexpected in *Lover Snakes* (1995) a sculpture of two small stuffed snakes. The bodies are intertwined with their tiny hearts detached and held suspended in a silver shell. Cross has created a beauty in their death with the snakes' bodies twisted in an embrace, their heads facing the other suggesting a form of love. Yet, throughout mythology, serpents are the opposite from the conventional sense of love; instead, they have symbolised most commonly a duality of good and evil, sexual desire and vengeance.

The placing of the work in the art historical canon of Surrealism again points to some of the technical dynamics employed in conceiving the physical work, but simplifies rather than elucidates the complexities of gender, sex, love and death as treated by Cross.³

Born in 1956 in Cork, Cross graduated from the Crawford Art College in 1974, and during the 1980s studied at Leicester Polytechnic in England and the San Francisco Art Institute in California. Cross's practice incorporates sculpture, photography and video work and has been exhibited extensively in Ireland and worldwide, with her most recent solo show, *Connemara*, at the Turner Contemporary in Margate in 2012. Cross's work has a strange beauty—by taking objects we consider familiar, she transforms them from their original meaning, and, on closer inspection, they can appear disturbing, evocative and even humorous.

Victoria Evans



1 P.T. Murphy, 'Natural History', in *Dorothy Cross*, exh. cat. (Dublin: Irish Museum of Modern Art, 2005), p25
 2 *Ibid.* p25
 3 *Ibid.* p25

Dorothy Cross, *Passion Bed*, 1990, wire and sand-blasted wine glasses, 154.5 x 169 x 52 cm / 60¾ x 66½ x 20½ in NMNI, CULTRA, HOLYWOOD, CO. DOWN, N.IRELAND, COURTESY THE ARTIST AND KERLIN GALLERY, DUBLIN



NEW COUPLES FROM LOUISE BOURGEOIS TO JIM HODGES / FROM THE 1980s TO NOW

Louise Bourgeois, *The Couple*, 2003, aluminium, 121.9 x 66 x 38.1 cm / 48 x 26 x 15 in COURTESY HAUSER & WIRTH. PHOTO: CHRISTOPHER BURKE.

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Louise Bourgeois, *The Couple*, 2002, glass, beads, fabric and steel, 68 x 55.9 x 30.5 cm / 26¾ x 22 x 12 in, detail view PRIVATE COLLECTION. COURTESY HAUSER & WIRTH. PHOTO: CHRISTOPHER BURKE

Louise Bourgeois, *Couple*, 2005, fabric, glass, stainless steel, 27.9 x 50.8 x 61 cm / 11 x 20 x 24 in URSULA HAUSER COLLECTION, SWITZERLAND. PHOTO: ARCHIVE HAUSER & WIRTH COLLECTION, SWITZERLAND

Louise Bourgeois, *Couple*, 2003, fabric, wire and marble, 24.1 x 62.5 x 44.4 cm / 9½ x 24½ x 17½ in, aluminium table 101.6 x 77.4 x 59.6 cm / 40 x 30½ x 23½ in PRIVATE COLLECTION. COURTESY HAUSER & WIRTH. PHOTO: CHRISTOPHER BURKE

Nan Goldin, *Marina and Jean Christian in bed with baby Elio, Sag Harbor, NY*, 2001, C-print, series of 8 works, 50.8 x 61 cm / 20 x 24 in COURTESY MATTHEW MARKS GALLERY, NEW YORK. © NAN GOLDIN

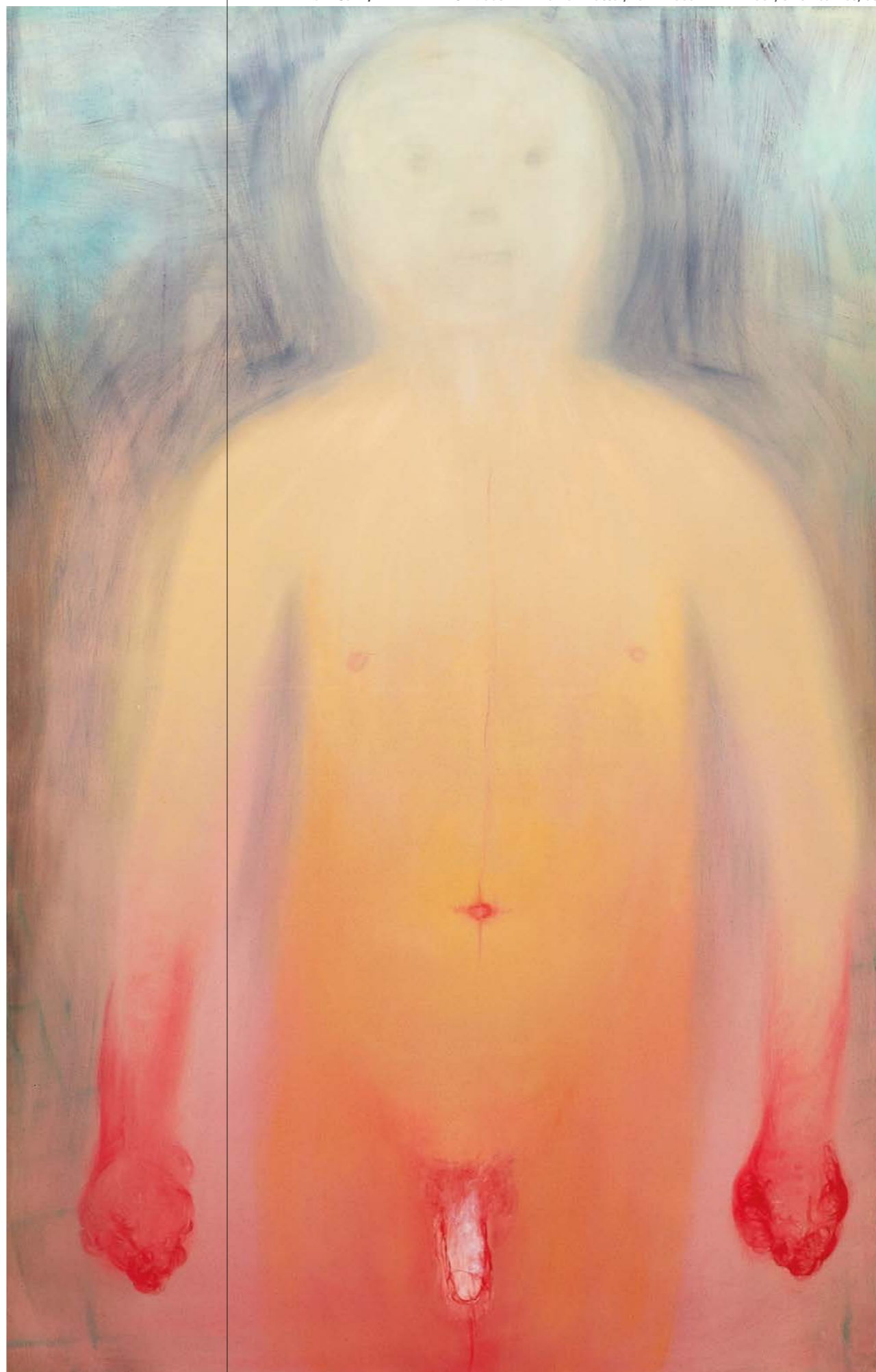




Miriam Cahn, *FAMILIENRAUM. meine schwester (unfertig weil ganz)*, 18-01-1997 / 09-10-2001 / 09-09-2003, oil on canvas, 183 x 70 cm / 72 x 27½ in. COURTESY OF THE ARTIST

Miriam Cahn, *FAMILIENRAUM. kindchen (stilwechsel)*, 07-02-2001 + 03-04-2001, oil on canvas, 240 x 157 cm / 94½ x 61¾ in. COURTESY OF THE ARTIST

Miriam Cahn, *FAMILIENRAUM. das hirn meiner mutter*, 16-12-2005 + 27-12-2007, oil on canvas, 33 x 23 cm / 13 x 9 in. COURTESY OF THE ARTIST







It is only relatively recently that neurobiologists have started to probe into the neural basis of one of the most powerful and exhilarating states known to humans, namely love. In this, they have been aided by the advent of imaging techniques which allows them to ask questions about the neural correlates of subjective mental states which, given their subjectivity, had been impervious to objective scientific investigation. What we can say today about those neural correlates is therefore, of necessity, limited and sketchy but it is almost certain that rapid advances in this field of research will be made in the coming years. In probing the neurobiology of love, neurobiologists of the future will also be looking into evidence derived from the world literature of love, since that literature is itself a product of the brain and its careful study gives strong hints about how the romantic system in the brain is organized. But here I restrict myself more to considering the neural correlates of love derived from experimental studies.

More often than not, romantic love is triggered by a visual input, which is not to say that other factors, such as the voice, intellect, charm or social and financial status do not come into play. It is not surprising therefore that the first studies to investigate the neural correlates of romantic love in the human should have used a visual input.

These studies showed that, when we look at the face of someone we are deeply, passionately and hopelessly in love with, a limited number of areas in the brain are especially engaged. This is true regardless of gender. Three of these areas are in the cerebral cortex itself and several others are located in subcortical stations. All constitute parts of what has come to be known as the emotional brain, which is not to say that they act in isolation. Romantic love is of course a complex emotion that includes, and cannot be easily separated from, other impulses such as physical desire and lust, although the latter can be loveless and therefore distinguishable from the sentiment of romantic love. This is not surprising and is consistent with a simple neurobiological rule—that if one can tell the difference it is because different brain areas, or cells, are involved. Consistent with this rule, nervous structures that correlate with romantic love in all its complexity are very distinctive even if they share brain areas with other, closely linked, emotional states.

1. Brief outline of the neurochemistry of love

The areas that are involved are, in the cortex, the medial insula, anterior cingulate, and hippocampus and, in the subcortex, parts of the striatum and probably also the nucleus accumbens, which together constitute core regions of the reward system (see Fig. 1). The passion of love creates feelings of exhilaration and euphoria, of a happiness that is often unbearable and certainly indescribable. And the areas that are activated in response to romantic feelings are largely co-extensive with those brain regions that contain high concentrations of a neuro-modulator that is associated with reward, desire, addiction and euphoric states, namely dopamine. Like two other modulators that are linked to romantic love, oxytocin and vasopressin (see below), dopamine is released by the hypothalamus, a structure located deep in the brain and functioning as a link between the nervous and endocrine systems (Fig. 2). These same regions become active when exogenous opioid drugs such as cocaine, which themselves induce states of euphoria, are ingested. Release of dopamine puts one in a “feel good” state, and dopamine seems to be intimately linked not only to the formation of relationships but also to sex, which consequently comes to be regarded as a rewarding and “feel-good” exercise. An increase in dopamine is coupled to a decrease in another neuro-mod-

ulator, serotonin (5-HT or 5-hydroxytryptamine), which is linked to appetite and mood. Studies have shown a depletion of serotonin in early stages of romantic love to levels that are common in patients with obsessive-compulsive disorders. Love, after all, is a kind of obsession and in its early stages commonly immobilizes thought and channels it in the direction of a single individual. The early stages of romantic love seem to correlate as well with another substance, nerve growth factor, which has been found to be elevated in those who have recently fallen in love compared to those who are not in love or who have stable, long-lasting, relationships. Moreover, the concentration of nerve growth factor appears to correlate significantly with the intensity of romantic feelings.

Oxytocin and another chemically linked neuro-modulator, vasopressin, seem to be particularly linked to attachment and bonding. Both are produced by the hypothalamus and released and stored in the pituitary gland, to be discharged into the blood, especially during orgasm in both sexes and during child-birth and breast-feeding in females. In males, vasopressin has also been linked to social behaviour, in particular to aggression towards other males. The concentration of both neuro-modulators increases during the phase of intense romantic attachment and pairing. The receptors for both are distributed in many parts of the brain stem which are activated during both romantic and maternal love.

It is noteworthy that sexual arousal activates regions adjacent to—and in the case of the hypothalamus overlapping with—the areas activated by romantic love, in the anterior cingulate cortex, and in the other subcortical regions mentioned above. Especially interesting in this regard is the activation of the hypothalamus with both romantic feelings and sexual arousal, but not with maternal love. Its activation may thus constitute the erotic component present in romantic, but not in maternal attachment. Moreover, sexual arousal (and orgasms) de-activate a region in the frontal cortex that overlaps the de-activated region observed in romantic love. This is perhaps not surprising, given that humans often take “leave of their senses” during sexual arousal, perhaps even inducing them to conduct which they might later, in more sober mood, regret. In fact, this intimacy in terms of geographic location between brain areas engaged during romantic love on the one hand and sexual arousal on the other is of more than passing interest. Judged by the world literature of love, romantic love has at its basis a concept—that of unity, a state in which, at the height of passion, the desire of lovers is to be united to one another and to dissolve all distance between them. Sexual union is as close as humans can get to achieving that unity. It is perhaps not surprising

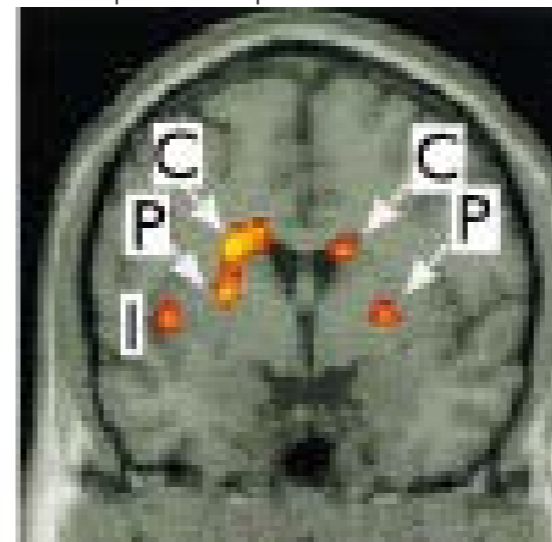
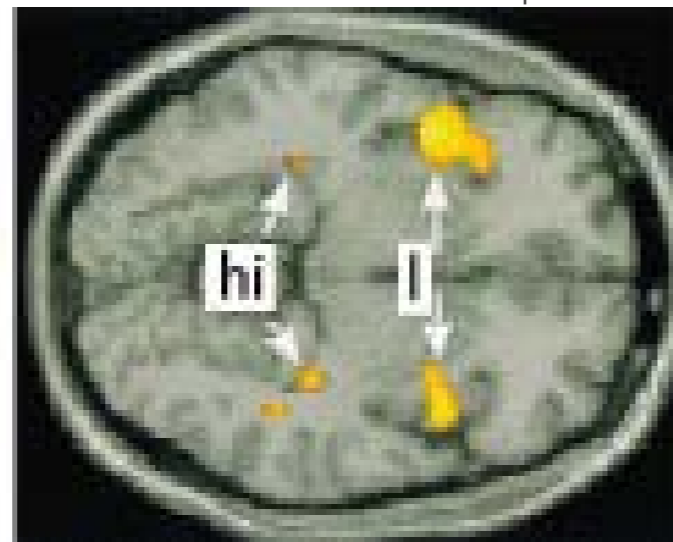
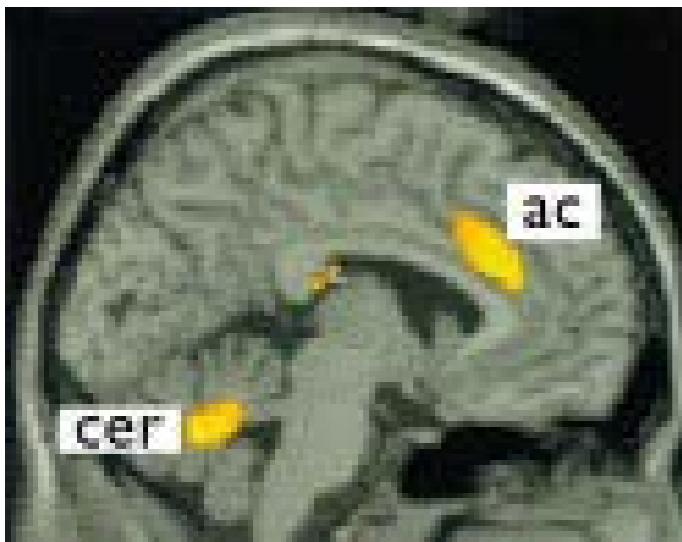


Fig. 1. Activity (shown in yellow and red) elicited when subjects viewed pictures of their loved partner compared to that produced when they viewed pictures of their friends. The activity, restricted to only a few areas, is shown in sagittal (left), transverse (central), and coronal sections superimposed on slices taken through a template brain. ac, anterior cingulate; cer, cerebellum; I, insula; hi, posterior hippocampus and the coronal section activity in caudate nucleus (C) and putamen (P).

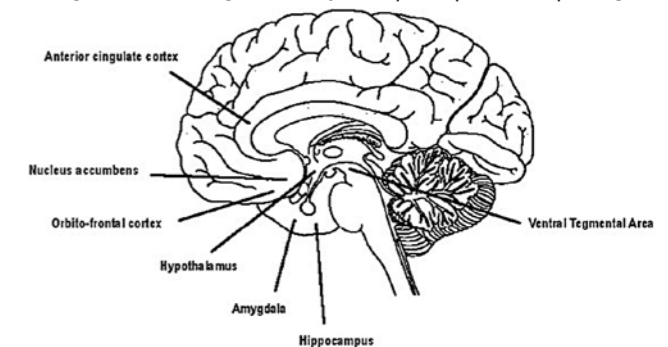


Fig. 2. Some of the brain areas and structures discussed in the article. The arrows are guidelines only, and some of the structures are hidden from view.

to find, therefore, that the areas engaged during these two separate but highly linked states are juxtaposed. Indeed the desire for unity through sexual union may be a consequence of it.

2. Cortical de-activations and the madness of love

It may seem surprising that the face that launched a thousand ships did so through this limited set of areas. But the story of Paris and Helen of Troy should in itself be enough to tell us that these neurobiological results, viewed on their own, can lead to deceptive interpretations. For romantic love is all-engaging, transforming people's lives and inducing them to both heroic and evil deeds. It is not surprising to find therefore that this core of brain areas that become engaged during romantic love has rich connections with other sites in the brain, both cortical and sub-cortical. Among these are connections with the frontal, parietal and middle temporal cortex as well as a large nucleus located at the apex of the temporal lobe, known as the amygdala. Increase in activity in the romantic core of areas is mirrored by a decrease in activity, or inactivation, of these cortical zones. The amygdala is known to be engaged during fearful situations and its de-activation, when subjects view pictures of their partners as well as during human male ejaculation, implies a lessening of fear. As well, the all-engaging passion of romantic love is mirrored by a suspension of judgment or a relaxation of judgmental criteria by which we assess other people, a function of the frontal cortex (Fig. 3). This cortical zone, along with the parietal cortex and parts of the temporal lobe, has also been commonly found to be involved in negative emotions. Its inactivation in romantic as well as maternal states—when faced with the loved one—should not therefore be surprising because, when deeply in love, we suspend those critical judgments that we otherwise use to assess people. The prefrontal cortex, the parieto-temporal junction and the temporal poles constitute a network of areas invariably active with 'mentalizing' or 'theory of mind', that is, the ability to determine other people's emotions and intentions. It is noteworthy, from the point of view of "unity-in-love", that one feature of mentalizing in terms of the 'theory of mind' is to distinguish between self and others, with the potential of ascribing different sets of beliefs and desires to others and to oneself. To obtain an imagined "unity-in-love", so that the self and the other are merged, this process of mentalizing, and thus distinguishing between self and the other, must be rendered inactive. But critical judgment of others is also often suspended with the trust that develops between individuals and certainly with the deep bonding that develops between a mother and her child. Here, then, is a neural



Fig. 3. Cortical deactivations in the cortex (shown in yellow and red) produced when subjects viewed pictures of their loved partners.

basis not only for saying that love is blind, but for the concept of "unity-in-love". It is not surprising that we are often surprised by the choice of partner that someone makes, asking futilely whether they have taken leave of their senses. In fact, they have. Love is often irrational because rational judgments are suspended or no longer applied with the same rigour. In Plato's *Phaedrus*, Socrates comments: "the irrational desire that leads us toward the enjoyment of beauty and overpowers the judgment that directs us toward what is right, and that is victorious in leading us toward physical beauty when it is powerfully strengthened by the desires related to it, takes its name from this very strength and is called love". Nor are there moral strictures, for judgement in moral matters is suspended as well. After all, moral considerations play a secondary role, if they play one at all, with *Anna Karenina*, or *Phèdre*, or *Emma Bovary* or *Don Giovanni*. And morality, too, has been associated with activity of the frontal cortex.

Euphoria and suspension of judgment can lead to states that others might interpret as madness. It is this madness that poets and artists have celebrated, Plato considering it in *Phaedrus* as a productive, desirable state because this kind of "madness comes from God, whereas sober sense is merely human". But of course if it comes from God, it transcends the world of rationality and is beyond the grasp of the intellect or *logos*. Perhaps the neurological explanations, of a de-activation of those parts of the brain that are involved in the making of judgments, makes the frequent apparent irrationality of love more comprehensible. As Nietzsche once wrote, "There is always some madness in love. But there is always some reason in madness", the reason to be sought in the pattern of neurobiological activation and deactivation that romantic love entails, which serves the higher purpose of uniting for biological purposes even unlikely pairs, and thus enhancing variability. If "the heart has its reasons of which reason knows nothing", it is quite literally, because reason is suspended. When Blaise Pascal uttered these words he could not have known that reason is suspended because the frontal lobes are (temporarily at least) also suspended. In fact, we can draw a neurobiological lesson from this selective suspension of judgment. For, if those in love suspend judgment about their lovers, they do not necessarily as well suspend judgment about other things. They could, for example, be perfectly able to judge the quality of a book or of a scientific work. They could as well be perfectly able to have a theory of mind regarding persons other than the one they love. The suspension of judgment is selective, and argues for a very specific set of connections and brain operations when it comes to love.

3. Neural correlates of maternal love

Equally interesting is that this pattern of areas activated by romantic yearnings shares parts of the brain that also become active when mothers view pictures of their own children, as opposed to other children (Fig. 4). Maternal and romantic love share a common and crucial evolutionary purpose, that of maintaining and promoting the species. They also share a functional purpose, in that both require that individuals stay together for a period of their lives. Both are thus calculated by nature to ensure the formation

of firm bonds between individuals, by making of them rewarding experiences. It is not surprising to find that both sentiments share common brain areas. But, given the neurological axiom stated above, that if you can tell the difference it is because different brain areas are involved, it is also not surprising to find that the pattern of brain activation that correlates with maternal love is not identical to the one that correlates with romantic love. An interesting difference lies in the strong activation of parts of the brain that are specific for faces in maternal love. This may be accounted for by the importance of reading children's facial expressions, to ensure their well being, and therefore the constant attention that a mother pays to the face of her child. Another interesting difference is that the hypothalamus, which is associated to sexual arousal, is only involved in romantic love. The commonly activated regions between the two types of love are located in the striatum, part of the reward system of the human brain. It is also true that in maternal love, no less than in romantic love, judgment is somewhat suspended, in that mothers are a good deal more indulgent with their children and perhaps less likely to fault them. Once again, we find that there is a pattern of cortical de-activation produced by maternal love which is remarkably similar to the one produced by romantic love and in particular the frontal cortex that is involved in the formation of judgments (Fig. 5).

4. Brain concepts of the lover

It is a truism to say that most people develop a preference for the kind of person they want to love, and hence a concept of their potential lover(s); their likelihood of falling in love with that kind of person is that much greater. These preferences come in many different forms and are almost certainly conditioned by, among other things, parental influences, cultural predilections and the kind of person that they may have met. A recent study has in fact charted the "average" man with whom women are most likely to fall in love. He is smooth-skinned and remote from the kind of macho type that many believe are attractive to women. The characteristics associated with the most desirable (virtual) man are not only linked to sexual attractiveness but also ones that suggest a caring attitude. Clearly, this average man,

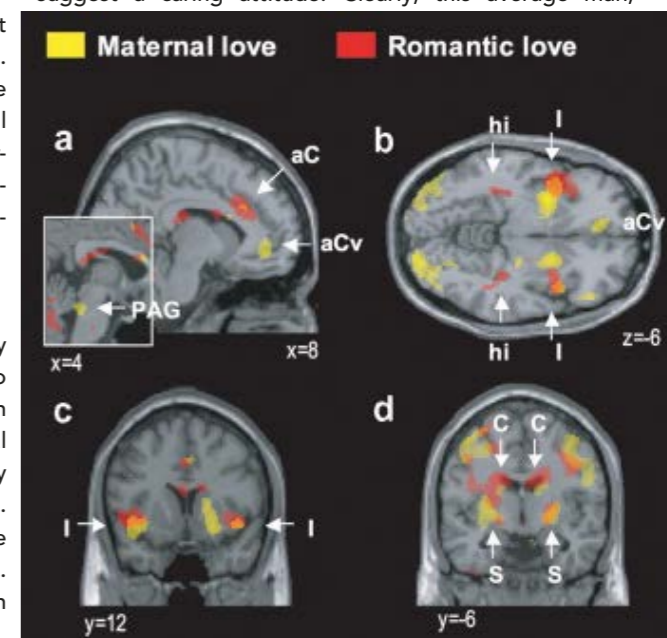


Fig. 4. Brain activity produced by maternal love and romantic love (in both males and females) (shown in red and yellow). Note that there are considerable areas of overlap, although there are as well regions that are activated only by maternal or romantic love. Abbreviations: aC, anterior cingulate cortex; aCv, ventral aC; C, caudate nucleus; I, insula; S, striatum (consisting of putamen, caudate nucleus, globus pallidus); PAG, periaqueductal (central) gray; hi, hippocampus.

chosen by female students at St Andrews University in Scotland, is the result of a concept and may apply only to the environment in which the study was conducted. The importance of the study lies in showing us that we do indeed form a concept of the kind of person we would like to love. In the literature of love, perhaps nowhere is this more emphatically stated than in the work of Dante, whose love for Beatrice is one of the most celebrated love affairs in the Western literature. Yet Dante stated quite clearly in his first work, *La Vita Nuova* (The New Life), that what he really wanted to write about was not about Beatrice (who was dead by then) but about “lo gloriosa donna de la mia mente” (the glorious lady of my mind).

In matters of love and attachment, we can go a little further and sketch in outline form the chemistry that underlies the concept of the loved one that the brain forms. Unfortunately, we cannot do so for man yet but for much simpler animals, the prairie voles, rats, mice, marmosets and monkeys. But it would be hard to believe that similar, though almost certainly infinitely more complex mechanisms, do not operate in humans.

Perhaps the first step in this enquiry is to look at the chemistry of the human brain areas that are activated during romantic love, and in particular oxytocin, vasopressin and dopamine. Most brain regions, including subcortical regions, that have been determined to contain receptors for oxytocin and vasopressin are activated by both romantic and maternal love. To better understand the role of these chemicals in bonding, we have to rely on recent experiments on prairie voles.

Oxytocin and vasopressin have many effects but most relevant from our point of view is that, not only are they involved in bonding between individuals but have also been found to be effective in learning and memory, but only in a social context. Both are released when prairie voles have sex. They are intimately linked to dopamine, which is associated with reward. And although prairie voles are a long way from man, the release of these hormones in other animals, including man, under similar conditions makes it likely that their human counterparts are also strongly involved in activities associated with romantic and

maternal love, which is not to say that these are their only functions. The story of voles is actually of great biological interest, especially when one contrasts two species, the prairie and the montane vole, the former having monogamous relationships (with the occasional fling thrown in) and the latter indulging in promiscuous sex without long-term attachment. If the release of these two hormones is blocked in prairie voles, they too become promiscuous. If, however, prairie voles are injected with these hormones but prevented from having sex, they will continue to be faithful to their partners, that is to have a monogamous though chaste relationship. One might have imagined that injection of these hormones into the promiscuous montane voles would make of them virtuous, monogamous, animals too. But that is not how things work out and injection of these hormones into montane voles does not render them monogamous. This may seem at first paradoxical, but there is a simple biological way of accounting for it and it is of substantial interest in the context of concept formation.

Once secreted by the pituitary, these neuro-hormones can only act if there are receptors for them. In the prairie vole there is an abundance of receptors for vasopressin and oxytocin in the reward centres of the brain. These centres are not clearly defined as yet but include many structures that have been found to be active in reward conditions. Many are located in the sub-cortex. Receptors for oxytocin and vasopressin are missing or not as abundant in the reward centres of the montane voles. Hence injecting montane voles with a surplus of these two neuro-hormones does not make them monogamous, since there are not sufficient receptors for them in the reward centres. It is as if these two hormones, strongly implicated from other evidence with bonding, are the ones that keep voles faithful and monogamous and as if the absence of receptors for them makes of their relatives promiscuous animals. There is no evidence that these two neuro-hormones act in the same way in humans; it would be surprising if they did, given the infinitely more complicated structure of the human brain. But it would not be surprising if we find in the vole a vestigial system to account for the sexual and romantic nature of humans. Mankind is often, but very mistakenly, considered to be monogamous. The evidence from divorce rates, adultery and other more or less clandestine and casual encounters, as well as the flourishing trade in prostitution and pornography, suggests otherwise, which is not to say that many among the human race do not maintain monogamous, or serially monogamous, relationships. It would be highly interesting to learn whether monogamous humans have a higher concentration of oxytocin and vasopressin, as well as a richer concentration of receptors for them in the reward centres of the human brain compared to their more promiscuous counterparts. One might even find that humans can be divided into three or more categories—ranging from the extremely promiscuous to the strictly monogamous, and that this distribution reflects the distribution of receptors for vasopressin and oxytocin, which is known to vary in species as far apart as voles and humans.

Oxytocin and vasopressin seem to play a crucial role in forming a concept of the kind of partner that an organism wants to be with, at least in the world of vole ideas.

They appear to do so by building a strong profile of the mating partner through odour and, once they do so, the odour-derived concept seems to be very stable. The odour comes to be associated with a pleasurable and rewarding encounter with a particular partner. The same works in the visual domain, as has been shown in sheep—once oxytocin is released in the presence of a baby, the sheep will visually recognise the baby and behave in a motherly way toward it until it is grown up. If the gene for either of these two neuro-modulators is disabled before birth by genetic engineering in a mouse, the mouse will no longer be able to form a profile—or a concept—of the mice that it meets. It becomes totally amnesic in this regard and hence promiscuous. It is not outrageous to suggest that this neurochemically mediated experience has all the hallmarks of concept formation, though concept formation at a very elementary, chemical, level. The concept formed is that of an individual; it is based on an encounter and sexual experience, is acquired postnatally and is associated with a pleasurable, rewarding, experience with a partner of a particular odour.

5. Love and beauty

A beautiful person, as is commonly known, is perhaps the surest way of evoking the sentiment of love. Throughout history, from the days of Plato onwards, the path to love has been described as being through beauty. Dante falls in love with Beatrice because he finds her beautiful, and longs to see that which is hidden in her physique. The Lord Krishna “steals the mind” with his beauty and Majnun, in his love for Leila, is obsessed by her beauty, even if she does not seem beautiful to others. “To see her beauty”, he declares, “you must borrow my eyes”. Beauty and love are themselves never far from erotic desire, since the most intense love is strongly coupled to sexual desire and the two faculties share common areas in the brain, as described above. It is not surprising to find therefore that an attractive face and sexual arousal, as well as the experience of visual beauty, engage a part of the brain known as the orbito-frontal cortex. Nor is this the only common brain region engaged by the two aspects of romantic love. The face of a loved person engages two cortical regions, the insula and the anterior cingulate (see Fig. 2), as do sexually arousing visual stimuli. Attractive faces, as well as the faces of a loved person, de-activate not only the frontal cortex but also the amygdala (mentioned above), which is also de-activated when viewing the face of a loved person. This suggests that not only is judgment less severe when looking at a loved or desired person, but that the curiosity and apprehension with which we often survey faces for discomfiting signs are suspended. Moreover, the orbito-frontal cortex is connected with the amygdala and with other cortical areas and sub-cortical areas—the anterior cingulate cortex, the putamen and the caudate—that are engaged during the experience of romantic love. Hence the intimate experiential connection between love and beauty is probably nothing more than an expression of the intimate anatomical connection between the centres that are involved in these two experiences. So intimate must the anatomical link between them be that the experiences themselves become difficult to disentangle.

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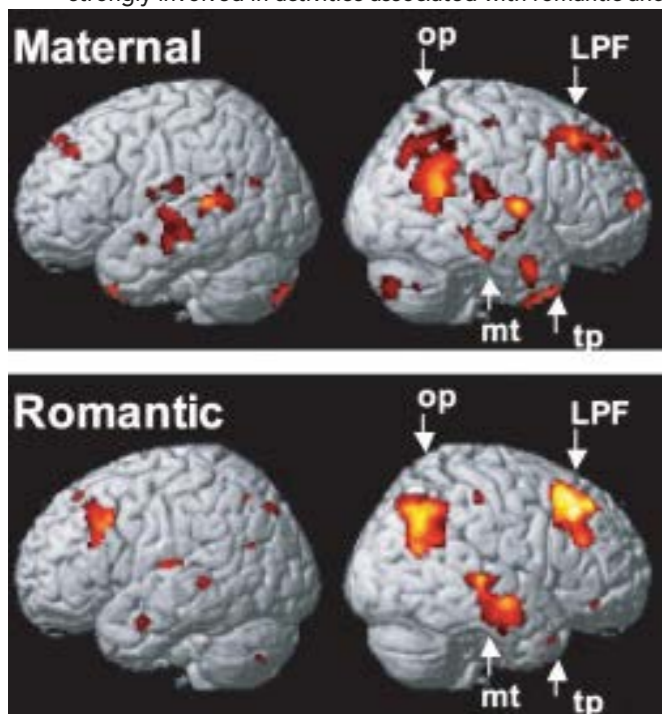


Fig. 5. Deactivated regions with maternal and romantic love, shown in red and yellow. Abbreviations: mt, middle temporal cortex; op, occipitoparietal junction; tp, temporal pole; LPF, (ventral) lateral prefrontal cortex.

Jeremy Shaw, *Transcendental Capacity (Billboard Top 100 Love Songs of All-Time; Madonna—Justify My Love, 1991)*, 2015, Kirlian Polaroid, 8.5 × 10.8 cm, unique COURTESY THE ARTIST AND JOHANN KÖNIG, BERLIN. PHOTO: ROMAN MÁRZ
 Jeremy Shaw, *Transcendental Capacity (Billboard Top 100 Love Songs of All-Time)*, 2015, 101 Kirlian Polaroids, unique, 75 × 305.2 × 6 cm / 29½ × 120¼ × 2¼ in (8.5 × 10.8 cm / 3¼ × 4¼ in each) Detail view COURTESY THE ARTIST AND JOHANN KÖNIG, BERLIN. PHOTO: ROMAN MÁRZ



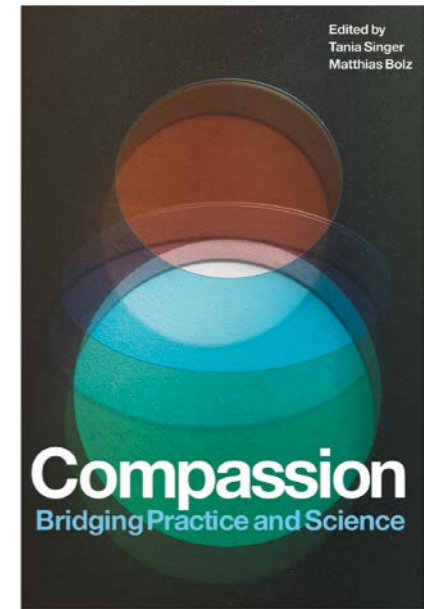
JEREMY SHAW

The works of Vancouver-born, Berlin-based artist Jeremy Shaw, in diverse media ranging from photography and video to various forms of installation, as well as performance art, have shown a particular interest in exploring youth subcultures, such as altered states of consciousness. His video piece *Best Minds Part One* (2008), a slow-motion film, coupled to a soundtrack composed by the artist himself, depicts a brand of youth culture defined as 'straight-edge', whereby young people dance in a trance-like state to heavy metal music, but, in a spirit of abstinence, refuse both drugs and alcohol as further stimuli. Conversely, his installation, *DMT* (2004), explicitly displays young people's faces under the effects of psychedelic drug consumption. In parallel with this examination of trance-like states as stimulated by dance or chemical substances, Shaw has also based several of his works on cerebral imaging, in an effort to broaden this very desire to represent specific states of consciousness. His series *Representative Measurements*, begun in 2008, makes use of brain imaging, transformed into poster-like shapes and surrounded by neon blue lights, in reference to a kitsch form of popular culture.

For IMMA, in Dublin, he continues this series, using images of specific individuals' brains, captured as they go through states of romantic love, maternal love and drug intoxication, in a bid to compare the state of being in love with some kind of chemical ecstasy. To this end, Shaw has engaged with neuroscientist Semir Zeki, himself co-founder of the neuroaesthetic association AoN, based in Berlin. The biology of amorous passions represented does indeed demonstrate how important hormones are for creating a sense of attachment, as in a state of romantic fervour, typical of early enamourment. For his work *Transcendental Capacity (Billboard Top 100 Love Songs of All-Time)*, Shaw has looked at the Kirlian effect, which, through contact, supposedly allows for the recording of a person's aura. Listening to the top 100 greatest love songs of all time, and placing his index finger on a Polaroid camera in the dark while doing so, Shaw recorded his own aura, according to the state of being in which each song left him. These kinds of recordings (nowadays linked back to a kind of outdated form of parapsychology) only serve, in Shaw's piece, to elevate the mysticity that the idea of love eternally evokes.

Christine Macel
 translated by S. Leo Chapman

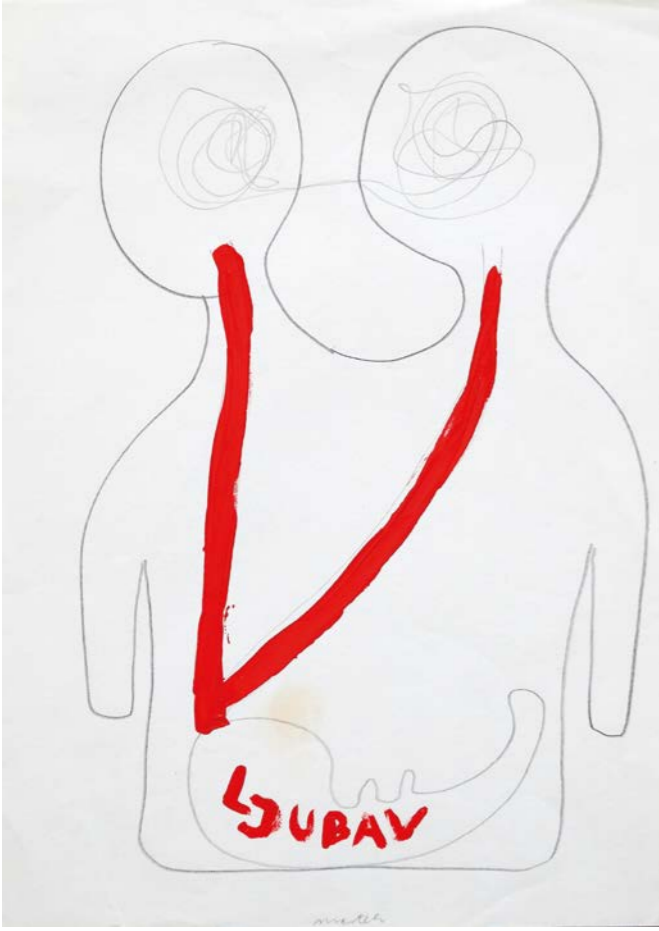
Olafur Eliasson, *Compassion. Bridging Practice and Science*, eBook on iPad, T. Singer & M. Bolz (Eds.), *Compassion: Bridging Practice and Science*. RETRIEVED FROM [HTTP://WWW.COMPASSION-TRAINING.ORG](http://www.compassion-training.org). COVER: OLAFUR ELIASSON, BHUTAN BORROWED VIEW (BLUE, YELLOW, RED), 2011. PHOTO: JENS ZIEHE
 Attila Csörgö, *Make Love*, 2002–05, C-print, 83 × 83 cm / 32¾ × 32¾ in COURTESY GALERIJA GREGOR PODNAR, BERLIN



NEW COUPLES FROM LOUISE BOURGEOIS TO JIM HODGES / FROM THE 1980s TO NOW

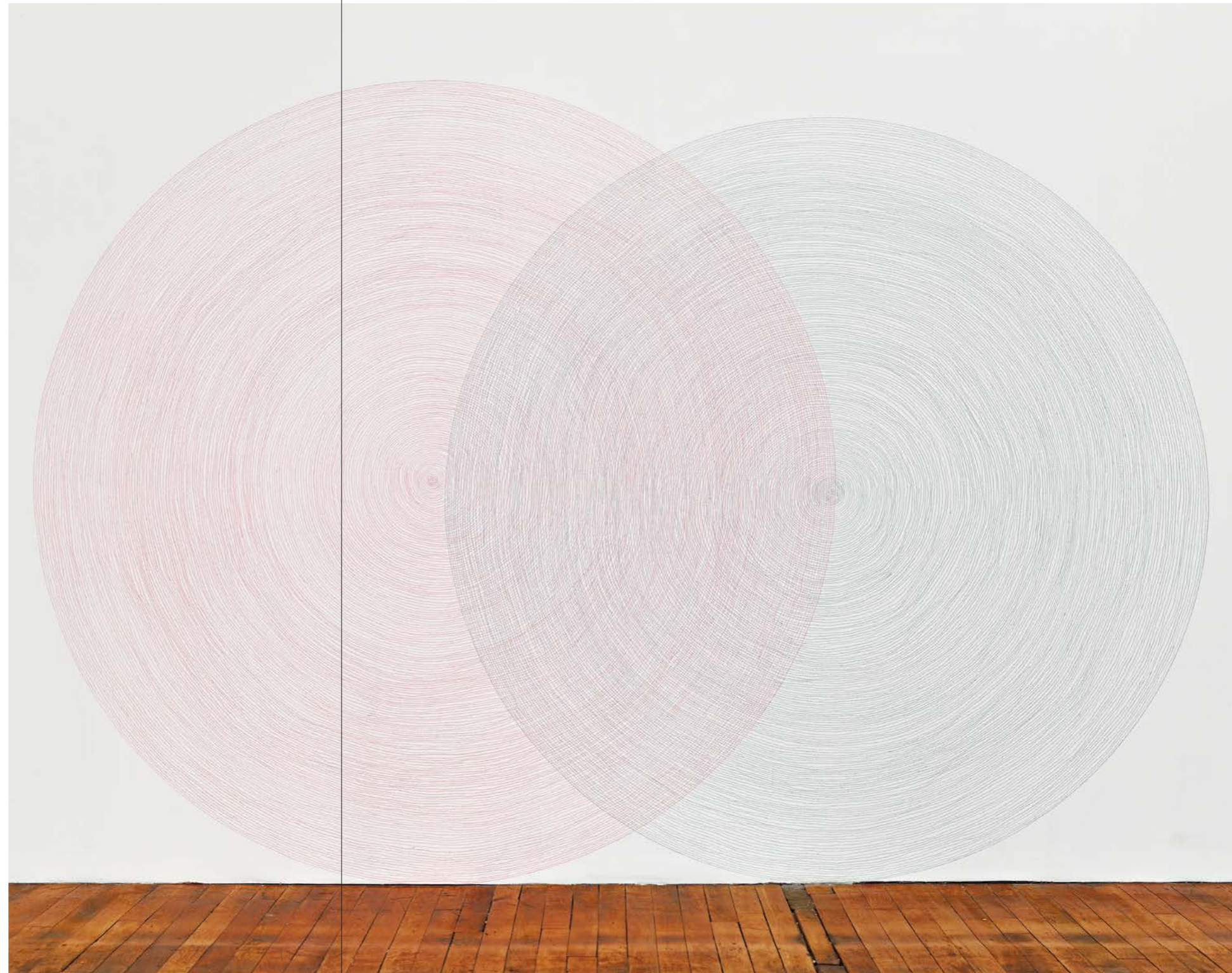
Vlado Martek, *Love*, 1988, coloured drawing, assemblage, 29.6 x 20.1 cm / 11¼ x 8 in COURTESY VLADO MARTEK. PHOTO: ZARKO VIJATOVIC
Vlado Martek, *The flame of love in the mirror*, 1986, assemblage, 29.5 x 21 cm / 11½ x 8¼ in COURTESY VLADO MARTEK. PHOTO: ZARKO VIJATOVIC

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Jim Hodges, *He and I*, 1998, Prismacolor pencil on wall, 178.4 x 260.4 cm / 70¼ x 102½ in COURTESY OF THE ARTIST. © JIM HODGES. PHOTO: RON AMSTUTZ



MICHELE CIACCIOFERA

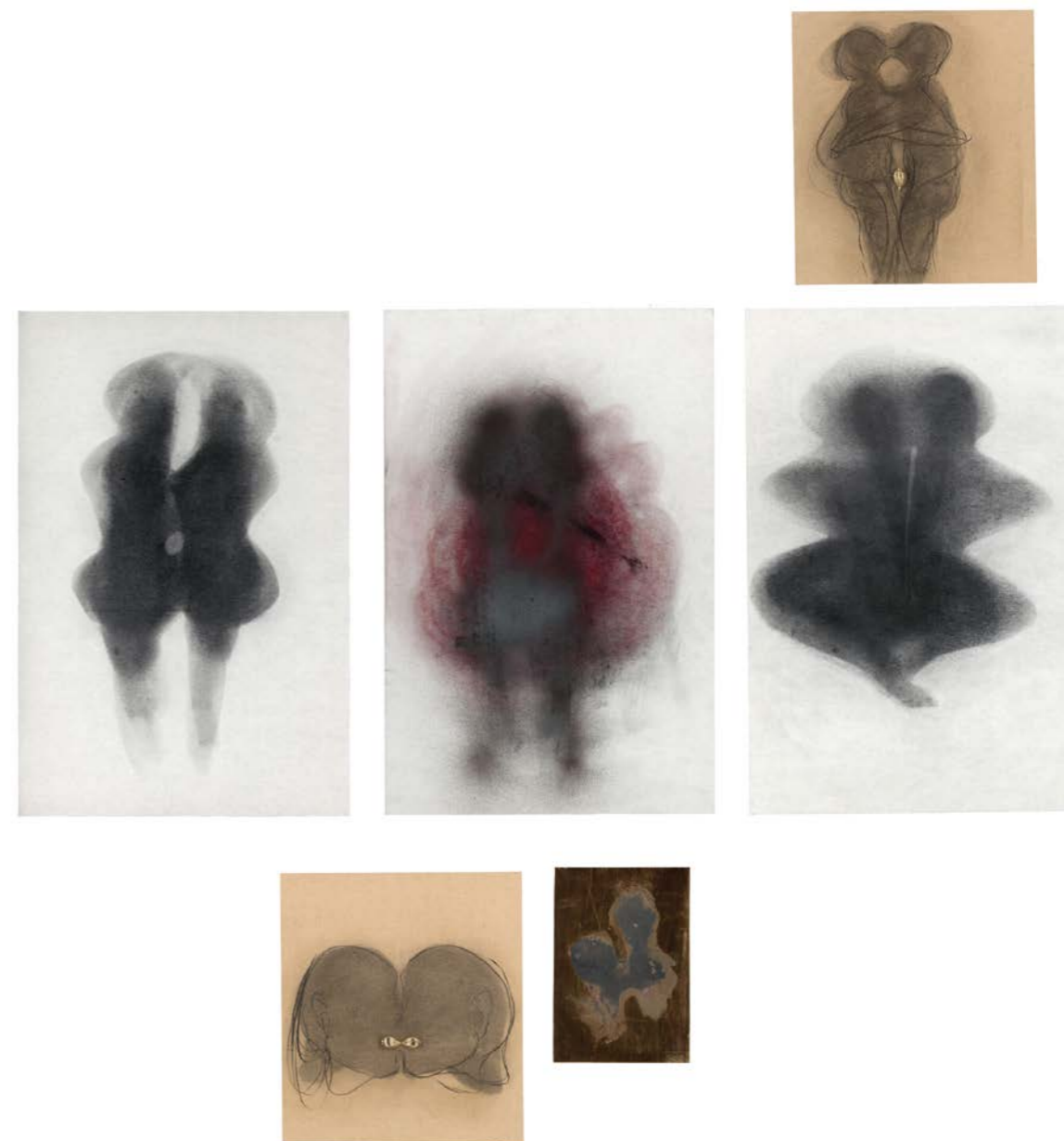
Italian artist Michele Ciacciofera conceived this *in situ* installation especially for the space offered to him at IMMA, where it became the closing piece of the exhibition *What We Call Love*. Using the medium of paper—different types of paper, of varying shapes and sizes—the artist has in recent years concentrated a great deal on the themes of the couple and amorous coalescence in his work, whilst maintaining what may be seen as an integrated, and indeed spiritual, understanding of what love represents. The installation alternates erotic illustrations—pieces where the figures represented seemingly fade into the background—and more abstract pieces, such as those composed of two circles placed alongside one another. Compiled, the aim is to portray these two facets of love perceived by Ciacciofera, all the while evoking the notion of the Platonic, androgynous figure. His more abstract illustrations also exhibit a kind of affinity with certain *mandala* illustrations, those circular depictions used in Hindu and Buddhist meditation. This seems to suggest that they reflect a certain exploration by Ciacciofera of the spiritual dimensions of romantic sentiment and their relationship with an apparent sense of dissolution within a greater cosmic whole.

As a reflection on the 'one' and the 'other', so to speak, the installation also echoes his previous work, whereby he used his own paintings, drawings, sculptures and installations as a conduit to focus on, on the one hand, the apparent diversity of the oeuvre itself and, on the other, the relationship one has with this 'other' and the nature of 'otherness' itself, from the purest violence to the most subtle expression of love. His earlier series of paintings depicting faces, many of which adopted a smaller format and were arranged in rows or indeed collectively, rather than seeking to represent one person in particular, may be seen to represent the possibility of an 'other'. The face depicted, in this way, becomes a kind of mask as opposed to any form of revealing feature. The drawings he did of prisoners in *Silence!*, for their part, represent Ciacciofera's questioning of violence and its (in)humanity, as well as his interrogation of the possible representation of barbaric acts like torture.

All of these works are thematically linked through their focus on the 'other' and motivated by the commentary they provide, which appears at once political (centring upon the notion of the 'common good'), environmental and anthropological (the nature of the human being). *Magic Honey Moon* may thus be seen as a work that explores the notion of the couple, on the one hand, and one that offers a comprehensive commentary on various political and anthropological themes, on the other. As he stated in an interview given in relation to his solo exhibition in Summerhall, Edinburgh, in 2014, the human dimension represents the focal point of his work. This is expressed even in his use of materials, which are displayed with a very particular sensibility when it comes to his drawings, as well as his works in charcoal, pastel, watercolour, etc. "When I work with paper I like to feel it, to sniff it. Paper is also a mirror in my process of searching for identity," he stated. In this way, in Ciacciofera's work, both the body of the artist himself and the materials he uses somehow become infused in a quest to explore the 'other'.

Christine Macel

translated by S. Leo Chapman



*"When you're in love you know you're in love
No matter what you try to do
You might as well resign yourself
To what you're going through"*

*If you're a hard man or if you're a child
It still might get to you
Don't kid yourself you've seen it all before
A million mouths have said that too"*

Human League, *Love Action (I Believe In Love)*¹

Love. When we talk about love — and what we call love — a multitude of infinite possibilities open up before us, as we tread the echoes of thoughts and words already spoken on this most contemplated subject. Poets have reached beyond the sun and the stars in attempting to describe soul-entwining partnerships; the complexities and mysteries of romantic feelings have been considered by great artists, writers and scientists for centuries. Currently, in this digital age of instant access to information, "What is love" consistently ranks amongst the most searched phrases on Google, according to the company.

The cultivation of love as a fabled myth has persisted. And yet, the seed at the heart of this pursuit endures: love, this most humble and mercurial emotion that affects us all.

Conceived around the title 'What We Call Love: from Surrealism to Now', this significant exhibition at the Irish Museum of Modern Art explores the increasingly relevant yet perplexing proposition of love as it exists in today's pluralist world. The question is inevitably a rhetorical one, allowing for the idea of love in an accelerating society,

from the 1920s to now, to be considered and reconsidered by the artists featured in this exhibition. 'What We Call Love' is a cross-site presentation, featuring a wide selection of the most important modern and contemporary artists, with three new commissions by key Irish artists. The exhibition seeks to represent the diversity and complexity of art produced in the period from surrealism to the emergence of conceptual art and beyond, offering a historical overview while situating our contemporary moment within the recent history of art. Exploring diverse iterations of love, through a poetic and polit-

ical prism, 'What We Call Love' brings together works by Irish and International artists which elaborate on notions of desire, need, loss, detachment and the familial, in an often seemingly impenetrable world.

For the newly commissioned work by Lucy Andrews at IMMA, the artist echoes a traditional concept of love, within which great and transcendent value was placed on the "love-object". Her work touches on a history of elevating commonplace items to almost reliquary status, imbued with intimacy and emotion. In her new piece, *Untitled* (2015), the artist places a left hand leather glove at a carefully selected location in the museum. The presence of a single leather glove in the courtyard suggests a trace of intimacy between the object and its former owner, its status as one half of a whole, and also the object's susceptibility to the terms of its environment.

Andrews' work stems from a fascination with the material presence and the temporary nature of objects, incorporating various liquids, household chemicals, found objects, and industrial detritus. Through engineering dynamic encounters between these materials and with the forces surrounding them, her work creates a meeting between the elemental and the quotidian. "A vacuum of need / Collapsed each hunting heart"¹ wrote the poet Seamus Heaney. These lines, taken from the poem *Twice Shy*, relate an impulse to collapse into each other's arms, to unite. This expression emerges in the haptic quality of Andrews' work, where the single glove symbolically hovers between a solitary, commonplace existence, and the possibility of reuniting with its owner, and other half.

In a further exploration of 'What We Call Love', artist Seamus Nolan delves into the theme of inception, questioning the values of society and love in his commission *F**K IMMA* (2015–16). This new work consists of a concert, talk, video and archival installation. Nolan's distinctly politically engaged conceptual projects often look to enliven public space through various strategies including challenging the idea of the monument or memorial, and regenerating community structures. His interest in issues of nationhood diffuses into those of identity and the interaction that takes place between individuals.

The artist says: "In my work, I try to unravel the commonplace, to recognise the inherent structure or code from which we, as social and political animals construct and de-construct the world around us." The confrontational title *F**K IMMA* suggests that the artwork might take precedence over the concerns of the institution, that the complexities of mediating and presenting artworks are secondary to the autonomy of the artwork itself. The title acts not literally, as an insult to the institution, but an assertion that the artwork might in essence embrace the complexities of its contradiction — as lovers in the midst of sometimes painful emotion must also do. As the Dadaists attempted to shake the rational which employs war and oppression in its arsenal, to negate the illusion of definitive truths and the economy it purports, so the counter cultural methodology and ethos of anarcho-punk evoke here a particular interpretation of love as unrelenting and fierce.

In contrast, the currency of loss and love is shown to us by the artist Garrett Phelan. Phelan draws us on a journey that incorporates the language of symbol and sound,

exploring love that is unrequited, lost or unresolved. Within this exhibition, Phelan presents two works; a pre-existing sculptural work entitled *NEW FAITH LOVE SONG – Radio and Gold Hearts* (2012) and a 1 watt FM radio transmission installation entitled *Undiscovered ancient reliquary transmitter containing ethereal talisman to heal unrequited love* (2015), a new commission.

The artist has created for 'What We Call Love' a contemporary work within which he questions the process of how important, life-changing experiences are dealt with through human reaction and necessity. He has cultivated a private yet open auditory environment for an artwork within which there exists the potential to help those that have suffered the trauma of a love that is unrequited or unresolved, a love that remains, a love that cannot be shared, a love that cannot be truly expressed, and a love that cannot be lived. This love originates in broken friendships, rejection and death and it is a love of which we all partake. Ultimately, *Undiscovered ancient reliquary transmitter containing ethereal talisman to heal unrequited love* is a contemporary art object in the form of love, a caring relic, and a living object activated by visitor experience.

Representing a further evolution of the thematic of this exhibition — love as it moves beyond gender — IMMA introduces the artists Zackary Drucker and Rhys Ernst to Irish audiences in a parallel programme installed within our Project Rooms. *Relationship series* (2008–13) is a collection of 62 colour photographs, recently featured in the Whitney Museum's Biennial (2014), which draws out a specific, autobiographical strand of complex, contemporary love, as it documents the artists' own relationship as a transgender couple.

Not the records of natural and personal intimacy they may at first appear, these photographs are consciously produced, imbued with references to typical romantic imagery, such as a Titian reclining nude. This coding of images serves to insert this somewhat complicated transgender relationship into an accepted and recognisable language of romantic imagery. The personal, political and countercultural issues inherent to their experience are then subtly incorporated within this genre, for example in an image depicting a syringe, which we can deduce contains hormone supplements. Their work allows them a space in which to invent themselves, while also communicating the alternative love and intimacy to be found within their particular contemporary experience of gender and sexuality. Despite the dramatic changes inherent to the dissolution and reconfiguration of gender, love and the human heart remain, unwavering, at the core of their relationship.

Ultimately, 'What We Call Love' is an exhibition which creates a space for both established and challenging representation; for examination, discussion and confrontation; and for the reworking of past narratives while accepting the irresistible power of their inheritance.

A space for love.

¹ Human League, 'Love Action (I Believe In Love).' *Dare!* Virgin, 1983, CD.

Lyrics © Ian Burden / Philip Oakey.

² Seamus Heaney, 'Twice Shy', in *Death of a Naturalist* (Faber and Faber, 1995), 44.



Zackary Drucker and Rhys Ernst, *Relationship #19*, "Three Years of ZackaRhys" *Relationship series* (2008–13), chromogenic print, series of 62 works COURTESY OF LUIS DE JESUS LOS ANGELES

Lucy Andrews, *Untitled*, 2015, (left hand leather glove, left in the courtyard of the Museum) commissioned by the Irish Museum of Modern Art
IMAGE COURTESY THE ARTIST



Seamus Nolan, *F**K IMMA*, 2015-16, concert, talk and video and archival installation Commissioned by the Irish Museum of Modern Art
IMAGE COURTESY THE ARTIST



LIST OF WORKS

Marina Abramović and Ulay

Marina Abramović and Ulay

Marina Abramović and ULAY
Rest Energy, 1980
Gelatin Silver Photographic Print
95 × 73 cm / 37¼ × 28¾ in with 8 in border
Based on the performance, 4 min, ROSC’ 80, Dublin
© Marina Abramović and Ulay
Courtesy of the Marina Abramović Archives

Sadie Benning
It Wasn’t Love, 1992
Autobiographical video, U-matic, PAL black and white, sound
20 minutes
VDB (Video Data Bank), Chicago

Louise Bourgeois
The Couple, 2002
Glass, beads, fabric and steel
68 × 55.9 × 30.5 cm / 26¾ × 22 × 12 in
Vitrine 200 × 80 × 80 cm / 78¾ × 31½ × 31½ in
Private Collection. Courtesy Hauser & Wirth

Louise Bourgeois
The Couple, 2003
Aluminium
121.9 × 66 × 38.1 cm/ 48 × 26 × 15 in
© The Easton Foundation.
Courtesy Hauser & Wirth

Louise Bourgeois
Couple, 2003
Fabric, wire and marble
24.1 × 62.5 × 44.4 cm / 9½ × 24½ × 17½ in
Aluminium table: 101.6 × 77.4 × 59.6 cm / 40 × 30½ × 23½ in
Private Collection. Courtesy Hauser & Wirth

Louise Bourgeois
Couple, 2005
Fabric, glass, stainless steel
27.9 × 50.8 × 61 cm / 11 × 20 × 24 in
Courtesy Ursula Hauser Collection, Switzerland

Constantin Brancusi
Le Baiser [The Kiss], 1923–25
Stone (brown limestone)
36.5 × 24.5 × 23 cm / 14¼ × 9½ × 9 in
AM 4002-3
Collection Centre Pompidou, Paris

Constantin Brancusi
Porte du Baiser de trois quarts, côté parc, avec effet de lumière contrastée à travers le feuillage des arbres [The Kiss’ Door],1938
Artist’s picture, silver-gelatin print
17.9 × 23.9 cm / 7 × 9½ in
Collection Centre Pompidou, Paris

Brassaï (Gyula Halász)
Graffitis, Séries VI L’Amour, 1935–50
Silver gelatin print pasted on cardboard
21.9 × 28.85 × 0.3 cm / 8½ × 11¼ in
AM 1996-186
Collection Centre Pompidou, Paris

Brassaï (Gyula Halász)
Graffitis, Séries VI L’Amour, 1935–50
Silver gelatin print on laminated wood
39.4 × 29.1 × 2 cm / 15½ × 11½ × ¾ in
AM 1996-187
Collection Centre Pompidou, Paris

Brassaï (Gyula Halász)
Graffitis, Séries VI L’Amour, 1935–50
Silver gelatin print on laminated wood
39 × 29.1 × 2 cm / 15¼ × 11½ × ¾ in
AM 1996-188
Collection Centre Pompidou, Paris

Brassaï (Gyula Halász)
Graffitis, Séries VI L’Amour, 1935–50
Silver gelatin print on board
38 × 29.2 × 0.3 cm / 15 × 11½ in
AM 1996-191
Collection Centre Pompidou, Paris

Brassaï (Gyula Halász)
Graffitis, Séries VI L’Amour, 1935–50
Silver gelatin print on board
48.2 × 38.1 × 0.3 cm / 19 × 15 in
AM 1996-196
Collection Centre Pompidou, Paris

Victor Brauner

Victor Brauner

Victor Brauner
Les amoureux [The lovers], 1947
Oil on canvas
92 × 73 cm / 36¼ × 28¾ in
AM 1987-1204
Collection Centre Pompidou, Paris

Victor Brauner
Projet pour l’amour heureux, 1947
Charcoal, pastel, pencil lead and ink wash tint on paper
65 × 50 cm / 25½ × 19¾ in
AM 1974–80
Collection Centre Pompidou, Paris

André Breton
Untitled, undated
Photograph
8.4 × 13.5 cm / 3¼ × 5¼ in
Collection Dominique Rabourdin, Paris

Cecily Brown
These Foolish Things, 2002
Oil on linen
228.6 × 198.1 cm / 90 × 78 in
Private collection, New York

Luis Buñuel
LLâge dâor, 1930
Film 35 mm, black and white, sound
63 min
AM 1989-F1128
Collection Centre Pompidou, Paris

Miriam Cahn
FAMILLIENRAUM. Die freundin meines bruders, 06-05-1996
Oil on canvas
73 × 50 cm / 28¾ × 19¾ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Lebenslauf (fast ich als gefühl), 11-09-2000
Oil on canvas
160 × 90 cm / 63 × 35½ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Kindchen (stilwechsel), 07-02-2001 + 03-04-2001
Oil on canvas
240 × 157 cm / 94½ × 61¾ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Wachtierchen, 08-05-2002
Oil on canvas
28 × 21 cm / 11 × 8¼ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Mir fehlend, 03-06-2002
Oil on canvas
170 × 115 cm / 67 × 45¼ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM.Wirklich ich, 25/26-12-2002
Oil on canvas
180 × 98 cm / 70¾ × 38½ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Meine schwester (unfertig weil ganz), 18-01-1997 / 09-10-2001 / 09-09-2003
Oil on canvas
183 × 70 cm / 72 × 27½ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Das haus meines vaters, 1975 / 05-09-2003
Oil on canvas
60 × 74 cm / 23½ × 29¼ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Hier liegt meine walmutter, 07-10-2005
Drawing
30 × 21 cm / 11¾ × 8¼ in
Courtesy of the artist

Miriam Cahn

Miriam Cahn
FAMILLIENRAUM. (seltenes) porträt, 14-11-2005
Drawing, charcoal
30 × 24 cm / 11¼ × 9½ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Absturzstelle/strategie, 11-05-2006
Drawing
24 × 32 cm / 9 ½ × 12 ½ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Das hirn meiner mutter, 16-12-2005 + 27-12-2007
Oil on canvas
33 × 23 cm / 13 × 9 in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Das hirn meiner mutter, 16 /17-02-2003 + 06-01-2008
Oil on canvas
88 × 175 cm / 34 ¾ × 69 in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. An meine tote mutter denken, 15-01-2008
Drawing
42 × 30 cm / 16 ½ × 11 ¾ in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Älter ich, 17-07-2009
Oil on canvas
160 × 79 cm / 63 × 31 in
Courtesy of the artist

Miriam Cahn
FAMILLIENRAUM. Die tochter meines bruders, 2009
Oil on canvas
29 × 21 cm / 11½ × 8¼ in
Courtesy of the artist

Sophie Calle
La robe de mariée, 1988
Black and white photograph, aluminium, frame
170 × 100 cm / 67 × 39¼ in, text 50 × 50 cm / 19¾ × 19¾ in
4/5 FR
Courtesy Galerie Perrotin

Sophie Calle
Le Faux Mariage, 1992
Black and white photograph, aluminium, frames
120 × 170 cm / 47¼ × 67 in, text 50 × 50 cm / 19¾ × 19¾ in
4/5 FR
Exhibition copy in English
Courtesy Galerie Perrotin

Sophie Calle
Le Divorce, 1992
Black and white photography, aluminium, frames
170 × 100 cm / 67 × 39¼ in, text 50 × 50 cm / 19¾ × 19¾ in
4/5 FR
Exhibition copy in English
Courtesy Galerie Perrotin

Sophie Calle
No sex last night, 1995
With the collaboration of Greg Shepard.
Title of the original video version: Double Blind, 1992
Film 35 mm, color, sound, partly subtitled (transferred to HD copy)
76 min
AM 1999-F1402
Collection Centre Pompidou

Michele Ciacciofera
Magic Honeymoon, 2014–15
Installation, Various works on paper
Dimensions variable
Courtesy of the artist

Dorothy Cross

Dorothy Cross
Passion Bed, 1990
Wire and sand-blasted wine glasses
154.5 × 169 × 52 cm / 60¾ × 66½ × 20½ in
NMNI, Cultra, Holywood, Co. Down, N. Ireland
Courtesy the artist and Kerlin Gallery, Dublin

Dorothy Cross
Lover Snakes, 1995
Stuffed snakes and cast silver reliquaries containing snake hearts
37 × 14 cm, 14½ × 5½ in
Courtesy the artist and Kerlin Gallery, Dublin

Dorothy Cross
Kiss 1997
Cast silver
4 × 7 × 6 cm, 1½ × 2¾ × 2½ in
Exhibition copy
Courtesy the artist and Kerlin Gallery, Dublin

Attila Csörgö
Make Love, 2002–05
C-print, 83 × 83 cm / 32¾ × 32¾ in
Courtesy Galerija Gregor Podnar, Berlin

Salvador Dalí
Untitled, Couple with Their Heads Full of Clouds, 1937
Oil on wood panel
Measurements framed (left figure): 92.5 × 70.5 cm / 36½ × 27¾ in
Measurements framed (right figure): 90 × 70.5 cm / 35½ × 27¾ in
MART, Museo di arte moderna e contemporanea di Trento e Rovereto, Italy

Annabel Daou
Adieu, you whom I love a thousand times, 2014
Ink on ¼ inch mending tape, sound
Approx. 22860cm (10,000 words) 48:00 min
Courtesy the artist and Galerie Tanja Wagner, Berlin

Vlasta Delimar and Jerman
Wedding (Register Office), 1978
12 × Black and white photographs related to their performance in 1978
Each 18 × 24 cm / 7 × 9½ in without frame
Courtesy the artists

Vlasta Delimar and Jerman
Wedding (St. Mark’s Church), 1982
12 × Black and white photographs related to their performance in 1982
Each 18 × 24 cm / 7 × 9½ in without frame
Courtesy the artists

Vlasta Delimar and Jerman
Male and Female, 1983
9 × Black and white photographs and video related to their performance in 1983
Each 18 × 24 cm / 7 × 9½ in without frame
Courtesy of the artists

Vlasta Delimar and Jerman
Male and Female, 1983
Video
4 min and 55 sec related to their performance in 1983
Courtesy of the artists

Marcel Duchamp
La Boîte alerte (Missives lascives) [Alert Box], 1959
Letterbox in cardboard including *Couple de tabliers*, ready made with of two aprons, zip, fur
28 × 17.9 × 6.4 cm / 11 × 7 × 2½ in
AM 1976-1188
Collection Centre Pompidou, Paris

Marcel Duchamp
Feuille de vigne femelle [Female Fig Leaf], 1950/1961
Bronze
9 × 14 × 12.5 cm / 3½ × 5½ × 5 in
GMA 3967
Scottish National Gallery of Modern Art
Collection National Galleries Scotland.
Bequeathed by Gabrielle Keiller 1995

Marcel Duchamp

Marcel Duchamp
L’Objet-dard [Dart-Object], 1951, cast 1962
Bronze
7.8 × 19.7 × 9 cm / 3 × 7¾ × 3½ in
T07280
Tate: Purchased with assistance from the National Lottery through the heritage Lottery Fund 1997

Marcel Duchamp
Wedge of Chastity (Coin de chasteté), 1954, cast 1963
Bronze and dental plastic
5.7 × 8.5 × 4.2 cm / 2¼ × 3¼ × 1½ in
GMA 3968
Scottish National Gallery of Modern Art
Collection National Galleries Scotland.
Bequeathed by Gabrielle Keiller 1995

Marcel Duchamp
Après l’amour [After Love], 1967–68
Etching printed on japan vellum
50 × 32.5 cm / 19¾ × 12¾ in
Courtesy Ronny van de Velde Gallery

Marcel Duchamp
Le Bec Auer, 1967–68
Etching printed on Japanese vellum
50 × 32.5 cm / 19¾ × 12¾ in
Courtesy Ronny van de Velde Gallery
Marcel Duchamp
Morceaux choisis d’après Courbet [Selected Details after Courbet], 1967–68
Etching printed on Japanese vellum
50 × 32.5 cm / 19¾ × 12¾ in
Courtesy Ronny van de Velde Gallery

Marcel Duchamp
Morceaux choisis d’après Cranach et Relâche, [Selected details after Cranach and “Relâche”], 1967–68
Etching printed on Japanese vellum
50 × 32.5 cm / 19¾ × 12¾ in
Courtesy Ronny van de Velde Gallery

Marcel Duchamp
Morceaux choisis d’après Ingres, I [Selected Details after Ingres, I], 1967–68
Etching printed on Japanese vellum
50 × 32.5 cm / 19¾ × 12¾ in
Courtesy Ronny van de Velde Gallery

Marcel Duchamp
Morceaux choisis d’après Ingres, II [Selected Details after Ingres, II], 1967–68
Etching printed on Japanese vellum
50 × 32.5 cm / 19¾ × 12¾ in
Courtesy Ronny van de Velde Gallery

Marcel Duchamp
Morceaux choisis d’après Rodin [Selected Details after Rodin], 1967–68
Etching printed on Japanese vellum
50 × 32.5 cm / 19¾ × 12¾ in
Courtesy Ronny van de Velde Gallery

Marcel Duchamp
Relâche, 1967–68
Etching printed on Japanese vellum
50 × 32.5 cm / 19¾ × 12¾ in
Courtesy Ronny van de Velde Gallery

Marcel Duchamp
Roi et reine [King and Queen], 1967–68
Etching printed on Japanese vellum
50 × 32.5 cm / 19¾ × 12¾ in
Courtesy Ronny van de Velde Gallery

Zackary Drucker and Rhys Ernst
She Gone Rogue, 2012
HD video
23 min
A Film by Zackary Drucker & Rhys Ernst
Starring Zackary Drucker, Rhys Ernst, and legendary performers Holly Woodlawn, Vaginal Davis, and Flawless Sabrina
Courtesy of Luis De Jesus Los Angeles

Jean Dupuy
Flux Wedding, 1980
Video, colour and sound
12 min 25 sec
AM 2003-F48
Collection Centre Pompidou, Paris

Olafur Eliasson

Compassion. Bridging Practice and Science
eBook on ipad
T. Singer,& M. Bolz (Eds.) Compassion: Bridging Practice and Science.
Retrieved from
http://www.compassion-training.org

Elmgreen and Dragset
24/7/365, 2009
Performance
4 hr
(Two young men sit on chairs on either side of a bed, then stand up, undress, and spoon on the bed, before dressing and sitting again, repeating these actions for four hours)
Courtesy of the artists

Elmgreen and Dragset
24/7/365, 2015
Video (recorded from IMMA performance in September 2015)
240 min
Courtesy of the artists

Max Ernst
Le Grand Amoureux I [The Great Lover I], 1926
Oil and black crayon on canvas
100.3 × 81.2 cm / 39½ × 32 in
GMA 2134
Scottish National Gallery of Modern Art
Collection National Galleries Scotland, purchased 1980

VALIE EXPORT
Breath texte: Love poem, begun in 1970, realised in 1973
Video, black and white, sound
2 min 23 sec
Courtesy Electronic Arts Intermix (EAI), New York

Jean Genet
Un chant d’amour, vers 1949–50
Film 35 mm, black and white, no sound
25 min 11 sec
AM 1988-F1114
Collection Centre Pompidou, Paris

Jochen Gerz
Le Grand Amour (Fictions) I, 1980
12 framed photographs with an English text, silver gelatin prints
110 × 320 cm / 43¼ × 126 in overall,
40.5 × 50.8 cm / 16 × 20 in each
AM 1983-363 (1)
Collection Centre Pompidou, Paris

Alberto Giacometti
Couple, [Composition dite cubiste II], c. 1926–27
Bronze
67 × 39 × 37.5 cm / 26½ × 14¾ in.
Font Susse (1992)
© Succession Alberto Giacometti (Fondation Giacometti + ADAGP) Paris 2014

Nan Goldin
Marina and Jean Christian in bed with baby Elio, Sag Harbor, NY, 2001,
C-print, Series of 8 works
50.8 × 61 cm / 20 × 24 inch
Courtesy Matthew Marks Gallery, New York

Felix Gonzalez-Torres
Untitled, (March 5th) # 2, 1991
Light bulbs, porcelain light sockets and extension cords
Overall dimensions vary with installation
Two parts: approximately 287 cm / 113 in height each
Edition of 20, 2 AP
© The Felix Gonzalez-Torres Foundation
Courtesy of Andrea Rosen Gallery, New York

Felix Gonzalez-Torres
Untitled, (March 5th) #1, 1991
Mirror
30.5 × 61 cm / 12 × 24 in overall
Two parts: 30.5 cm / 12 in diameter each
© The Felix Gonzalez-Torres Foundation
Courtesy of Andrea Rosen Gallery, New York

Felix Gonzalez-Torres
Untitled, (Double Portrait), 1991
 Print on paper, endless copies
 26 cm at ideal height × 100 × 70 cm
 (original paper size)
 (10¼ in at ideal height × 39½ × 27½ in
 (original paper size))
 © The Felix Gonzalez-Torres Foundation
 Courtesy of Andrea Rosen Gallery, New York

Felix Gonzalez-Torres
Untitled, (Portrait of the Wongs), 1991
 Paint on wall
 Dimensions vary with installation
 © The Felix Gonzalez-Torres Foundation
 Courtesy of Andrea Rosen Gallery, New York

Douglas Gordon
Forever two part, 2000
 2 × C-print
 43.2 × 53.3 cm / 17 × 21 in each
 Courtesy the artist and UntilThen Gallery,
 Paris

Mona Hatoum
Incommunicado, 1993
 Metal cot and wire
 Displayed: 126.4 × 57.5 × 93.5 cm /
 49¾ × 22½ × 36¾ in
 Tate: Purchased with funds provided by
 the Gytha Trust 1995

Damien Hirst
I'll Love You Forever, 1994
 Steel cage, medical waste containers,
 gas mask and padlock
 121.9 × 121.9 × 76.2 cm / 48 × 48 × 30 in
 P6401
 British Council Collection

Jim Hodges
He and I, 1998
 Prismacolor pencil on wall
 178.4 × 260.4 cm / 70¼ × 102½ in
 Courtesy of the artist
Rebecca Horn
High Moon, 1991
 2 Winchester-guns, metal rod, 3 engines,
 2 glass funnels, 2 pumps, plastic flexible tube,
 speakers, circular saw, control system,
 steel gutter, colour, poem
 Dimensions variable
 © 2014 Kunstmuseum Wolfsburg/ 2014 VG
 BildKunst, Bonn

Jesper Just
No Man is an Island, 2002
 DVCAM
 4 min
 Courtesy of the Artist and Galerie Perrotin
 Copyright © Jesper Just 2000–06

Kapwani Kiwanga
Turns of Phrase: Fig. 1 (Upendo), 2012–15
 2 works, fabric, wood
 4 × 3 × 53 cm / 1½ × 1¼ × 20¾ in
 © Kapwani Kiwanga

Ange Leccia,
Volvo, arrangement, 1986/2015
 2 identical Volkos
 Almine Rech Gallery, Paris, Bruxelles

Ghérasim Luca
Passionnément, 1944
 Collage on paper
 19.6 × 19.6 cm; Framed: 62 × 62 cm
 Courtesy of the artist

André Masson
Le Couple, 1941
 Oil on canvas
 85 × 35 cm/ 33 ½ × 13 ¾ in
 Galerie Natalie Seroussi, Paris

Christodoulos Panayiotou
Slow dance Marathon, 2005
 Video (documentation of a performance)
 4 min and 22 sec
 Courtesy the artist and Rodeo,
 Istanbul/London

Man Ray
Abstract photograph (heart), 1923
 Silver print
 29.1 × 22.8 cm / 11 ½ × 9 in
 Courtesy Galerie Natalie Seroussi

Man Ray
Mr and Mrs Woodman, 1927–45
 Silver gelatin prints
 13.4 × 18.2 cm / 5¼ × 7¼ in
 Collection Centre Pompidou, Paris

Man Ray
Mr and Mrs Woodman, 1927–45
 Silver gelatin prints
 17.6 × 12.6 cm / 7 × 5 in
 Collection Centre Pompidou, Paris
Man Ray
Mr and Mrs Woodman, 1927–45
 Silver gelatin prints
 12.5 × 18.2 cm / 5 × 7¼ in
 Collection Centre Pompidou, Paris

Man Ray
A l'heure de l'Observatoire – Les amoureux
 [Observatory time- The lovers], 1935
 Silver print
 8.8 × 22.3 cm / 3½ × 8¾ in
 Collection Sylvain Rouillon, Paris

Man Ray
Sans titre (Charlotte Wolff), 1936
 Silver print
 13.9 × 9 cm / 5½ × 3½ in
 Galerie 1900-2000, Paris

Man Ray
Sans titre, 1937
 Pencil on paper
 33.5 × 25 cm / 13¼ × 9¾ in
 Galerie 1900-2000, Paris

Vlado Martek
The flame of love in the mirror, 1986
 Assemblage
 29.5 × 21 cm / 11½ × 8¼ in
 Courtesy Vlado Martek

Vlado Martek
Love, 1988
 Coloured drawing, assemblage
 29.6 × 20.1 cm / 11¾ × 8 in
 Courtesy Vlado Martek

Vlado Martek
Realized love, 1988
 Installation
 29 × 21 cm / 11½ × 8¼ in
 Courtesy Vlado Martek

Vlado Martek
Love was given to this person, 1988
 Coloured drawing
 39 × 28.5 cm / 15¼ × 11¼ in
 Courtesy Vlado Martek

Vlado Martek
Untitled, 1988
 Coloured drawing
 39 × 28.5 cm / 15¼ × 11¼ in
 Courtesy Vlado Martek

Vlado Martek
Red Bed, 1996
 Installation
 10.3 × 20 × 1.5 cm / 4 × 7¾ × ½ in
 Courtesy Vlado Martek

Annette Messenger
Mes clichés-témoins, Album collection n°38,
 1971–73
 28 black and white photographs
 29.5 × 20.5 cm / 11½ × 8 in each
 Musée d'art moderne de la Ville de Paris

Tracey Moffatt
Love, 2003
 (edited by Gary Hillberg)
 Found film montage on video and DVD
 21 min
 Courtesy of the artist and
 Roslyn Oxley9 Gallery, Sydney

Nadja (Léona Camille Ghislaine Delcourt)
La fleur des amants [The Lovers' Flower],
 1926
 Pencil on paper
 18 × 20 cm / 7 × 7¾ in
 Collection Paul Destribats;
 Courtesy Galerie 1900-2000, Paris

Henrik Olesen
Anthologie de l'Amour Sublime, 2004
 Carousel slide projector, 80 slides
 Collection institute d'art Contemporain,
 Rhône-Alpes. Courtesy Henrik Olesen

Meret Oppenheim
Daphne und Apoll, 1943
 Oil on canvas
 140 × 80 cm / 55 × 31½ in
 Lukas Moeschlin collection, Basel

Meret Oppenheim
The Couple [Das Paar], 1956
 One pair of laced boots
 20 × 40 × 15 cm/ 7¾ × 15¾ × 6 in
 Private Collection

Yoko Ono and John Lennon
Montreal Bed-In, 1969
 Photo by Ivor Sharp
 Lenono Photo Archive, NY
 © Yoko Ono

Yoko Ono and John Lennon
Acorn Event at Coventry Cathedral, 1968
 Photo by Keith McMillan
 Lenono Photo Archive, NY
 © Yoko Ono

Yoko Ono and John Lennon
with wedding certificate
 Gibraltar, Spain
 March 20,1969
 Photo by David Nutter courtesy of Yoko Ono
 Lenono Photo Archive, NY

Ferhat Özgür
Women in Love, 2013
 Video
 13 min 5 sec
 Courtesy of the artist

Neša Paripović
Examples of Analytical Sculptures, 1978
 20 black and white photographs
 23.5 × 29 cm / 9¼ × 11½ in each
 150 cm × 110 cm / 59 × 43 ¼ in overall
 Courtesy of the artist

Garrett Phelan
NEW FAITH LOVE SONG – Radio and Gold Hearts, 2012
 Philips RL 210 Radio, 34 gold hearts (plaster/
 24 carrot gold leaf), black Lacobelglass, MDF
 Courtesy of the artist

Pablo Picasso
Couple, 1930
 Lime wood
 105 × 35 cm / 41¼ × 13¾ in
 Inv. MP285
 Musée Picasso, Paris

Pablo Picasso
Le Baiser [The Kiss], 1931
 Oil on canvas
 61 × 50.5 cm / 24 × 20 in
 Inv. MP132
 Musée Picasso, Paris

Carolee Schneemann
Infinity Kisses II (Vesper) 1990–98
 Laser prints
 24 self-shot laser prints
 50.8 × 66 cm / 20 × 26 in each
 345.4 × 287 cm / 136 × 113 in overall
 Courtesy of C. Schneemann and
 P.P.O.W Gallery, New York

Rudolf Schwarzkogler
Aktion Hochzeit [Action Mariage], 1965
 6 black and white photographs on
 cardboard, silver gelatin prints
 54.5 × 70.7 cm / 21½ × 27¾ in overall,
 24 × 18 cm / 9½ × 7 in each, related to his
 performance in 1965
 Collection Centre Pompidou, Paris

Paul Sharits
Piece Mandala / End War, 1966
 Video, 16 mm colour, no sound
 5 min
 AM 1996-F1347
 Collection Centre Pompidou, Paris

Wolfgang Tillmans
Collum, 2011
 Unframed inkjet print
 200 × 135 cm / 78¾ × 53 in
 edition of 1 + 1 AP
 Courtesy the artist and Maureen Paley,
 London

Wolfgang Tillmans
Warszawa-Berlin-Express, 2011
 Inkjet print on paper mounted on aluminium
 in artist's frame
 66.5 × 82.2 cm / 26¼ × 32¼ in
 edition of 3 + 1 AP
 Courtesy the artist and Maureen Paley, London
Wolfgang Tillmans
Central Nervous System, 2013
 Inkjet print on paper mounted on aluminium
 in artist's frame
 Frame: 97 × 82 cm / 38¼ × 32¼ in
 edition of 3 + 1 AP
 Courtesy the artist and Maureen Paley,
 London

Wolfgang Tillmans
Karl Arles II, 2013
 Inkjet print on paper mounted on aluminium
 in artist's frame
 Frame: 94 × 79.2 cm / 37 × 31 in
 edition of 3 + 1 AP
 Courtesy the artist and Maureen Paley,
 London

Wolfgang Tillmans
Karl home, 2013
 Inkjet print on paper in artist's frame
 Frame: 44 × 34 cm / 17¼ × 13½ in
 edition of 10 + 1 AP
 Courtesy the artist and Maureen Paley,
 London

Wolfgang Tillmans
Leonardo, 2013
 Inkjet print on paper mounted on aluminium
 in artist's frame
 Frame: 74.5 × 61 cm / 29¼ × 24 in
 (8.5 × 10.8 cm / 3¼ × 4¼ in each)
 Courtesy the artist and Maureen Paley,
 London

Jeremy Shaw
Transcendental Capacity (Billboard's Top 100 Love Songs of All-Time), 2015
 101 Kirlian polaroids
 Unique
 75 × 305.2 × 6 cm / 29½ × 120¼ × 2¼ in
 (8.5 × 10.8 cm / 3¼ × 4¼ in each)
 Courtesy the artist and Johann König, Berlin

Jeremy Shaw
Representative Measurements, 2008–15
 Black light posters
 59.4 × 84.1 cm each / 23½ × 33 in
 Courtesy the artist and Johann König, Berlin
 Kindly supported by AoN Association of
 Neuroesthetics (Berlin)

Andy Warhol
Kiss, 1964
 16mm print, black and white, silent,
 approx. 54 min at 16 frames per sec
 The Andy Warhol Museum, Pittsburgh, PA,
 a Museum of Carnegie Institute

Cerith Wyn Evans
Perfect Lovers Plus One, 2008
 Wall clocks
 Orologi da muro
 23.8 cm / 9 ¼ in (diameter, each)
 23.8 × 76.5 × 4.1 cm / 9¼ × 30 × 1½ in
 (overall)
 Courtesy Galleria Lorcan O'Neill

Jun Yang
Paris Syndrome, 2007
 Colour photograph on dibond
 6 parts, each 50 × 50 cm / 19¾ × 19¾ in
 Edition 3
 Courtesy Galerie Martin Janda, Wien

Akram Zaatori
Tomorrow Everything Will Be Alright, 2010
 Video, HD Digital, colour
 12 min
 Courtesy of the artist and Thomas Dane
 Gallery, London

EDITION ROOM PROJECT

Zackary Drucker and Rhys Ernst
Relationship series (2008–13)
 Chromogenic print, Series of 62 works
 Courtesy of Luis De Jesus Los Angeles

IRISH COMMISSIONS

Lucy Andrews
Untitled (2015) (left hand leather glove,
 left in the courtyard of the Museum)
 Commissioned by the Irish Museum
 of Modern Art

Seamus Nolan
*F**K IMMA* (2015–16)
 Concert, talk and video and
 archival installation
 Commissioned by the Irish Museum
 of Modern Art

Garrett Phelan
Undiscovered ancient reliquary transmitter containing ethereal talisman to heal unrequited love (2015)
 Speakers, 1 Watt FM radio transmitter/ digital
 radio transistor/ clay/ wood/ copper/ glass/
 gold leaf
 Commissioned by the Irish Museum
 of Modern Art

Furniture Love seat (2015)
 Urban Agency, Limerick

ARCHIVES / DOCUMENTATION

“Si vous aimez l’amour...”,
 Surrealist sticker, Bureau des recherches
 surréalistes, Paris, 1925
 Sticker pre-pasted on the reverse-side, print
 on green paper with black ink
 6.8 × 10.7 cm / 2¾ × 4¼ in
 BK FGM coll. Tracts Dada et Surr.B1 8893.4 bis
 Collection Centre Pompidou, Paris

“Si vous aimez l’amour...”
 Surrealist sticker, Bureau des recherches
 surréalistes, Paris, 1925
 Sticker pre-pasted on the reverse-side, print
 on pink paper with black ink
 6.8 × 10.7 cm / 2¾ × 4¼ in
 BK Galhume 40 (1)
 Collection Centre Pompidou, Paris

“Si vous aimez l’amour...”
 Surrealist sticker, Bureau des recherches
 surréalistes, Paris, 1925
 Sticker pre-pasted on the reverse-side, print
 on white paper with black ink
 6.8 × 10.7 cm / 2¾ × 4¼ in
 BK Galhune 40 (2)
 Collection Centre Pompidou, Paris

André Breton. Nadja. Paris : Gallimard, 1928
 Bakelite book cover
 19.5 × 13.5 × 6 cm / 7¾ × 5¼ × 2¼ in
 BK RLPF 103
 Collection Centre Pompidou, Paris

André Breton. L’amour fou. Paris: Gallimard,
 1937
 Unique copy, hand written texts and original
 collages; book cover by Georges Hugnet,
 made with a mirror
 Book
 19.9 × 16 × 4.5 cm / 7¾ × 6¼ × 1¾ in
 BK RLPF 4469
 Collection Centre Pompidou, Paris

André Breton. L’amour fou. Paris: Gallimard,
 1937
 Book
 19.2 × 14.2 cm / 7½ × 5½ in
 BK RLPF 96
 Collection Centre Pompidou, Paris

André Breton. L’amour fou. Paris: Gallimard,
 1971
 Book
 20.7 × 14.5 cm / 8¼ × 5¾ in
 BK IN-8 1759
 Collection Centre Pompidou, Paris

André Breton
La Révolution surréaliste
 Book
 29.2 × 20.5 × 0.8 cm / 11½ × 8 in
 RES-4-JO-12884(BIS) no.1 1924

André Breton
La Révolution surréaliste
 Book
 29.2 × 20.5 × 1 cm / 11½ × 8 in
 RES-4-JO-12884(BIS) no.12 1929

André Breton
Clair de Terre
 Book
 16.5 × 11.4 × 1.8 cm / 6½ × 4½ × ¾ in
 16-y-415 (9) 1966

André Breton
Nadja
 Book
 20 × 14 × 2.3 cm / 7¾ × 5½ × 1 in
 16 Z-7515 (128)
 Bibliotheque National de France, Paris

André Breton et Paul Eluard
Questionnaire sent to Constantin Brancusi
 Impressed with black ink on yellowed paper
 27 × 19.8 cm / 10¾ × 7¾ in
 Questionnaire
 BK Fds Brancusi B1 10576
 Collection Centre Pompidou, Paris

Eva Illouz
Why Love Hurts, 2012
 DVD

Milan Knizak
Zeremonien. Remscheid : Vice-versand,
 1971, ex. 201.
 Book, spiral binding book cover
 20 × 16 cm / 7¾ × 6¼ in
 BK RLPF 6211
 Collection Centre Pompidou

Benjamin Péret
Anthologie de l’amour sublime. Paris: Albin
 Michel, 1956
 BK RLPF 101
 Collection Centre Pompidou, Paris

Man Ray
 « Moi, elle », illustration pour *L’Amour fou*
 d’André Breton, 1937
 Platinum printing on Arches paper
 9 × 6 cm / 3½ × 2¼ in
 Collection Centre Pompidou, Paris

Raoul Sangla (dir.)
Ghérasim Luca, Comment s’en sortir sans sortir, 1988. Éd. José Corti et Héros-Limite,
 2008
Passionnément (du recueil « Le Chant de
 la Carpe », 1973)
 DVD Video
 56 min

Samuel Rosenstock dit Tristan TZARA
Sept manifestes Dada. Lampisteries
 Book
 19.1 × 11.4 × 1.5cm / 7½ × 4½ × ½ in
 16 Z-10654 1963
 Bibliotheque National de France, Paris

George Sebbag documentary, 2014
 By Christine Macel, Alicia Knock and Olivier
 Zeitoun
 DVD

Semir Zeki documentary , 2014
 By Christine Macel and Rachael Thomas
 DVD

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COLOPHON

Published on the occasion of the exhibition

**What We Call Love
From Surrealism to Now**

Irish Museum of Modern Art, Dublin
12 September 2015–14 February 2016

Exhibition proposed and curated by Christine Macel, *Chief Curator*, Centre Pompidou with co-curator Rachael Thomas, *Senior Curator*: Head of Exhibitions, IMMA.

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Christine Macel, *Chief Curator*, Centre Pompidou
Rachael Thomas, *Senior Curator*: Head of Exhibitions, IMMA
Victoria Evans, *Programme Assistant*: Exhibitions, IMMA
Ben Mulligan, *Programme Assistant*: Exhibitions, IMMA
Poi Marr, Exhibitions Coordinator, IMMA
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With the contribution of Laure Chauvelot, Benoît Fuhrmann, Marie Gil, Alicia Knock and Olivier Zeitoun

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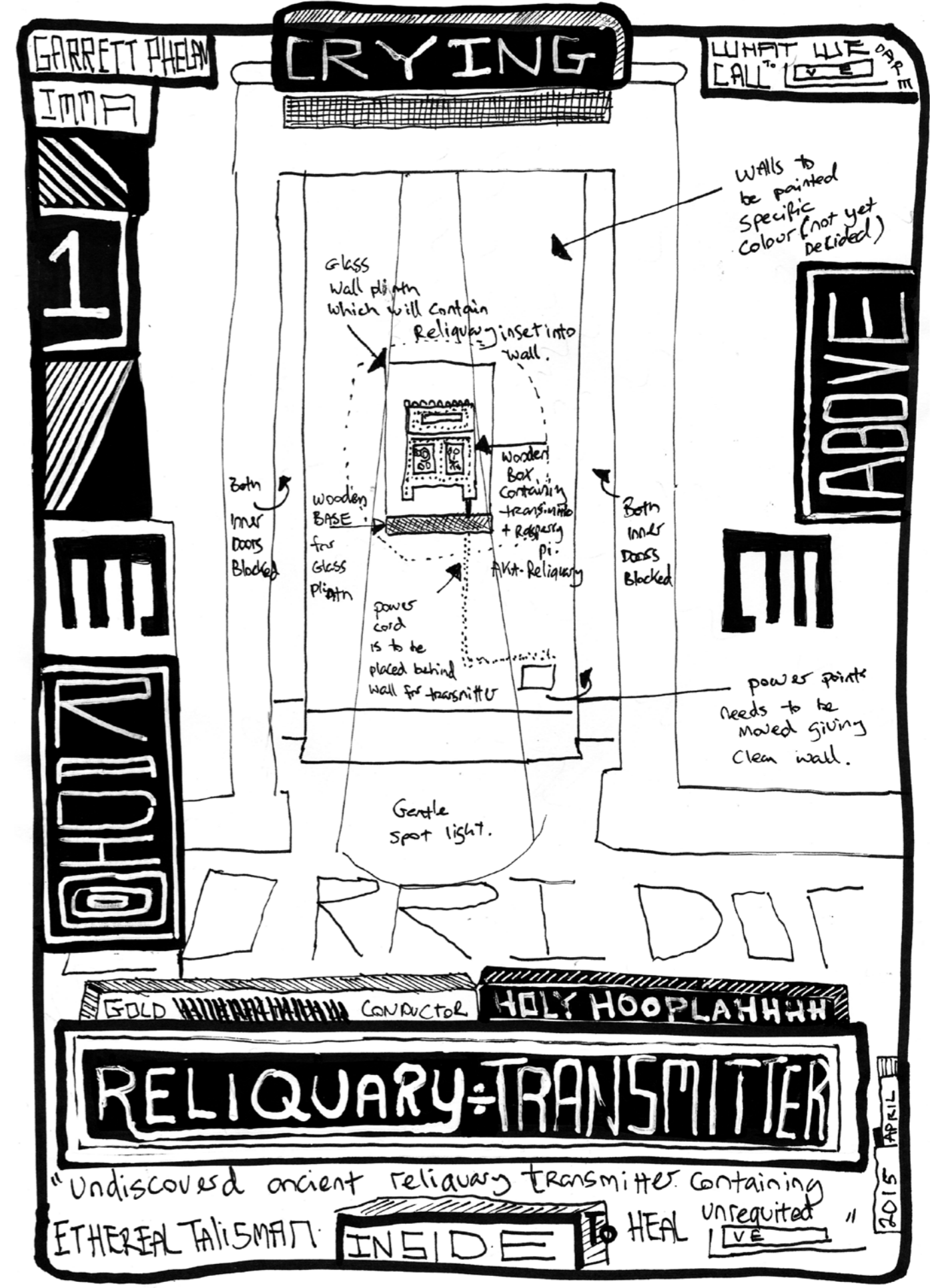
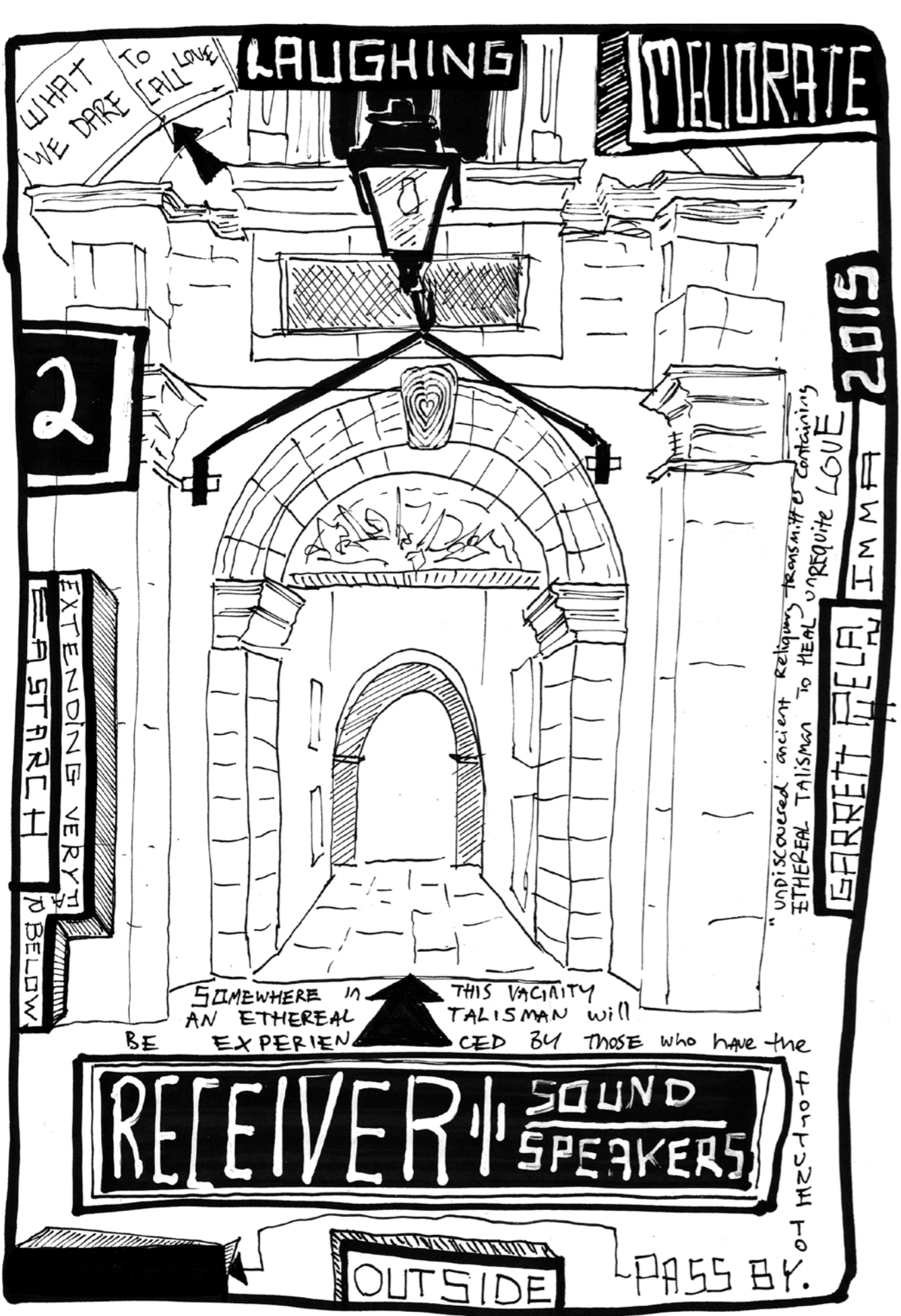
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The large scale group exhibition *What We Call Love: From Surrealism to Now*, at the Irish Museum of Modern Art (IMMA), Dublin, explores how the notion of love has evolved within the 20th century. How have seismic sociological changes concerning sexuality, marriage and intimacy, alongside developments in gender issues, affected the way we conceive love today? How does visual art, from Surrealism to the present day, deal with love and what can these artistic representations tell us about what love means in our contemporary culture?

While we do not seek a final definition of "what love is", this exhibition examines how artists have represented it, with a critical humorous insight. Anchored in three pivotal moments, *What We Call Love* draws on Surrealism's idea of love as "l'amour fou" (crazy love), new visions of love which emerged after the 1960s and the often problematic concerns of contemporary love. Focusing mainly on the now, this significant exhibition will present a succinct selection of carefully chosen Surrealist works, alongside key conceptual and contemporary pieces, integrating new commissions and other works in the forms of cinema and performance.

The exhibition is under the direction of and curated by Christine Macel (*Chief Curator, Centre Pompidou, Paris*) with Rachael Thomas (*Senior Curator: Head of Exhibitions, IMMA, Dublin*).

Documenting this significant exhibition, this publication includes contributions from: Sarah Glennie, Eva Illouz, Christine Macel, Georges Sebbag, Rachael Thomas and Semir Zeki.

ARTISTS FEATURED INCLUDE:

Marina Abramović and ULAY	Jean Dupuy	Tracey Moffatt
Lucy Andrews	Elmgreen and Dragset	Nadja (Léona Camille Ghislaine Delcourt)
Sadie Benning	Olafur Eliasson	Seamus Nolan
Louise Bourgeois	Max Ernst	Henrik Olesen
Constantin Brâncuși	VALIE EXPORT	Yoko Ono
Brassaï (Gyula Halász)	Jean Genet	Meret Oppenheim
Victor Brauner	Jochen Gerz	Ferhat Özgür
André Breton	Alberto Giacometti	Christodoulos Panayiotou
Luis Buñuel	Nan Goldin	Neša Paripović
Cecily Brown	Felix Gonzalez-Torres	Benjamin Péret
Miriam Cahn	Douglas Gordon	Garrett Phelan
Sophie Calle	Mona Hatoum	Pablo Picasso
Michele Ciacciofera	Damien Hirst	Man Ray
Dorothy Cross	Jim Hodges	Carolee Schneemann
Attila Csörgö	Rebecca Horn	Rudolf Schwarzkogler
Salvador Dalí	Jesper Just	Paul Sharits
Annabel Daou	Kapwani Kiwanga	Jeremy Shaw
Vlasta Delimar	Milan Knizak	Wolfgang Tillmans
and Jerman	Ange Leccia	Andy Warhol
Zackary Drucker	Ghérasim Luca	Cerith Wyn Evans
and Rhys Ernst	Vlado Martek	Jun Yang
Marcel Duchamp	André Masson	Akram Zaatari
	Annette Messenger	