

**THE STRENGTH AND FRAGILITY OF THE EGG:
SPRING HURLBUT'S INTERVENTIONS IN THE CLASSICAL IDIOM**

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ABSTRACT

The Strength and Fragility of the Egg: Spring Hurlbut's Interventions in the Classical Idiom

Cynthia Imogen Hammond

Classical architecture has a much-debated formal history. Questions of propriety, and purity of reference to ancient precedent tend to override questions of who and what this architectural style was and is intended to serve. Contemporary Canadian installation artist, Spring Hurlbut, mounted an exhibition at the National Gallery of Canada in 1992. This installation, *Sacrificial Ornament*, in which these questions are addressed, uses an altered vocabulary of classical architectural ornament. Hurlbut's alterations can be linked to the strain of iconoclasm that has helped shape the history of classical architecture; however, her series raises issues beyond the traditional scope of architectural history. These issues include a challenge to the inclusivity of humanistic principles which often form the base of a defense of classicism. Also, she investigates the anthropomorphism historically associated with classical architectural proportions.

The notion of architecture subsuming human characteristics becomes, in Hurlbut's work, the unveiling of a human - often female - victim or sacrifice within classicism's ornamental conventions. By utilizing classicism's claim to timelessness, Hurlbut is able to access a wide range of historical moments in architectural history simultaneously. The subjugation documented by architecture's (latent) lament for its human victims, re-forms through these multiple references in Hurlbut's work to suggest new ways of constructing agency from the ruins of the past.

To my father,
Antony Hammond

and to my Twin,
Penelope.

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The writing of this thesis has not, as my friend and colleague Caroline Stevens would say, occurred in isolation from the living of my life. With this thought in mind, I would like to acknowledge those other friends and colleagues who have offered me their intelligence, personal encouragement, humour and time. For intellectual rigour shot through with overwhelming kindness, thank-you to my thesis advisor, Dr. Janice Helland, and my thesis committee, Dr. Catherine MacKenzie and Dr. Joan Acland.

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Finally, I would like to express my thanks to Spring Hurlbut, for having created a beautiful and challenging body of sculpture, and her willingness to discuss it with me. It has been a privilege and a pleasure to write on the subject(s) of her work, and what knowledge I have gained from the tangents I have travelled is due, ultimately, to her art.

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- 2 Main Features of the Doric Order, Temple of Zeus, Olympia. [Michael Raeburn, ed., Architecture of the Western World: 293.]
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- 17 Spring Hurlbut, Tongue and Dart Entablature, Lesbian Cymation, 1990. Plaster, 160 x 30.5.

In the forest, there are two kinds of light. One for the hunter, and one for the prey. Facing the predator's mouth, the victim has one eye open for escape and one eye open for that which places them in the same category as their murderer: the satisfaction of need, and desire. We are all killers. We share an inheritance of unaccounted brutality, and unspoken shame. Unspeakable horrors shape human experiences, memories and stories of the world. We make beautiful what we can, but beauty is strained and stained in blood. If we shelter in the white palaces (ivory towers) of our imaginations and ancient pasts, it is only understandable. But it is wrong to ignore the sanguine shadows we cast on the walls of our escape. In doing so, the graceful column can only become the imprisoning bar, a sarcophagus for the body that houses these fears.

*C. J. H.
August, 1996*

CHAPTER ONE -INTRODUCTION-

In the summer of 1992, a contemporary Canadian installation artist, Spring Hurlbut mounted an exhibition at the National Gallery of Canada called *Sacrificial Ornament*. The exhibition appears, at first glance, to be a collection of classical architectural fragments, set on plinths and hung from the walls. Hurlbut replaces volutes, dentils and triglyphs with plaster cows' tongues and human bones, horses' teeth and glass eyeballs, rams' horns and thick braids of hair. Heavy, white plaster entablatures, moulding and capitals frame these substitutions. The archaeological feeling of the series interacts with allusions to reliquaries, inspiring a plethora of associations with past architecture, all encoded in a currency of slaughter. The tendency to brutality in these works is softened by the austere, white syntax, familiar to even the most casual observer of classical architectural rubric. Nonetheless, the tension in the sculptures derives from the defamiliarizing¹ strangeness of juxtaposing traces of bodily existence with regular, [re]collected classicism.

The literature on *Sacrificial Ornament* consistently acknowledges Hurlbut's interest in

¹The term "defamiliarization" comes from contemporary Soviet semiotician, Yury Lotman, who regards the poem as a series of systems, any and all of which could function to contradict, suppress, or otherwise highlight the other systems. Fragments and representations of an object, feeling, experience in art produce a simultaneous identification and self-conscious recognition of the viewer's altered relationship to the poetically-transformed object. Meaning, in this view, is relational and contextual, that is, each element works with/against all other elements to bring the text into "vivid relief." See Terry Eagleton, Literary Theory: An Introduction (Great Britain: Basil Blackwell, 1983): 101-103. This concept is useful for analysing architecture [in terms of the interaction of "poetic" (aesthetic) and practical (structural) elements], and for analysing architectural sculpture such as Hurlbut's, where the architectural referent is often - apparently - at odds with her interventions in a given custom, or tradition.

classical antiquity, classical architecture and ornament, and the notion of sacrifice which the artist claims as her primary motivation in creating this series.² These pristine white sculptures bear no illusion as to their allusion - the works are clearly a simultaneous representation of human, animal and architectural remnants. Hurlbut's precise subterfuge of dentils, metopes and cornices within the recognizable aspects of Doric, Ionic and Corinthian orders is "classical" in the sense that it alludes to a specific architectural tradition that descends from well-known origins in ancient Greece and Rome. She refers to a visual, three-dimensional aesthetic, as it is found in, for example, the Parthenon, the Colosseum and the Pantheon.³ Her interest, however, begins with a pre-historical, human sacrificial victim, and how the placement of that victim's body in the pre-temple sacred groves has influenced the visual language known as classical architecture. Hurlbut has described her reasons for creating *Sacrificial Ornament* as follows:

I was reacting to the idealism of classical architecture...[my work became] very much me opposing classicism and trying to implicate it more with a human dialogue as opposed to just leaving it in a more perfect, isolated state. There is very much evidence of the human [in classicism] and this was a very critical thing for me...I felt this [series] was a way to subvert classicism...I have always been very attracted to the Mannerists [who] started to play fictional games with [the High Renaissance concept of classicism].⁴

Every substitution Hurlbut makes, then, is a suggestion which temporarily alters the cadence of the tradition. In her substitutions there is a gesture of erosion, of peeling back the "real" classical surface to unveil equally real - *other* - possibilities. Her alterations are not

²See, for example, Beatty (1994); McGrath (1993); Perdue (1993); Hersey (1992); Hanna (1990).

³Athens, 447-432 B.C.E.; Rome, circa 80 A.D.; and Rome, 27-25 B.C.E. respectively.

⁴Public lecture to the School of Architecture, McGill University, February 28, 1995.

intended to correct traditional accounts⁵ of the origins of classical architecture; rather, she aims to "add her contribution"⁶ to the stories in circulation.

To add one's contribution to a discourse that has traditionally kept its ranks closed to deviance is indeed a subversion. To specifically challenge the "humanist" underpinnings of classicism with an alternative of human sacrifice is equally iconoclastic. To suggest that this sacrificed human is (often) female verges on the heretical. My aim in this thesis is to probe several possible "sites" with the subversive model initiated by Hurlbut's blending of tradition with transgression. These sites are: the humanist writings of Italian Renaissance architectural theorists, concerned as they were with the cultural legacy of classical Greece and Rome; the discursive development of public and private spheres in nineteenth-century England and France and the Neo-classicism that supported the distinction; and the early-twentieth-century modernist attack on the degeneracy of (classical) ornament as a decadent category, gendered female. In each case it is Hurlbut's work, her juxtaposition of ornamental and etymological elements that prompts my investigation along these particular trajectories.

Given the vast and contested range of structures - from canonized monuments to domestic architecture - that may be called classical, sites such as those listed above are potentially innumerable. While this situation affords me great freedom in choosing focus points for my discussion, it also appears to contradict the very notion of classical architecture as a specific and unbending set of architectural principles. This contradiction thus begs the following questions: what exactly is classicism; how does the classicizing impulse manifest

⁵See, for example, J. J. Coulton, "Greek Architecture" in Architecture of the Western World, ed. Michael Raeburn (New York: Rizzoli, 1980): 41-60.

⁶Public lecture, February 28, 1995.

itself in architecture that is not ancient, nor strictly revivalist, and are these manifestations then "classical"?

Definitions of classical architecture have spanned a wide course. Those who investigate will find both rigid formalistic adherence to and a loose notion of influence via a historical tension. A spectrum exists between conformity and divergence from well-established architectural norms. John Summerson's description, for example, maps out a middle ground between these extremes:

Classical architecture has its roots in antiquity, in the worlds of Greece and Rome...And while we must incorporate [the] essentials (harmony and proportion) in our idea of what is classical we must also accept the fact that classical architecture is only recognisable as such when it contains some allusion, however slight, however vestigial, to the antique "orders"...[but i]t is a mistake to try to define classicism.⁷

Charles Jencks cites the above passage by Summerson in an attempt to explore the current classical revival in postmodern architecture. By examining a dialectical tradition of "canonic" versus "historicist" architects and theorists, Jencks is able to conclude that on "the most general level...the essence of classicism is to include opposite codes of architecture in such a way that none of its contradictory demands are altogether sacrificed."⁸ In order to situate a chapter of contemporary architectural production as "Free Style" classicism, Jencks includes Ancient Egyptian and Gothic as influences and manifestations of what might be called the classical in architecture, asserting that the essential types of architecture are restricted, and therefore, I would add, necessarily related.

Jencks has constructed this view, it must be noted, in order to accommodate a

⁷John Summerson, The Classical Language of Architecture, quoted in Charles Jencks, "Free Style Classicism: The Wider Tradition," in Free Style Classicism [Architectural Design Profile] (Great Britain: Architectural Design, 1982): 5.

⁸Jencks: 12.

development in architectural design from the mid-seventies onwards, not in order to lump all architecture under a "classical" heading. His arguments, however, have a certain historical currency when several etymological and practical elements are considered. First, Jencks harvests the 1911 edition of the Encyclopedia Britannica to divine the "informed opinion" as to the meaning of classic. He finds that the class division of Romans took verbal form as follows: *classici* (first class), *infra classem* (second class), and *proletarii* (third class). Jencks presumably takes this particular edition to indicate a well-accepted consensus at a time of high canonic orthodoxy. His point is that only the "best of Greek and Roman architecture, or the canonic genealogies of design from Bramante to Palladio...[and sometimes] Michelangelo to Borromini..." are considered worthy of the pedigree stamp, classical.⁹ Jencks, however, shies away from an overt association of the doctrinaire with the elite, while nonetheless pointing out the traditional "perturbation", "uneasiness" and "bitter dispute" of some architects and historians when "classical" is used to name anything other than direct ascendants from the buildings of ancient Greece and Rome. This uneasiness for contemporary "Free Style" classical architecture, Jencks explains, results in canonic exclusion,

...not because it lacks [the classical] essentials (ideal proportion, harmony, monumentality and grandeur...) but because it is crudely done in comparison with the pre-existing canon. It is done in concrete, not stone, with heavy pre-cast walls and not delicate, sculpted pilasters. In a word, it is *proletarii*, not *classici*, or for the 'masses not the classes'.¹⁰

In a valiant attempt to allow classical architecture its traditional exclusionary character, Jencks champions the forces, developments and historic individuals who, he feels, have challenged the rules to create new manifestations of (rather than "deviations from") a

⁹Jencks: 8.

¹⁰Jencks: 9.

well-established syntax. In striving to make room under the heading "classical" for such manifestations, Jencks scores the surface of an aesthetic that has far too often been enveloped in such formalist debates. The closure of classical, Neo-classical and classicized architecture within this polemic is such that an examination of the deeper issues which could shape such passionate rhetoric rarely takes place. Nevertheless, the privileging of an orthodox classicism - based on notions of legitimate ascendancy and the pure adherence to a given vocabulary and form - is ultimately elitist, exclusive and autocratic.

These assertions would logically lead to a discussion of ideology and its embodiment in classicism, a style of architecture that has historically stood its ground against the mutations of formal hybridity, and the invasions of politically inequable others (be they women, the labouring classes, or colonized peoples). However, while my sympathies approach the concept of classicism as an "architecture of ideology", for this thesis it is also necessary to consider Catherine Ingraham's notion of the *architecturalisation* of ideology, or the lamenting capacity of architecture.¹¹ Ingraham argues that

...architecture cannot in any direct sense embody any of the things that we have traditionally thought it could embody, such as nobility, the spirit of the age, social well-being, grandeur, harmony, the grotesque, or fascism... '[E]mbodiment' is fraught with problems, at least one of which is the idea that there is a uni-directional movement of meaning (a translation) from idea to object, whereas the signification of architecture seems...oblique, far more analogical and circuitous.¹²

Ingraham posits that architecture can represent the "spatialization" of ideology as opposed to representing ideology. In other words, ideology may be read into the form of architecture, but the converse - that architecture is the three-dimensional realization of

¹¹"Architecture, Lament, and Power," in Architecture, Space, Painting/Journal of Philosophy and the Visual Arts, ed. Andrew Benjamin (Great Britain: Academy Editions, 1992): 11.

¹²Ingraham: 11.

ideology - is not straightforwardly possible. Architecture is too complex, and its relation to (creation by) experiencing subjects too varied to simply solidify the desires or demands of the state or individual responsible for creating a given structure.

This is not to say, however, that power structures and their "agendas" are absent from the planning, construction, or interpretation of architecture. They are indeed present, but their patency is more fruitfully traced, according to Ingraham, against the mechanics of lamentation. Lament, Ingraham suggests, is the one active capacity of architecture; a capacity that is almost deceptive in its complexity. She writes:

[T]he relation between lament and power (linguistic, spatial) is revealed not as a condition of oppositions where, say, stasis and motion are antithetical to each other, but as a condition of infolding or sheathing of one within the other. [...Lament] recapitulates not in order to (merely) describe and narrate, but also to appropriate, to displace and repossess the material it claims to have left behind.¹³

The lament of architecture, then, is the cyclical, ritual organisation of mourning for an absence or a loss. Architecture is a litany, enfolding/framing/spatializing that which is named and thus claimed through that litany. In a cyclical manner architecture laments what it is not. Thus that which is lost, and commemorated through architecture, is also a constitutive element of architecture.

To apply this notion to classicism and to relate it to a definition of classical architecture, we may return to Jencks' fair-minded observation that "[t]o appreciate rule-breaking innovations one has to have a deep respect for the rules...contradiction is a natural consequence of the duality...[that] constitutes a *dual unity*."¹⁴ More than a dialectic, then, architecture that contains classical elements of design or ornament are "classical" because

¹³Ingraham: 12-13.

¹⁴Jencks: 14.

they refer to an ideal that cannot be attained. Even the Parthenon is a ruin. Thus, classical architecture also laments itself, and steeped in nostalgia, is tethered in the desire for immutability to the Doric, Ionic and Corinthian orders. In the harsh, mid-day sun, the details of the various orders stand out, unrelenting in their specificity. At dawn and at dusk, their characteristics emerge, then soften with the light, offering themselves up to possibility.

In *Sacrificial Ornament*, the sacrifice, with all its attendant associations to ritualized loss, is deeply significant. Hurlbut uses Yale architectural historian, George Hersey's The Lost Meaning of Classical Ornament¹⁵ as a starting point for her investigations into the elements of classical architectural decoration.¹⁶ Hersey threads tropic etymological connections with the visual evidence of ancient vase paintings to construct a theory of origins of classical templar architecture. Hurlbut has adopted, for example, Hersey's interpretation of the common architectural embellishment, the dentil, to create The Sacred Dentils, 1990 (Fig. 1) and Dentil Entablature, 1989. In these pieces, Hurlbut has enacted the quotidian trope¹⁷ or associations of "dentil", which refers to the "set of small square or rectangular blocks evenly spaced to form an ornamental row, usually under a classical cornice on a

¹⁵The Lost Meaning of Classical Architecture: Speculations on Ornament from Vitruvius to Venturi (Cambridge, Mass., and London, England: MIT Press, 1988.

¹⁶As explained in public lecture, February 28, 1995. Hersey is often acknowledged and/or paraphrased in reviews and catalogue essays. See footnote 2.

¹⁷Hersey describes trope as a form of "verbal play", going beyond the dictionary meaning of a figurative or emblematic use of language to refer to the Latin sense, in which a "*tropus*...dwells in the world of puns, homonyms, and associations...[linking] objects that otherwise seem to have little to do with each other." Hersey: 4.

building, piece of furniture, etc."¹⁸ (Fig. 2)

Horses' teeth stand in for dentils in The Sacred Dentils, a two-part plaster moulding roughly equivalent in size to a human head. Hurlbut clarifies the trope by matching the upper segment of moulding with a "lower jaw", engaging the obvious connection between "dentil" and "tooth". This is not simple playfulness, however. Hurlbut is creating a contemporary, sculptural parallel to the notion, expounded by Hersey, that classical temples, such as the Parthenon, were predated by sacred groves of trees, in which ritual sacrifices of human and animal flesh were made. Offerings of eggs and grains, and the remains of sacrifice by fire (bones, fat, teeth) were placed in the lower branches of the trees.¹⁹

Hersey asserts that the classical organisation of column and ornament is an abstracted translation of the remains of sacrifice. In this view, ornamental details such as dentils, capitals, volutes and so on, are the record of human sublimation into architecture. Taking Ingraham's concept of the enfolding of power and lament in architecture, the classical temple is then a lament for the sacrifice enacted within its walls; it mourns the human, animal and

¹⁸Collins English Dictionary (Great Britain: HarperCollins Publishers, 1994). This source will be referred to as C.E.D. in subsequent citations.

¹⁹Hersey defends this initial argument primarily by examining the name of an architectural detail, such as the dentil, tracking its roots in ancient Latin and Greek, and comparing the associations (usually with the human body and the animal or vegetable world) with the visual attributes of the ornament in question. His citing of ancient vase paintings is to justify the notion of the sacred grove as precursor to the temple. Hersey also uses references in classical mythology to justify his claims, noting that "[e]ach god and goddess had a special tree - the oak of Zeus, the myrtle of Aphrodite, the laurel of Apollo...We see sacrifices being made before [the trees], temples built around and within them, and gods and goddesses appearing in their branches." Hersey points out that in the Amphion and Zethos relief in the Palazzo Spada, Rome, Artemis is placed "before a sacred tree around which a temple has been constructed. Its columns are bound with a garland...the skull of a sacrificed ox...decorates its entablature...". The Lost Meaning...: 11. See also Hersey's catalogue essay for *Sacrificial Ornament*, entitled "Sacrificial Ornament" (Lethbridge, Alberta: Southern Alberta Art Gallery, 1992), unpaginated.

vegetable remains that once ornamented the holy groves, embracing their absence, claiming their trace in marble transmutations.

In Spring Hurlbut's work, however, the transmutation has once again taken place, and the trace, or absence becomes supplemental. The substitution of an actual tooth for a dentil serves to identify what the distillation of classical architectural vocabulary has traditionally filtered out. In asserting the actual object of lament, Hurlbut's work registers the omissions from traditional art historical accounts of classical architecture. As Jencks writes, "after all [classicism] was also used in that most canonic building of all, where Christians were slaughtered for amusement, the colosseum."²⁰ If classicism is the index of sacrifice, then *Sacrificial Ornament* is the index of classicism's excess²¹: the human body.

I consider Hurlbut's work to be a dialogue with classicism, challenging the systems of government, religion, economics and social organization that have claimed architecture's (here disputed) embodying function alongside a notion of ideal vocabulary and syntax, espoused by classicism's canonized monuments. Hurlbut's insertions have prompted my use of several interpretive strategies: the use of feminist analysis to investigate the three sites named above; the indexical signifying function as posited by semiologist Charles S. Peirce; and the closely-linked concepts of anachronicity and the *anachorism*, mis/placements in time and space which, I will argue, interact with classicism's supposed ahistoricity to promote agency in Hurlbut's art.

Charles S. Peirce (1834-1914), a contemporary of Saussure, extends the Saussurian

²⁰Jencks: 9.

²¹I owe the relating of the terms "supplement" and "excess" with (Neo-)classicism, ornament and detail to Naomi Schor, Reading in Detail: Aesthetics and the Feminine (New York and London: Methuen, 1987): 11-22.

model of visual signification with the understanding of the visual sign as having three potential signifying modes: iconic, indexical and symbolic. The indexical mode is understood to function when a trace, fragment or residue of the referent indicates or represents the referent. This trace most emphatically is not the referent itself, which is *not there*.²² In The Sacred Dentils, for example, the plaster moulding may be read as an index of classical ornament, as it refers visually and as a fragment, to a larger history of architecture. Furthermore, the teeth may be read as an index of an absent sacrificial victim, and as an index of the absent dentils.

This concept of "reading" art derives in large part from interdisciplinary scholars, Mieke Bal and Norman Bryson's article, "Semiotics and Art History", a broad-based critique of traditional art historical discourses. Bal and Bryson raise the issue of authorship, and the dangers of a writer's disregard for their own context while attempting to fix the context of their commentary. They write,

[T]he referent of "context" is (at least) dual: the context of the production of works of art and the context of their commentary...in recommending that the present context be included within the analysis of "context," semiotics does not work to avoid the concept of historicity; rather, its reservations concern forms of historiography...²³

The relationship of present commentary on culture of the past is inflective, say Bal and Bryson, who urge art historians to use self-reflexivity to help locate their production rather than bracketing out their own positionalities from art history.²⁴ And paralleling context, for

²²See Mieke Bal and Norman Bryson, "Semiotics and Art History," in Art Bulletin, 73 (June 1991), no. 2: 174-208; Margaret Iversen, "Saussure versus Peirce: Models for a Semiotics of Visual Art," in The New Art History, eds. A. L. Rees and F. Borzello (London: Camden Press, 1986): 82-94; Eagleton: 100-101.

²³Bal and Bryson: 180.

²⁴Bal and Bryson: 180.

the art historian as producer of culture, is the "idea of convergence, of causal chains moving toward the work of art, [which] should...be supplemented by another shape; that of lines of diffraction opening out from the work of art, in the permanent diffraction of reception."²⁵

It is this understanding of the researcher's position that I will bring to bear both on and in my analysis of Hurlbut's work. My intention is to present Hurlbut's work on classicism as motivated by feminism. I seek to destabilize the gendered oppositions that have historically justified exclusion from those institutions which have embraced classicism as an aesthetic. Furthermore, I should like to expose the lament in classicism for a concept of women or "female" beyond the celebration/disavowal of ornament. I consider *Sacrificial Ornament* itself to shape the limits of my discussion; I claim Hurlbut's reclamation of classicism's ahistoricity, her use of what I call "anachronistic anachorisms", or mis/placements, to justify my own excursions into the history of classicism.

My methodological process begins with the experience of defamiliarization, which I find occurring in Hurlbut's work through her jarring or unexpected insertion of "remains" into constructed fragments of classical ornament. The insertions and the constructed fragments indexically signify the (human/animal) bodies of sacrificial victims, and the canonical body of classical architecture, respectively. The placement of the insertions - the relationship of insertion to constructed fragment - is initially incongruous, leading me to use the term "anachorism", from *ana* (up[wards], again or back[wards]) and *khôros* (place), meaning a spatial misplacement.²⁶ These anachorisms function with Bal and Bryson's notion of the endless diffraction of signification to implicate chronological confusion, or

²⁵Bal and Bryson: 179.

²⁶C.E.D.

temporal trips. Anachronicity, from *ana* and *khronos* (time), is defined as the representation of something or someone "in a historical context in which it could not have occurred or existed" or "that belongs or seems to belong to another time."²⁷

Hurlbut's pieces may seem to belong to another time, but hers is a sobering, not nostalgic vision. *Sacrificial Ornament* can be read as representing events, periods, mythological and actual women in a debate with the discourses which have established themselves around classicism. The discourse of Italian Renaissance humanism, for example, posits "man" as the centre of its discussion, its architecture, its universe. In my first chapter I explore the humanist principles of Leon Battista Alberti, "Renaissance man", architect and author of a highly influential treatise. Contemporary feminist scholar Moira Gatens explains the philosophical construction of humanism, while Pauline Johnson suggests a feminist paradigm to correct and continue humanism's emancipatory ideals. Hurlbut's work is a three-dimensional parallel to these three texts, referring both to the classical architectural form applauded by humanists in the fifteenth century, and to the omissions of an unchallenged humanism.

A strong tenet of classical architecture is the implicit gendering of ornament, from the more "masculine" Doric order, to the increasingly "feminine" orders such as the Corinthian. In my second chapter I investigate the notion of dualism, or the binarism, through which the gendering of ornament has functioned in relation to a spate of other, related dualities. In the nineteenth century, these dualisms had particular validity, manifesting in efforts to segregate space along gender lines, and divide the senses in deference to a notion of Cartesian hierarchy in the human sensorium. The connections

²⁷C.E.D.

between the built characteristics of the "public" and "private" spheres (as regards to classical ornament), gender, the senses and the rise of industrialization will be my focus in this section. My sources include: critical theorists Susan Buck-Morss and Jonathan Crary; researchers on gendered space, Amanda Vickery, Daphne Spain and Dolores Hayden; anthropologist David Howes, and nineteenth-century comparative psychologist, Arthur Schopenhauer. *Sacrificial Ornament* traces the parameters of the discourse at hand, at once re-presenting classical ornament on a domestic (as opposed to monumental) scale, and imbuing it with indices of sensory experience (eyeballs, teeth and tongues) and mass [re]production (chicken eggs, claws).

In my final chapter I approach the subjects of architecture and classical ornament via the moralizing manifestos of architectural modernists and their love/hate relationship with fashion. In this section, I examine the modernists' overt investment in the female body, related discursively through the polemics of Adolf Loos and Le Corbusier, to a history of socially degenerative, "feminine" ornament. In what is arguably my most anachronistic chapter, I use the analysis of architectural historians Mary McLeod and Mark Wigley to initiate a critique of the modernist censoring and censoring of ornament, which I then destabilize with Hurlbut's *Tongue and Dart Entablature, Lesbian Cymation*, 1990 (Fig. 17).

This particular piece acts as a foil to the modernist discussion of ornament, lamenting the lost poems of Sappho, an ancient Greek woman famous for her poetry in the fifth century, B.C. Hurlbut deals simultaneously with themes of classical architecture, the genkering of ornament (at a moment when "postmodern" architectural practice has again sequestered ornament into the ranks of the permissible), and the lament within classical architecture for an absent/sacrificed/silenced humanity. It is her position as a contemporary

artist, and the richness of associations within her work that legitimates my own anachronistic travels into the "endless diffraction of reception."

CHAPTER TWO ANTHROPOMORPHISM, CLASSICISM AND HUMANISM

THE OMISSIONS OF HUMANISM

sacrifice

1. a surrender of something of value as a means of gaining something more desirable or of preventing some evil
2. a ritual killing of a person or animal with the intention of propitiating or pleasing a deity.
3. a symbolic offering...
4. the person, animal, or object surrendered, destroyed, killed, or offered.
5. a religious ceremony involving one or more sacrifices.
6. loss entailed by giving up or selling something at less than its value¹

A Classical approach to design fulfils architecture's most basic responsibility: to communicate to citizens the mission of our civic, religious, and educational institutions. Classical architecture is based on a language of form capable of communicating these ethical and political ideals. This is particularly important in the United States, where our system of government is based not on ideals of blood, tribe, or land, but on the natural rights that the Declaration of Independence tells us belongs to all human beings.²

Allan Greenberg, 1994

Classical architecture presents a formal vocabulary, a façade with a history that has signified reactionary, exclusive and colonial politics throughout the western world and wherever it has been transplanted. Greenberg's statement above comes from a recent article

¹C.E.D.

² Allan Greenberg, "Why Classical Architecture is Modern", in Architecture, November 1994: 59. For similarly conservative views in a less patriotic vein, see Juhani Pallasmaa, "Six Themes for the Next Millennium," in Architectural Review 146 no. 1169 (July 1994): 74-79; and for a philosophically-informed conservative position on architectural aesthetics, morality and judgement, see Roger Scruton, who, in The Aesthetics of Architecture writes, "...the classical tradition...[is] the perfect representative of all that is good in building, all that building contains by way of decency, serenity and restraint." (Princeton, New Jersey: Princeton University Press, 1979): 256.

in a high-profile, widely distributed architectural periodical, in which the author links classicism's visual claims to anthropomorphism with a contemporary right-wing architectural practice structured on "shared human values."³ In fact, classicism, as a system of signification, has historically served dominant centres that are racist, patriarchal, economically privileged, 'democratic' and capitalist.⁴ The United States Capitol building in Washington, D.C., for an example from Greenberg's own backyard, is a strict revival of ancient Greek temple architecture. Its classically configured pedimental sculpture unapologetically illustrates the story of North America's colonial invasion, conquest and the subsequent genocide of the indigenous peoples.⁵ Nevertheless, classical architecture and ornament continue to be the objects of rosy humanistic musings such as those quoted above, with classicism firmly entrenched in a dialogue of equity and tolerance.

To understand the availability of such a contradiction to architects who used classicism and, possibly, those who experienced this architecture (churchgoers, private residents, government workers), it is necessary to review highlights in the relationship of classicism with

³Greenberg: 59.

⁴A very few examples in this vein of classical architecture, or architecture that employs the inheritance of classical ornamental vocabulary : the Colosseum in Rome, completed 80 C.E., shortly after the destruction of Jerusalem by Emperor Titus; the Pantheon, Rome, 118-25 C.E., built at the height of Roman Imperialism; Giacomo Della Porta's 1575-84 Baroque façade for Il Gesù, Rome (which stacked two flattened, classical temple façades one over the other), raised during a particularly violent phase of the Inquisition; Sir John Soane's intensely classicized Bank of England, London, 1788-1833 with a major period of construction taking place during the years of the French Revolution (1789-1802), during which British governmental and financial institutions were most anxious to avoid a similar rebellion in England; Albert Speers' work for Hitler and the Nazi Party, such as his design for Grosse Halle, 1938.

⁵See Vivian Green Fryd, "Thomas Crawford's Progress of Civilization" (Chapter 5) in Art and Empire: The Politics of Ethnicity in the United States Capitol, 1815-1860 (New Haven and London: Yale University Press, 1992): 109-124.

humanism as it has been contrived in modernity. Leon Battista Alberti (1404-1472), an Italian architect, theorist and humanist active during the Italian Renaissance, completed De re aedificatoria in 1452 (published posthumously in Florence, 1485). Known in English as The Ten Books of Architecture or On the Art of Building in Ten Books, Alberti's treatise covers aesthetic, practical, and moral issues with chapters on ornament, engineering and the civic role of architecture. Alberti relied heavily on the monuments of Ancient Greece and Rome for this work, but evolved key Vitruvian concepts for an application to new developments in mathematics, art and science⁶ within a Christian context.

Erich Fromm described humanism in 1965 as "the belief in the unity of the human race and man's potential to perfect himself by his own efforts".⁷ What was a static concept - "man" - within circumscribed social frameworks in ancient Greece and Rome, underwent an enormous shift during the Italian Renaissance, when man was reconceptualized as a dynamic entity.⁸ As Pauline Johnson writes in her introduction to Feminism as Radical Humanism, the emancipatory ideals of modern humanism (the struggle for universal human rights) originated in the Renaissance conception of [hu]man[ity]. Johnson notes the persistent structural paradox within the conceptual pairing of a universalizing attitude which homogenizes human aspirations and qualities, with a highly cherished notion of individualism.

"Renaissance men" such as Alberti sought to reflect progressive social and cultural

⁶Publisher's note to 1986 edition of The Ten Books of Architecture (USA: Dover Publications), unpaginated.

⁷Introduction to Socialist Humanism: An International Symposium, ed. Erich Fromm (U.S.A.: Doubleday and Company, 1965): viii.

⁸Pauline Johnson, Feminism as Radical Humanism (U.S.A.: Westview Press, 1994): 9.

changes in their architectural and theoretical work so that architecture could in turn assert civic pride, cultural heritage, and the worldview of the age⁹ while meeting the specific, pragmatic needs of building. Alberti had no doubt of the competent architect's ability to achieve these goals, as his following statement will indicate:

...the security, dignity, and honor [sic] of the republic depend greatly on the architect...who is responsible for our delight, entertainment, and health while at leisure, and our profit and advantage while at work...In view then of the delight and wonderful grace of his works, and of how indispensable they have proved...of the benefit and convenience of his inventions, and their service to posterity, he should no doubt be accorded praise and respect, and be counted among those most deserving of mankind's honor and recognition.¹⁰

Alberti's treatise continues in this vein, applauding the highly specialized and yet broadly powerful civic role of the architect. Alberti does not address the fact that the Renaissance architect was entirely dependent and ultimately answerable to the patron, be that patron the Church, a family, or an individual.¹¹ Hierarchical power structures were intrinsic to the outlook that produced this text, both in terms of a wider cultural context and in terms of

⁹On Renaissance worldviews see The Elizabethan World Picture by E.M.W. Tillyard (New York: Cambridge, 1943) and on the problem of establishing a coherent concept of what exactly constitutes a worldview when only a certain percentage of the population is represented through cultural texts, see Peter Burke, "Worldviews" (Chapter 8) in The Italian Renaissance: Culture and Society in Italy (Princeton, New Jersey: Princeton University Press, 1986): 177-203.

¹⁰Alberti: 10"Prologue" in Leon Battista Alberti: On the Art of Building in Ten Books, eds. Joseph Rykwert, Neil Leach and Robert Tavernor (Cambridge, Mass., and London, England: MIT Press, 1988): 5.

¹¹This was also the case in ancient Greece, as in the writings of Vitruvius, who "was writing in the early years of Augustus' rule. It is to the emperor that the book is directed, and the idea of *decorum* already underlines its dedication." John Onions, Bearers of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance (U.S.A.: Princeton University Press, 1988): 39.

Alberti as an individual,¹² and extended, clearly, to the role of the architect in society. Alberti felt there was no higher station in life, and claimed that the "architect achieves his victory with but a handful of men and without the loss of life." The latent correlation between architect and power emerges in Alberti's rhetorical question, "Has there been one among the greatest and wisest of princes who did not consider building one of the principal means of preserving his name for posterity?"¹³

Renaissance humanists such as Lorenzo de' Medici used architecture to convey both the progressive, self-perfecting state of Man and the (economic, ideological) power/privilege which allowed the very making of such a statement. The glorification of human, individualistic potential could only exist, that is, be expressed within the relation of the Medici family (ruler) to the city of Florence (ruled). Architecture and ornamental sculpture functioned metaphorically in Medici family architectural/sculptural projects. For Quattrocento viewers, Michelangelo's monumental human bodies in the Tomb of Guiliamo de' Medici, 1524-34 (Fig. 3) were the symbol and result of human greatness, while the architecture that framed such efforts was the symbol and effect of the indulgent protection of the Medici family.¹⁴ Again, the paradox of individual human potential and generalizing philosophies cleave in this sculpture, produced as much by Medici funds and desires as Michelangelo's skill. In this particular scenario, the creation of Guiliamo de' Medici's tomb, we see the realization of the potential of a small pocket of humanity - Michelangelo and his patrons - within a discourse that has expanded to support universal liberalism, but originated

¹²See Burke: 188-90 and Chapter 9, "The Social Framework": 204-28.

¹³Alberti in Rykwert et al: 4 and 5.

¹⁴See Burke, Chapter 4, "Patrons and Clients": 88-123.

in the privileged spheres of Quattrocento Florence.

INDEXED ANTHROPOMORPHISM AND THE SYNTAX OF SACRIFICE

Spring Hurlbut's The Lingual Console, 1993¹⁵ (Fig. 4), as a manifesto to the silenced voices of those humans who were supposedly the object of humanist homme/age, can be used to reevaluate Medician/Albertian humanism and excavate the traces of sacrifice from classicized architecture's sacred function. The Lingual Console, demonstrates, ironically, the purpose of architectural brackets and the common phenomenon of speech, through absences. The twelve brackets, hung well above our heads, support nothing, in direct contradiction to their technical purpose.¹⁶ The tongues' vigorous twisting is an index of speech, yet they make no sound. But the athletic contortions of these tongues seem tortured when one remembers that they are dismembered; severed from their original place, arrested in silent scream, and mounted - specimen like - in the cool symmetry of classical ornament. The tongues may be seen to symbolize the (human) beast of burden, sacrificed to the overall order and design of the classical idiom. Each tongue is unique in its texture, shape and movement. If classicism has been the keystone of humanist architectural expression, then

¹⁵The Lingual Console, while not technically part of the touring exhibition under discussion, is in comparison with prior and later series, clearly a continuation of the ideas, themes and methods Hurlbut employs in *Sacrificial Ornament*. For this reason, I include this sculpture, exhibited at the Power Plant Gallery, Toronto (January - March, 1995) in my analysis.

¹⁶Hurlbut's interest in the classical ornament of Michelangelo and the Mannerists can be detected in this kind of irony. Michelangelo's entrance to the "Laurentian" Library of San Lorenzo, Florence, completed for the Medici family circa 1550, for example, is famous for its decorative and blatantly non-functional pilasters, brackets and blind windows. Please see Fig. 7.

The Lingual Console is a sober challenge to such optimistic romanticism.

Both Ovo and Claw Entablature, 1990 (Fig. 5) and Quail Ovo and Dart Entablature, 1989 (Fig. 6) offer a similar play on the conventions of classical ornament. Each work is a narrow horizontal band of white plaster, cast in the shape of a simple, conventional moulding, easily found in domestic, public and institutional settings. Both pieces, however, make chimerae of these ubiquitous mouldings, as turkey and quail eggs, and actual chicken claws enter the classical syntax in place of stylized ovoids and 'darts'. For Hurlbut, there is a direct citation here of the origins of such quotidian decoration, as discussed above in relation to George Hersey's theory of the foundations of classical ornament. Classical ornament as a trope of the actual animal sacrifices that were enacted in ancient temples becomes, in The Lingual Console, a trope of *human* sacrifice. Given the links between humanism and the classical idiom, Hurlbut's pieces can be read as challenges to the prevailing assumptions of Renaissance humanism.

The eggs in Quail Ovo and Dart Entablature are set side by side in a single row, separated by plaster 'darts', while in Ovo and Claw Entablature the turkey eggs nest in little niches between pristine, white chicken claws. Mass production and reproduction are latent themes in these works, as the rows of eggs conjure up visceral associations with poultry farms, forced reproduction for slaughter and consumption. Each egg is uniquely spotted, a microcosm of relational difference that is highlighted by the eggs' similarity. By using actual eggs, Hurlbut is able to show that difference is a structural inevitability within a given category, despite the fact that western knowledges have traditionally defined forms of life according to the common attributes possessed by all members of a group, or type.

The eggs may also be read as a symbol of human fertility, of motherhood.¹⁷ Such a connection has surfaced in artistic representations of maternity from the past, such as Giovanni Bellini's Madonna and Saints, 1505, which depicts an egg suspended over the seated Mary and Jesus. In Hurlbut's work this symbolism slides another textual layer - one that is concerned with gender, and gender-specific re/production - beneath the talons of the piece. According to Pauline Johnson, contemporary textual criticism of humanism understands that the

underside of the allegedly triumphant march of humanist Enlightenment [is] the tyrannical history of a civilisation which has striven to extinguish human plurality and diversity under the banner of the 'unity of the species'...they underline that images of a common humanity have frequently been built on the back of a femininity construed as nature; as humanity's 'other'.¹⁸

Not surprisingly, there are countless examples in Alberti's treatise which posit "man" as the subject of humanist discourse. I would like to suggest, however, that the power equation exercised in the relationship between architect and patron is the Renaissance legacy to contemporary architectural dialogues with humanism. Classical architecture is both a discursive and an actual site in which "humanism" may be played out. As critiques of humanism and my brief discussion of Alberti indicate, the problem with humanism is not the ideals it commends, but the latencies within and consequences of such ideals. If a beautiful, classically-inspired structure such as Michelangelo's library of San Lorenzo, c. 1550 (Fig. 7) can only be built with the money and specifications of an autocratic and misogynist

¹⁷In an interview with artist (Toronto: May 23, 1995), Hurlbut, noting her interest in the theme and experiences of motherhood/reproduction, described the egg thus as a powerful symbol.

¹⁸Johnson: 2.

organization,¹⁹ how do the ideals of humanism even come into the question?

As Johnson argues, feminisms are part of the emancipatory philosophical trajectory which humanism initiated. Feminisms depend largely on the tactics and justifications of inclusion, justice and universal rights which characterize modern humanism. Johnson goes further by asserting that just as feminisms would not exist but for humanism; humanism cannot proceed without the corrective and critical measures insisted upon by contemporary feminisms.²⁰ This scenario, ripe with egalitarian potential, seems to crumble when the contingencies and realities of building come into the equation. It can appear, in the face of building codes and corporate sponsorship, that there is no recourse within the practice of architecture, much less classicism, for a critically reviewed or revised humanism to be possible.

THE HUMAN VICTIM OF CLASSICISM

If, however, one accepts Johnson's argument that the emancipatory goals of humanism are the inheritance of contemporary feminism, then Hurlbut's work - as a feminist revisioning of the classical visual aesthetic - plays an illustrative role. In Triglyph Entablature, 1991 (Fig. 8), Hurlbut has modeled in miniature one of the elements of a classical temple façade,

¹⁹In the city of Como (north of Milan, Italy), 1000 'witches' were burned at the stake in 1524 as part of a massive campaign - the Inquisition - to control challenges to Church authority. In this same year Michelangelo began the Tomb of Giuliano de' Medici (1524) and the Laurentian Library. Michelangelo was employed in Florence at the time, by Clement VII (1523-34), a member of the Medici family. See James S. Ackerman, The Architecture of Michelangelo (England: Penguin, 1971): 100; and Barbara G. Walker, The Women's Encyclopedia of Myths and Secrets (San Francisco: Harper and Row, 1983): 444. For views on the practices of the Roman Catholic Church during the Renaissance, see Stephen Haliczer, ed., Inquisition and Society in Early Modern Europe (Totowa, New Jersey: Barnes & Noble Books, 1987); and Ruth Martin, Witchcraft and the Inquisition in Venice, 1550-1650 (Great Britain: Basil Blackwell, 1989).

²⁰Johnson, "Feminism and Humanism" (Chapter One): 1-24.

namely the entablature. The entablature typically rests atop columns and below a triangular pediment (see Fig. 2). This ensemble, often realized in carved marble, serves to highlight entrances to sacred and profane structures.²¹ In Triglyph Entablature, Hurlbut makes an architectural irony. Although she assembles all the necessary parts for a conventional Doric cornice, one cannot enter her architecture - it hangs on the wall as a relief sculpture.

The piece shades itself with a heavy cornice, which projects over the frieze and architrave. The milky austerity of art/ifact is broken by the middle, horizontal area of the entablature commonly known as the frieze. Traditionally, the frieze is composed of alternating segments; the triglyph, composed of three vertical bands, and the metope, which is sometimes inscribed but often left smooth and unarticulated, as in this sculpture. In Triglyph Entablature, the frieze dominates the sculpture, both in terms of its relative scale and because each of the four triglyphs encases three femur bones in place of the customary (marble) bands.

Hurlbut physically manipulated the scale of this work to accommodate these human bones, thus symbolically accommodating closely-linked notions of sacrifice and failed humanism, which can be read as latent aspects of classicism in architecture. The human bones are Hurlbut's allusion to the debated historical occurrence of ritual sacrifice, and are also an index of the sacrifices necessary to the building of empires, past and present. They indicate the sacrifice inherent in an unquestioned conceptualization and celebration of humanism as it manifests in classical architecture and writings on classicism. The bones in

²¹This syntax has proved to be so fluid that buildings such as the Pantheon which employ this façade have provided a flexible context for a variety of uses. From being literally a "temple to all the gods" to a site for monotheism after the rise of Christianity, the Pantheon is now a receptacle for exoticized tourist experiences and fantasies about the past.

Triglyph Entablature are the only visible mark of the artist's 'hand' and can be construed as encapsulating her political position.

FEMINIST RE/PRESENTATIONS OF THE CLASSICS & CLASSICISM

Past and present mirror and shape one another as Hurlbut reaches into the past for fragments of the larger form she wishes to question. Human and animal remains create visceral indices of life, which in turn compose Hurlbut's challenge to the domination that supports classical architecture's major monuments. These fractured insertions in quasi-archaeological settings appear simultaneously shocking and chillingly appropriate. Each piece in *Sacrificial Ornament* is a constructed artifact, a provisional account of life that has been stilled or silenced by unseen forces. The bones, hair, teeth do not detract from the [arti]factual effect of the installation, instead they play with the museological paradox of preservation and decay that characterizes Western obsessions with the past. Hurlbut displays these traces of life as **anachorisms**, or things located within incongruous (architectural, ornamental) contexts. The effect of the installation is - if the viewer accepts the uneasy slippage between signifiers of art and artifact, present and past - anachronistic. Thus, anachronistic slippage offers viewers the opportunity to consider the concept of sacrifice within a discussion of classicism.

In Artemis, 1990 (Fig. 9), for example, Hurlbut has spliced ancient Greek myth with indexical references to sacrifice along the axis of a feminist rereading. This sculpture consists of what might be considered an Ionic capital, made from white plaster and placed like an artifact on a plinth. Artemis, however, differs dramatically from an orthodox Ionic capital by the insertion of the mythological Artemis, goddess of the moon, the night, and the hunt,

into the syntax of the Ionic order. Worshipped by the Amazons, Artemis was the virgin deity to whom women suffering from the pain of childbirth or menstruation would supplicate.²² As men were forbidden to view her naked body, it became a sexualized taboo.²³ When the horned god Actaeon watched Artemis and her attendants bathing in water and moonlight, Artemis punished his transgression by setting his own hunting dogs upon him, and he was torn to pieces.

Although Hurlbut has named this sculpture after the goddess, it bears no relation to a female body, nor does it represent in any way the object of Actaeon's gaze.²⁴ Instead, the goddess' power is represented in the trophies from her encounter with Actaeon: his horns. In Artemis, the traditional Ionic volutes are replaced with four, curling rams' horns. The architectural anachorism or incongruity is equally a succinct feminist recuperation of a narrative of male voyeurism.²⁵ Artemis allows a late-twentieth-century, anachronistic, feminist rereading of classical mythology, shaped by an understanding of the sacrifice that informs the traditional discourse of anthropomorphism in classicism.

Similarly, Hurlbut's Sacrificium, 1991 (Fig. 10) offers a feminist interpretation of

²²Pomeroy: 5.

²³Alexander: 5-6, 8-9.

²⁴Artemis is unlike other visual representations of Artemis, or Diana in this respect. One could compare Hurlbut's piece to Giovanni Battista Tiepolo's Diana and Callisto, 1720-1722, a painting which focuses on the goddess's naked flesh, and the act of voyeurism.

²⁵The richness of this recuperation, and the importance of anthropomorphism to Hurlbut's work, both deepen if the following description of Artemis is considered: "At Taurus [Artemis'] holy women...sacrificed all men who landed on their shores, nailing the head of each victim to a cross...In Attica, Artemis was ritually propitiated with drops of blood drawn from a man's neck by a sword, a symbolic remnant of former beheadings. Human victims were later replaced by bulls, hence the Goddess's title Tauropolos, 'bull-slayer.'" Walker: 58.

classicism's anthropomorphism and sacrificial symbolism. Sacrificium consists of an Ionic capital placed atop a pristine white plinth. Unlike a treasured marble fragment from ancient Greece, Sacrificium's plaster surfaces are stained a deep, blood red and luxuriously thick coils of braided hair take the place of traditional volutes. These idiosyncrasies or anachorisms anchor etymological (if paradoxical) associations of the word 'capital' within the sculpture. They also serve to clearly locate the gender of this capital as female. Sacrificium alludes to female characters in classical mythology, to the overlapping web of taboo surrounding women, blood and unbound hair, to the female bodies embedded in the columns discussed by architectural theorists of the Renaissance, and to the sculpted bodies of women in classical architectural ornament. By investing an architectural element (a capital) with the signifiers of a powerful femininity, Hurlbut is using the narratives of patriarchal mythologies and the language of classicism to represent - non-representationally - the female body.

Capital comes from the Latin word, *caput*, meaning 'head'. Capital punishment, capitulate, capitalism, capital gain are all meanings derived from this root and indicate the proximity of power, money, and corporate control of corporeal suffering. When read in relation to the human body, 'capital' is also that part of a classical column which is symbolically likened to the head. Sometimes this association is didactic, as in the Erechtheum, Athens (Fig. 12) where one of the two porches is decorated with six female figures instead of columns. In fact, as John Onians points out, the connection between head, capital and Ionic columnar ornament with the 'feminine' becomes even stronger in the Renaissance. In 1509, Luca Pacioli, who "may have been influenced by the Vitruvian story of the origin of Caryatids in the figures of humiliated widows...[goes on to interpret] volutes

as the attributes of mourning women" in his architectural treatise, De divina proportione.²⁶ "Sacrificium", the Latin word for sacrifice, is another word with a somewhat polemical meaning. There is a subtle sense that the object of sacrifice is one of value, to individuals and to the community. This intrinsic worth, however, is taboo; the sacrifice is simultaneously cherished and feared by a community as the embodiment of the deity to whom it has been offered.²⁷

Many writers have noted the connections throughout history between women, hair and taboo,²⁸ and the powers of unbound female hair. Walker writes,

Homer spoke of "Circe of the Braided Tresses, and awful goddess of mortal speech": that is, Circe's hair and words...controlled creation and dissolution...Circe's braids symbolized her power over metempsychosis; she stood for the cosmic Crique, or karmic wheel...²⁹The ancients insisted that women needed their hair [loose] to work magic spells; thus women deprived of their hair were harmless. For this reason, Christian nuns and Jewish wives were compelled to shave their heads. Inquisitors of the medieval church insisted on shaving the hair of accused witches before putting

²⁶Onians: 222. Onians, Hersey and Rykwert may be read in full for different perspectives on the anthropomorphism of the classical orders. See Onians: 148, 162 and for a discussion of identification of columns with apostles, bishops and saints in early Christianity: 70-73. Hersey's The Lost Meaning... is devoted to etymological arguments for a literal reading of sacrifice in classical ornament, while Joseph Rykwert's Dancing Column: On Order in Architecture (U.S.A.: MIT Press, 1996) is a definitive study of the relation of the human body to the classical columnar order throughout architectural history. None of these texts could be described as feminist, despite the widely-accepted gendering of classical ornament which I will discuss more fully in the following chapter.

²⁷On the relationship of taboo and sacrifice, see Hersey, The Lost Meaning...: 18-20, and "Ornament and Sacrifice" (unpaginated).

²⁸See, for example, Robert Graves, The White Goddess (New York: Vintage Books, 1958); Sir James G. Frazer, The Golden Bough (New York: Macmillan, 1922); Joseph Campbell, The Masks of God: Creative Mythology (New York: Viking Press, 1970); Claudia de Lys, The Giant Book of Superstitions (Secaucus, H.J.: Citadel Press, 1979); Godfrey Leland, Gypsy Sorcery and Fortune Telling (New York: University Books Inc., 1962).

²⁹Walker: 369.

them to the torture.³⁰

Walker's catalogue of connections between women, hair, power and taboo shows that these symbolic elements are the overlap between fabled female characters such as Circe, and actual women, such as accused witches.

Representations of Medusa in both Ovid's Metamorphosis and in art, commonly depict her with wild, streaming hair, or twisting serpents in the place of hair. Medusa was of the Gorgon race, with the power to turn men to stone in her gaze. She was decapitated by Perseus the Greek, and her flayed skin given to Athena in order to enhance the power of her shield. Medusa, who was able to give birth to her children after her murder, embodies both life and death in her characterization. Similarly, the Hindu goddess Kali, an aspect of the warrior goddess Durga, is worshipped for both her maternal and destructive aspects, often seen devouring her "children" (all humanity) while giving birth. Kali also is described and depicted visually with a frightening visage and mass of tangled hair. Kali, furthermore, ritually receives offerings of blood at her shrines, as an emblem of her power to create and destroy.³¹

An awareness of these empowered, female deities in ancient and enduring mythologies adds interpretive depth to Sacrificium. The red of blood, either from Medusa's severed head or from Kali's "mouth"³² soaks this sculpture in the syntax of sacrifice. The example of Medusa indicates connections between a literally petrifying gaze, a decapitated head, and

³⁰Walker: 368.

³¹David Kinsley, The Goddesses' Mirror: Visions of the Divine from East and West (U.S.A.: State University of New York, 1989): 5, 21-22.

³²A reading of the colour red as blood could, given the gendered nature of the sculpture, be extended to a reading of the red as specifically menstrual (tabooed) blood.

serpentine, flowing hair while Kali links the sacred value of blood with images of a devouring maw surrounded by unbound tresses. Both goddesses are unruly, powerful and do not conform to the respective, prescribed ideals of womanhood in either classical Roman or contemporary Hindu society.³³ Sacrificium, viewed against the backdrop of Circe, Medusa and Kali, becomes the indexical representation of a female head, with attributes that can be traced through mythology as signifying "woman".

Seen in another way, the gendering of ornament and the anthropomorphism of classical architecture³⁴ appear rewritten in Sacrificium when the work is considered in relation to the aforementioned architectural theorists of the Renaissance. Alberti and his contemporaries used a combination of mythology, etymology and humanism's universalizing claims to conceive of architectural ornament and specifically, the column as a literal and gendered expression of the *corps humain*. The texts, drawings and architecture of Francesco Di Giorgio (1439-1501) and Francesco Colonna (active in the second half of the fifteenth century), and to a certain extent Michelangelo (1475-1564) and Raphael (1483-1520) explicitly implicate notions of masculinity and femininity.

In a treatise from the 1480s, Francesco di Giorgio illustrates the origins of the Corinthian

³³For an analysis of the role and experiences of women in ancient Greece and Rome, see Sarah B. Pomeroy, Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity (New York: Schocken Books, 1975) and for a brief comparison of the "personality" of Durga (Kali) with the ideal Hindu woman, see Kinsley: 8.

³⁴Anthropomorphism, gender and architecture have a manifold currency in non-western cultures also. "An ancient Hindu building manual, for example, listed rules governing the placement of courtyards, guest rooms, male and female quarters, and kitchens based on an anthropomorphic analogy of the dwelling and the human body. This manual, the Manasara, is followed today in Andhra Pradesh by craftsmen constructing bamboo housing." Daphne Spain, Gendered Spaces (U.S.A.: University of North Carolina Press, 1992): 111.

order by juxtaposing two images. The first is of a nude, bound young woman, eyes closed,³⁵ her hair upswept in rolled coils, and the second is of a column in the Ionic order that appears to have a braided sheathing. (Fig. 11) Of this and other illustrations by Giorgio, Hersey writes

...his discussions of other columns...may be thought of as containing, and even sealing in (as if they were wicker sarcophagi), human figures...In later versions of his book Francesco develops gender differences between the orders emphasizing and illustrating the delicacy and degree of ornament in Ionic and also illustrating... Vitruvius' parallel between Ionic volutes and women's hair.³⁶

Francesco Colonna, a Dominican friar, the disputed author of the *Hypnerotomachia Poliphili* (published 1499) found gender a metaphorically and historically justified means to discuss principles of classical architecture. Alberto Pérez-Gómez describes Colonna's epic narrative as a journey that "[synthesizes] love, geometry, and imagination through a vision of ancient architecture, [which] became a source of architectural ideas in Europe for at least 300 years."³⁷ The continuing influence of this treatise can be seen in the writings of contemporary architects and architectural historians such as Pérez-Gómez and Onians, respectively. In search of his love, Polia ("the city"), Polyphilo ("lover of Polia") encounters various manifestations of classical architecture, the feminine or masculine nature of which always of importance to the nature of his journey at the point at which he finds it. Onians

³⁵In the folklore, or myth that di Giorgio uses to describe the origins of the Corinthian order, a young woman dies. It is her body in its tomb, with funerary and chance embellishments, which initiates the combination of forms that the author names Corinthian. As Hersey points out, Di Giorgio differs from Vitruvius in his telling of the nascence of this order, and in his combination of distinguishing elements. See *The Lost Meaning...*: 77-90.

³⁶*The Lost Meaning...*: 80-85.

³⁷Alberto Pérez-Gómez, *Polyphilo, or The Dark Forest Revisited: An Erotic Epiphany of Architecture*, 2nd ed. (Cambridge, Mass. and London, England: MIT Press, 1994): xiii.

quotes a particular passage in the *Hypnerotomachia*, in which Polyphilo describes a temple which combines Doric (masculine) with Corinthian (feminine) ornament.

For the wise ancients associated a high degree of hollowing-out with the female sex, in contrast to the rope form which they associated with the male, because the slippery feminine nature exceeds the male in lasciviousness.³⁸

What the examples of di Giorgio and Colonna show is that a female or male body was considered to be imprisoned in the classical column, depending on the type of ornament used. If the column were Ionic or Corinthian, the implied body was then both female and, implicitly, a judged or condemned body.

In the Vitruvian story of the Caryatids, the matrons of Caryae were taken prisoner during the Persian Wars in the late fifth century, B.C.E., while the "menfolk" were all killed for conspiring with invaders against Greece. These women "were not allowed to remove the stoles and ornament that showed them to be married women" and "were displayed before the city as permanent examples sustaining a weight of punishment for their heavy sins [of treason]."³⁹ While the male perpetrators had greater symbolic value as non-bodies (dead), the women's bodies had greater symbolic value as sites for and the citing of scorn, shame and sin. As Hersey writes, "the stories of the caryatid...give to architecture a distinctly punitive aspect",⁴⁰ however, he does not analyze the role that the captive, ornamented female body plays in the dynamic of architecture, morality and society.

This story is connected to the Porch of the Maidens, a part of the Erechtheum in Athens, begun 421 B.C.E. (Fig. 12) For the façade, clothed female bodies were sculpted in the round

³⁸Colonna, quoted in Onians: 210-11.

³⁹Vitruvius, quoted in Hersey, The Lost Meaning...: 68.

⁴⁰The Lost Meaning...: 75.

to serve as narrative and structural supports for this temple. Hersey notes that there are discrepancies between accounts of the origin of the Caryatid as an architectural form.⁴¹ All accounts, however, feature the punished or sacrificed female body/bodies as the engine of both the myth and the ornament.

This notion of the entombed female body coupled with Sacrificium's sanguine pigmentation, hair and title, complete the understanding that this capital iconically signifies a decapitated human head. The braids, long and sensuous, reclaim the gendering of ornament to sex the sculpture female, and to frame the piece in Hurlbut's dialogue with sacrifice. Sacrificium unlaces the symbolic containment of the female body in classical architecture and rewrites her [character] assassination using the very language used to def[r]ame her.

In Sacrificium, Hurlbut reinterprets the Ionic capital using a complex network of historical, mythological and etymological allusions. Hurlbut's series as a whole claims a sacrificial victim within the origins, discourse and practice of classical architecture. This claim, visually demonstrated in the series as a whole, acts simultaneously as archaeology, deconstruction and reconstruction. Sacrificium recognizes women as that which has been the expendable element, or sacrifice of those systems (political, religious and economic) that defend their exclusive and imperialistic practices behind a 'humanist', classical architectural screen.⁴² The piece further reinstates the female body within classicism by plucking the association of femininity with ornament from pejorative and subjectifying judgements. In a

⁴¹See "The Caryatid and Persian Porticoes", Chapter 4, The Lost Meaning...: 69-75.

⁴²See Pomeroy, "Private Life in Classical Athens" and "Women of the Roman Lower Classes", (Chapters 4 and 9): 79-92, 190-204.

play on syntax that is nonetheless grammatically correct, Hurlbut restates the mythology that has traditionally supported such designations in a reworked, yet precise classicism.

In Sacrificium, the traces of life - the blood-red capital and the braids of hair - are visceral, deadly and paradoxically powerful. Like the other sculptures in *Sacrificial Ornament*, these traces combine with the anthropomorphism of the classical orders to suggest that the implied offering is female.⁴³ However, apart from literal examples such as the Porch of the Maidens, classical ornament - stylized, abstract, formalist - seem to eschew any such associations. The discursive characterization of classicism and the (debated) origins of classical ornament are soaked nonetheless in the blood of victims, and are constructed upon and against the base, sensual bodies of those who have inhabited the classifications 'woman', 'lower class', 'non-white'.⁴⁴

⁴³Hurlbut used horsehair to create this work. Nonetheless, I believe the associations of women with the more decorative orders, and with hair and taboo are strong enough to support the assertions I have made in this section on Sacrificium.

⁴⁴"Women may attribute their own disadvantaged position in a specific context rather to their class, age, or color [sic] than to their gender, conceived as a separate category. Race, disability, ethnicity, class, religion, sexual preference, bodily size, age: these are just some of the aspects of subjectivity that intersect with sex/gender to produce requirements for theoretical analyses no single-factor explanation could hope to achieve." Lorraine Code, Introduction to Rhetorical Spaces: Essays on Gendered Spaces (Great Britain: Routledge, 1995): xiii.

CHAPTER THREE
GENDER AND THE SENSES
IN NINETEENTH-CENTURY SPACES

And certainly, to my mind, any place reserved for women ought to be treated as though dedicated to religion and chastity, also I would have the young girls and maidens allocated comfortable apartments, to relieve their delicate minds from the tedium of confinement... Off the wife's bedroom should be a dressing room, and off the husband's, a library.

Leon Battista Alberti
From Book Five¹

From Mary Wollstonecraft through to de Beauvoir and up to the present time, many feminists have connected women's liberation with the ability to become disembodied and transcend 'mere animal functions' and nature. The necessity to be disembodied begs the question of the implicit maleness of the labourer, the citizen, the ethical person. Males can approach the achievement of these ideals only because of the sexed segregation involved in socio-political life. They are able to be disembodied in the public sphere because 'natural' functions, childbearing, sensuality, and so on, have become the special province of women and are confined to the private sphere.

Moira Gatens²

The human bodily senses and the spaces in which humans live and work are, as the above citation indicates, connected through the effect of gender. The political, or active subject has, as Gatens suggests, been implicitly male since the onset of modern feminism. Here, Gatens indicates the complex relation between political agency, the ability to enter spaces of socio-political power, the states of dis/embodiment, and sexual segregation. Hierarchies play as important a role in this scenario as they did in the Renaissance relation of architect

¹In Rykwert et al, Book Five, Chapter 17: 149.

²Moira Gatens, Feminism and Philosophy: Perspectives on Difference and Equality. (Great Britain: Polity Press and Indiana University Press, 1991): 6.

and patron within architectural production. In the eighteenth and nineteenth centuries, the human sensorium became, as part of the modern focus on the human body, a subject of intense interest. It was believed by comparative psychologists such as Arthur Schopenhauer that factory workers could, if trained to separate one sense (vision) from the rest, become more productive. The connection between the hierarchialization of the human sensorium and industrialization is parallel to the relation of separate spheres to industrialization. In the latter discourse, the understanding was that women and men would be most productive, economically and biologically, if social space were sexually segregated. The 'public' sphere was where men made decisions regarding politics, morality, economics and so on, and was created discursively (however problematically in practice) in contradistinction to the 'private' sphere, where women bred and raised children, preserving middle-class standards of morality. The discourse of public and private spheres is one that hinges on a moral, spatial and gendered orthodoxy, and developed, for economic reasons that I will explore, in direct relation to increasing industrialization.

The development towards an industrialized economy is not the only thread that links the separation of the senses and the separation of spheres. As Gatens indicates in Feminism and Philosophy, nineteenth-century philosophical and moral constructs depended on the binary, qualitative structure, in which one of two elements in an equation is designated to either serve or oppose the other, more privileged variable. Furthermore, an implicit equation existed within a series of these binarisms such that the lesser factors were virtually synonymous. Included in this list of paired opposites were men/women, good/evil, culture/nature, rationality/irrationality, objectivity/subjectivity, reason/instinct, mind/body. To this list can be added a further couplet: vision/the other or more 'corporeal' senses.

In three wall sculptures from the *Sacrificial Ornament* series, Quail Ovo and Dart Entablature, Ovo and Claw Entablature and Eye and Dart Entablature, 1991 (Fig. 13) Hurlbut addresses the related, politically problematic notions of gendered space and a segregated sensorium. She does this by again the anachorical (apparently incongruous) placement of objects in architectural (ornamental) contexts. This process serves to simultaneously reunify the binaric variables while pointing out the issues that make their reunification necessary. Through these sculptures I will examine the dualisms which fuelled intersecting nineteenth-century debates that constructed gender roles and fostered the sexed separation of space.³ Using a materialist feminist analysis of the sexual division of labour, Susan Buck-Morss' discussion of the sensorium, and Jonathan Crary's critique of Schopenhauer, I will briefly investigate how the economic factors that led to a separate sphere system also hierarchialized the sensorium.

Classicism may be implicated in this scenario as one of many formal styles popular in the eighteenth and nineteenth centuries, chosen to articulate the difference between 'public' as opposed to 'private' spaces. The distinction between 'feminine/masculine' spaces is, theoretically, communicated by 'feminine/masculine' ornament, and is an accepted distinction within architectural history, as seen in the citations from the previous chapter. These commonplaces continue to produce, if not the segregated spaces desired, then a rampart of description and interpretation which fosters the notion that space is/should be divisible through gender.

It can be argued that qualitative gender constructions, informing the use of classical

³These dualisms continue to affect the lived experiences of women. See Spain (1992); Walkowitz (1992); Wilson (1991, 1995) and Code (1995).

ornament, may be found in late-eighteenth and nineteenth-century applications of the classical orders to public architecture.⁴ The Galleria Vittorio Emanuele II in Milan, Italy was built in 1865-77 by Giuseppe Mengoni, (Fig. 14) combining Italian Renaissance façade, Baroque ornamental ostentation, the technological advancements of the Industrial age, and a classical influence of form, detail and proportion. The Galleria is a steel and glass-covered shopping concourse. In The Sphinx in the City, Elizabeth Wilson notes that the presence of women in major urban centres in the nineteenth century was a somewhat liberating yet sexually ambiguous occurrence. The department store was a "public space pretending to be a private interior", intended specifically for the presence of women.⁵

Wilson asserts that Neo-classicism began to develop in the late-eighteenth century in tandem with the revolutionary atmosphere of the Enlightenment, the French Revolution, the American Civil War and industrialization. Wilson argues that "Neo-classicism was rationalism in stone, extending the scientific spirit to the built environment...Neo-classicism was well adapted to the buildings invented by the industrial city: new kinds of buildings for new and sometimes terrible purposes."⁶

Wilson's description of the Neo-classical factories, workhouses, asylums and prisons of urban England in the 1800s is supported by Middleton and Watkin's assessment of nineteenth-century architectural views of Neo-classicism in France. Middleton and Watkins

⁴For example, the Salle de l'Opéra, Versailles, 1748-70 by Ange-Jaques Gabriel; Sir John Soane's Design for Interior, Bank of England, 1798; the British Museum, London, begun 1823 by Robert Smirke; Leo von Klenze's Walhalla, Near Regensburg, West Germany, completed 1842.

⁵Elizabeth Wilson, The Sphinx in the City: Urban Life, the Control of Disorder, and Women (Great Britain: Virago Press, 1991): 58-59. See also Gillian Swanson, "'Drunk with Glitter': Consuming Spaces and Sexual Geographies," in Postmodern Cities and Spaces: 80-98.

⁶Wilson: 21-22.

discuss the influence of Jean-Nicolas-Louis Durand (1760-1834), a student of Boullée, on architects of the nineteenth century. Among his published works, the Précis des leçons d'architecture données à l'École royale polytechnique (1802-05) was a standard text for half a century after its publication.⁷ Of the influence of Durand on his contemporaries,⁸ Middleton and Watkins write, "Architecture entered a period of doctrinaire orthodoxy in the early years of the nineteenth century, and these books were to provide suitable formulas for building countless *maires*, *palais de justice*, hospitals, prisons, and barracks throughout France."⁹ Durand differed from Rococo architects in his desire to create an architecture that was "the visible expression of its functioning parts"¹⁰, ridding architecture of superfluous ornament and decadence in favour of "a minimum of adornment and moulding, *and what there was had to present a palpable argument to the spectator of the role of the form to which it was applied.*"¹¹

The age of reason coalesced with the effects of industrialization on urban spaces to form what John Maule McKean has described as a "faith in uninhibited technological progress, the spirit of free enterprise and open-minded desire for new results - a belief in the power of

⁷Robin Middleton and David Watkins, Neo-classical and 19th Century Architecture: The Enlightenment in France and England (New York: Rizzoli, 1987): 28.

⁸Middleton and Watkins list Jean-Baptiste Rondelet, Hubert Rohault de Fleury, Charles and Émile-Jacques Gilbert, as well as mid-century architectural "reformers" Guillaume-Abel Blouet, Félix-Jacques Duban, Pierre-François-Henri Labrousse, Louis-Joseph Duc, and Léon Vaudoyer: 28-31.

⁹Middleton and Watkins: 30.

¹⁰Middleton and Watkins: 30.

¹¹Middleton and Watkins, my emphasis: 30.

calculation and rational thought."¹² As Durand and his followers believed, Neo-classicism had the elements necessary to convey "civic virtue, and noble and republican antiquity."¹³ The nineteenth century was thus a period of intense and privileged flux, a flurry of changing ideas and positions in the realms of science, comparative psychology, economics, imperialism and politics. In contrast and in balance to this increasing metamorphosis was the concept of the domestic realm. If the "public" sphere was to be a site for change, the "private" and female sphere was to be the locus of a rigid moral doctrine, which often focused on the threat of un[sur]veiled movement and excesses of the female body. Moira Gatens writes, "The world of the family, infant education, morality and sensuality is private, domestic, whereas the world of work, citizenship, legality and rationality is public. Man's possibilities are predicated on woman remaining static."¹⁴

Despite this apparent polarity between public and private spheres, a revived classical architecture was held by many practitioners as the most persuasive form to convey both modes. The nineteenth-century view of the classical orders as incrementally gendered and decadent, from Doric (male/noble) to Corinthian (female/frivolous), intones that both sexes may be *ordered* within a system that values the former over the latter.

The issue of gendered ornament as discussed in the previous chapter expands beyond humanist treatises and ruined temples in the nineteenth century to demarcate space according to its purpose, that is, the sex of the bodies intended for that space. The

¹²John Maule McKean, "The First Industrial Age" in Architecture of the Western World: 201.

¹³McKean: 201.

¹⁴Gatens: 12. See also Elizabeth Wilson: 8, 16-17.

unquestioned association of masculinity with virility/reason and femininity with inertia/sensuality¹⁵ have obvious currency in the writings of Auguste Choisy, who wrote in 1899 of the Dorians, "[t]hey needed a more masculine tone, a stronger form of expression: they placed their ideal in an architecture that scorned the easy seductions of ornament. An architecture...more abstract and simpler."¹⁶ Classicism thus viewed was a style flexible enough to receive and transmit key ideological notions of femininity and masculinity in the concrete realm of space. The problem with this scenario is not simply an embodiment of dismissive or misogynist views of women in architecture, but that these ideas were used to illustrate in three dimensions the discourse of segregated space.

Daphne Spain points out the historical implications of spatial segregation according to gender:

Spatial segregation is one of the mechanisms by which a group with greater power can maintain its advantage over a group with less power. By controlling access to knowledge and resources through the control of space, the dominant group's ability to retain and reinforce its position is enhanced. Thus, spatial boundaries contribute to the unequal status of women.¹⁷

¹⁵These characterizations continue to shape conceptualizations of the "gendered" nature of the columnar orders in late-twentieth-century scholarship. The following passage from Onians' Bearers of Meaning fails to problematize the ancients' understanding of the "nature" of the columnar orders; "...it [is] likely that the use of Doric for exteriors and Ionic for interiors [in antiquity] was an appropriate expression of the ways of life of the [Doric and Ionic peoples], the one fond of manly exercise in the open and the other given to a gentler and more feminine indoor life...Corinth was the Dorian city which, above all others, was identified (in the same way as Ionia) with urban values, trade, craftsmanship, sensual luxury, and femininity - 'Corinthian girl' being an accepted term for prostitute." (20) This view is, in Onians' re-description, reinscribed as a reasonable aspect of Classicism revival in the west.

¹⁶Auguste Choisy, Histoire de l'architecture [Paris, 1899] (Geneva and Paris: Slaktine, 1987): 266.

¹⁷Daphne Spain, Gendered Spaces (U.S.A.: University of North Carolina Press, 1992): 15.

Such has been the case in, for example, nineteenth-century English political structures which, as part of the "public" sphere, were not accessible to women, either legally or ideologically. Women were implementors and incubators of morality. Politics, culture and determining the requisites of morality were considered masculine domains, hence the vituperative attacks on women who attempted to enter these realms.¹⁸ Women, lacking the right to vote, were unnecessary to the workings of Parliament. Lacking reason and other "masculine" attributes required to hold public office, they were relegated to their "natural" environment, the home.

Hurlbut's sculpture becomes a point at which these distinctions collapse. In *Sacrificial Ornament*, a discourse of architectural history is entwined with a discourse of the subjugated, often female, body. Fragments of bodies, whether indexed or anachorical, are embedded in Neo-classical detail, in sculptures that invoke the subjectivity of both history and corporeality. The works, however, also convey the notion of public and private space.¹⁹ In Eye and Dart Entablature, Hurlbut sets bloodshot, glass "eyeballs" into a white plaster entablature in a humorous, slightly macabre play on the notion of ornament, and on the act of viewing. In Ovo and Claw Entablature, turkey eggs, chicken claws and plaster combine references to

¹⁸See Lisa Tickner, The Spectacle of Women: Imagery of the Suffrage Campaign, 1907-1914 (Chicago: University of Chicago Press, 1988).

¹⁹Hurlbut's art becomes increasingly chimerical when the role of the museum; a public institution with nineteenth-century origins, is considered. Carol Duncan writes, "Certainly when Munich, Berlin, London, Washington, and other western capitals built museums whose façades looked like Greek or Roman temples, no-one mistook them for their ancient prototypes. On the contrary, temple façades - for 200 years the most popular source for public art museums - were completely assimilated to a secular discourse about architectural beauty, decorum, and rational form. Moreover, as coded reminders of a pre-Christian civic realm, classical porticos, rotundas, and other features of Greco-Roman architecture could signal a firm adherence to Enlightenment values." Civilizing Rituals: Inside Public Art Museums (London: Routledge, 1995): 9. In addition, Hurlbut's discussion of gender, motherhood and politics, presented in a public art gallery, further collapses the nineteenth-century construction of "rightful" spheres.

forced mass reproduction, to the slaughterhouse and to the kitchen. Quail Ovo and Dart Entablature has a similar effect, although here, beautiful, diminutive quail eggs further unlace the metaphor of production/reproduction through each egg's marked difference from the rest.

The entablatures are small in relation to the exhibition space of the National Gallery, their scale more evocative of a room in a house than a grandiose architectural monument. Hurlbut's choice of this small scale has garnered her some criticism in the past, the works described as being swallowed up in the wall. The implication is that Hurlbut did not adequately anticipate the size or nature of the space in which she would exhibit her works.²⁰ I contend, however, that the scaling of the work to accommodate objects such as eggs and eyeballs has the multiple purpose of communicating Hurlbut's interest in the anthropomorphic origins of ornament, also of implicating the 'domestic' realm, and of discussing the senses. The effect is a demonstration of how classicism interacts with western sensory experiences of space.

Neo-classical space thus can be found to posit women's place as, via the polemics of moralists, philosophers, heads of state and church, being in the home *as differentiated from* the world. Feminist historians have analyzed the recorded declarations and perorations of

²⁰When one looks at the three sets of Dentil entablature, each positioned at just above eye level in the gallery, one thinks first of a mantelpiece on a fireplace. While such a severe reduction in entablature size was necessary to accommodate the cow and horse teeth in an aesthetically pleasing manner, it may be that Hurlbut's artistic thesis is unduly weakened by the non-architectural appearance of her work." Greg Beatty, "Spring Hurlbut: The Ritual Scream", Espace, vol. 29 (Fall) 1994: 17.

male politicians, clergy, and journalists on the subjects of culture, politics and morality²¹ and found that the private sphere was intended to [in]form the decisions taken by men for women. They have located a paradoxical insistence that mothers were responsible for the moral health of their children (and by extension, the nation), yet incapable of determining the constitution of 'morality'.²² As materialist feminist scholars such as Judith Walkowitz, Amanda Vickery²³ and Margaret Hewitt have shown, the concept and avowal of a private sphere was necessary to the maintenance of the nineteenth-century public realm as a masculine prerogative. In this case, the discursive construction of public and private spheres was aided in three dimensions by architecture, and architectural ornament.

Hurlbut's choice of classical ornament to frame teeth, claws, eggs and eyeballs challenges the discourses of segregated space and sensoria on several levels. The egg, in Hurlbut's

²¹See, for example, Judith Walkowitz, *City of Dreadful Delight* (Chicago: University of Chicago Press, 1992) and *Prostitution and Victorian Society: Women, Class, and the State* (Cambridge: Cambridge University Press, 1980); Dolores Hayden, *The Grand Domestic Revolution* (U.S.A.: MIT Press, 1983) and Margaret Hewitt, *Wives and Mothers in Victorian Industry* 2nd ed. (Connecticut: Greenwood Press Publishers, 1975).

²²The irony of this and related scenarios is well documented in Walkowitz. See, for example, her discussion of the obsessive control of prostitutes' bodies legitimated within the discourse on women and vice. Prostitutes were regulated through mandatory inspections of their bodies for disease, while the men who sought such sexual services, such as soldiers, were regarded as victims of temptations of the flesh, and not subject to invasive examinations, nor to the same moral condemnation. See also Hewitt, for careful documentation of critical attitudes towards working class women and their moralities, and Sally Alexander, "Women, Class and Sexual Differences in the 1830s and 1840s: Some Reflections on the Writing of a Feminist History," in *Culture/Power/History: A Reader in Contemporary Social Theory*, eds. Nicholas B. Dirks, Geoff Eley, Sherry B. Ortner (Princeton, New Jersey: Princeton University Press, 1994). Alexander offers a psychoanalytically informed analysis of how economics were a factor in this discourse.

²³See Amanda Vickery, "Golden Age to Separate Spheres? A Review of the Categories and Chronology of English Women's History," in *The Historical Journal* 36 no. 3 (1993): 383-414.

work, is a complex signifier. In Ovo and Claw Entablature, the egg functions as an anachorism. Unexpected within an entablature, the eggs raise the question of the correct "p/ace" for such natural objects, for such fragile symbols of fertility and nascence. Ovo and Claw Entablature reclaims the equation of ornament with femininity, the designation of femininity to the private or domestic realm, and the domestic realm as the site of "natural", female reproduction. The re-presentation of these notions via the symbolic power of the egg in a classical-style entablature serves to weave together the polarized notions of private/public, to assert the natural within the constructed, and to presume an interface of mass production and biological reproduction. However, the regulated row suggests other associations: chicken farms, forced feeding, masses of unfertilized eggs manufactured and harvested for consumption, the necessary death of the chicken to obtain the claws that form a pattern with the eggs. These connotations are equally accessible from the fact that Hurlbut often requires the assistance of an abattoir to create her work.²⁴

Similarly, Quail Ovo and Dart Entablature features twenty-eight evenly-spaced quail eggs within a simple white plaster moulding. In a dialectic of homogeneity and incongruity, each egg is subtly but unequivocally unique: soft red and brown ochres meddle with varieties of cream, as if each egg had been lovingly marbled by hand. The egg can be interpreted symbolically as biological reproduction and iconic ; as a representation of "nature", that is, one stage of a "natural" process. However, in the context of Industrial-era debates over public/private spheres, and women's rightful place within either, the twenty-eight quail eggs suggest an interplay between industrialized commodity production and women's biological

²⁴Private interview (Toronto: May 23, 1995) and public lecture (Montréal: February 28, 1995).

reproduction. This interplay raises the question of how industrialized, mass-production interacts with the discourse of separate spheres.

Space, as Daphne Spain argues, is political,²⁵ such as in nineteenth-century England, where the protection of a male companion was considered necessary for women who wished to enter public spaces. A woman walking alone in the streets of a city was enough cause for censure,²⁶ let alone the possibility of partaking in the decision-making processes of government, commerce, and media. Classicism as an architectural style was employed in both public and private architecture to preserve notions of masculinity and femininity in specific spaces, thus contributing directly and indirectly to the physical/political movements of women in these areas.

Evident in England after the rise of Industrial capitalism, the public/private dichotomy was a bourgeois ideal which strengthened proportionately in relation to the women's suffrage movement. Amanda Vickery asserts that the emphasis on the home as the rightful sphere for women in

...Victorian discourse signalled a growing concern that more women were seen to be active *outside* the home rather than proof that they were so confined. In short, the broadcasting of the language of separate spheres looks like a conservative response to an unprecedented *expansion* in the opportunities, ambitions and experience of late Georgian and Victorian women.²⁷

²⁵Spain: 15-17.

²⁶Wilson: 8. See also Elizabeth Wilson, "The Invisible *Flâneur*," in Postmodern Cities and Spaces: 59-79, for a discussion of the "flâneuse" as opposed to the male flâneur. By examining the modernist literary construction of the flâneur against the actual movements of women in public spaces, Wilson concludes that the flâneur - defined as standing outside economic production (63) - never actually existed.

²⁷Vickery: 383, 400.

Despite the overwhelmingly moralistic cadence of this discourse,²⁸ it appears that the motivations were ultimately and intimately economic: in order to ensure the success of capitalism, it was necessary to control the political movement of women in a society that was becoming progressively more egalitarian for men.²⁹ Capitalism, an economic system which is based on the private ownership of the means of production, distribution and exchange, is measurably more fruitful if one half of the working citizenship is un[der]paid.³⁰

Despite differences in economic stature and the reality of moral pluralism in class-based, nineteenth-century England,³¹ the married, heterosexual, domestic, maternal adult female was the ideal championed by contemporary commentators. In discourse, a homogenizing blanket unfolded over the disparities between the lived experiences of women who worked in the home, and the lived experiences of women who worked in factories or in other people's homes (in addition to their own). 'Public' and 'Private' were encoded as male and female domains respectively and rigidly, despite the obvious incongruities and constant

²⁸For an analysis of this moralism that takes into account statistical data on the living conditions and mores of working class women in (primarily) Britain and France in the nineteenth century, see Hewitt, Wives and Mothers...

²⁹"[In England, t]he Acts of 1867 and 1884...enfranchised whole new sections of the community, gave the majority of men the vote for the first time, and in the process left sex as the principal ground for disqualification." Tickner: 4.

³⁰I am greatly indebted to the work of Dolores Hayden for my understanding of the relationship between women's political emancipation and the unpaid domestic labour that has ideologically been designated the natural province of women. Women's political and economic subordination are, she shows, requisites for the survival of a competitive, profit-based economy. See The Grand Domestic Revolution, Introduction.

³¹See Walkowitz, 1992.

exceptions to this rule.³²

The changing nature of western domestic spaces³³ is of particular interest in the eighteenth and nineteenth centuries in that for the majority, daily labour evolved from the domestic and/or rural to the urban and industrialized. Within the industrial capitalism of nineteenth-century England, for example, this scenario was transposed into lived experience through individuals' economic needs, national legislation and ideological persuasion. Sally Alexander recuperates the Lacanian model of subject-construction for her study of the history of labour grievances in nineteenth-century England. Alexander explains how the lack/loss that sexes the subject also conveys the currency of gender in the economic dialogue that underpins male resistance to female emancipation. She writes,

...whereas for men the threat of cheap labour means *loss* of employment, status and skill, to women workers their cheapness represents *lack* of independence, status and skill. Feminism's demand for work, training, and economic independence has always unnerved the male dominated labour movement, while "lack" of those things permeates the idiom of nineteenth century feminism.³⁴

Alexander's explanation for how and why the **paid**, labouring, female body was (and is) threatening is worth quoting at length,

The spectacle of female labour aroused the deepest fears among many different

³²Hewitt presents the situation of the nineteenth-century, female, textile mill worker as an example of how the bourgeois ideal of a woman raising children in her home was simply not possible for those without economic freedom. Walkowitz furthers this analysis by examining the different moral codes of the various classes, and finding that the "filth" associated with the labouring classes - by bourgeois sensibility - carried with it a fear of contamination, both physical and moral.

³³See Dolores Hayden for a materialist analysis of these changes in North America from the early eighteenth-hundreds to the present, and Witold Rybczynski, Home: The Short History of an Idea (1986), for an overview of the development of the private dwelling from late Medieval to the present.

³⁴Alexander: 292.

sectors of public opinion in the mid-nineteenth century [...] The disintegration and demoralization of the working class family in the midst of economic growth and imperial power haunted social consciences [...] This fusion of anxiety is less surprising when we remember that what women stood for was not simply domestic virtue and household skills, but sexual ordering itself. If men represented [...] labour, then what women represented first of all was sexuality - which, if not harnessed to reproduction threatened sexual anarchy and chaos (epithets applied to both the prostitute and the militant feminist in Victorian England).³⁵

Such fears, not unfamiliar in late-twentieth-century society, informed publications such as Catherine Beecher's A Treatise on Domestic Economy (1841), which dovetailed instructions on how to build and maintain ideal dwellings for nuclear families with romantic notions of women's self-sacrifice. Fig. 15 shows Beecher's plan and elevation for a Greek Revival dwelling from her 1841 Treatise on Domestic Economy, For the Use of Young Ladies at Home and at School. This highly popular design maintains gender ideologies in tandem with "...the physical separation of household space from public space, and the economic separation of the domestic economy from the political economy."³⁶ Biological difference was Beecher's rationale for presenting "Woman" as skilful, ministerial and essentially suited to the domestic realm in a position of unpaid servitude.³⁷

The other side to this coin was, as writers such as Alexander, Geoff Eley and Joan B. Landes -suggest, the "*natural* identification of sexuality and desire with the feminine [which]

³⁵Alexander: 291.

³⁶Hayden: 3.

³⁷Dolores Hayden, "Catherine Beecher and the Politics of Housework" in Women in American Architecture: A Historic and Contemporary Perspective, Susanna Torre, ed. (New York: Whitney Library of Design, 1977): 42.

allowed the *social* and *political* construction of masculinity."³⁸ Hence the tendency toward dualizing thought in the nineteenth-century that was used to separate men and women in terms of space, labour, and morality, hinged on the dualistic fear that women embodied both perfect virtue and absolute vice. Furthermore, characterized by their ability to bear children, women were denied the status of political selves through their equation with nature as opposed to culture, and with the body as opposed to the mind.³⁹

Within the human body, the structure of the gendered binary extended to a hierarchialization of the human sensorium, in which vision was the privileged or masculine variable. Through its references to eating, touching, kissing - activities of the 'private' realm - *Sacrificial Ornament* collapses the accepted public role of architecture into the domestic, the private, the feminine. The use of eyeballs in Eye and Dart Entablature engages the nineteenth-century privileging of vision in discourses on philosophy and physiological psychology. Although the discursive separation of mind from body is rooted in Plato's philosophical dualisms,⁴⁰ I will only engage post-Enlightenment discussions of human cognition that posited the senses and the body as separate, or separable. Again, it is essential to understand this separation as part of a series of mutually supporting, mutually

³⁸Eley, "Nations, Publics, and Political Cultures: Placing Habermas in the Nineteenth Century" in Culture/Power/History: 312. See also Alexander, same volume and Landes, Women and the Public Sphere in the Age of the French Revolution (Ithaca, 1988).

³⁹Eley: 312.

⁴⁰See Plato's Timaeus and Critias, trans. D. Lee (Harmondsworth: Penguin, 1977). For a critique of Plato's binarisms and their philosophical implications for women and architecture see Elizabeth Grosz, "Women, *Chora*, Dwelling" in Postmodern Cities and Spaces, Katherine Gibbon and Sophie Watson, eds. (Great Britain: Blackwell, 1995). For a discussion of the debates within Classical philosophy in relation to gender, see David Summers, "Form and Gender" in Visual Culture: Images and Interpretations, Norman Bryson, Michael Ann Holly, Keith Moxey, eds. (U.S.A.: Wesleyan University Press, 1994).

informing, gendered binarisms which infect all social and cultural strata. For example, Moira Gatens has critiqued the

...dichotomies which have dominated modern philosophy: mind/body, reason/passion and nature/culture. Undoubtedly, these dichotomies interact with the male/female dichotomy in extremely complex and prejudicial ways...The association of women with nature, corporeality, passion, emotion and domesticity has a complex history in legal, medical, theological and economic discourses and practices. Philosophy has informed, as well as been informed by, these disciplines.⁴¹

During the Enlightenment sexually segregated spheres were parallel to and propelled a segregation of emotion and intellect, mind and body, reasoned knowledge and subjective experience, in order to enable scientific empiricism and the increasing industrialization of western European society.⁴²

Following the arguments of Susan Buck-Morss and David Howes,⁴³ I posit the senses as the linking interface between that which has philosophically and empirically been divided: physical, bodily reality; intellectual or cognitive response, and the 'world', by which I mean any form of stimulus. The senses, according to Buck-Morss, are "zones" which allow a continuous dialogue between self and world; between the internal and the external. These zones are not 'objective' recorders or transmitters of 'reality', they are determined by emotional state, within individual and socialized priorities, and by physical condition. These

⁴¹Gatens: 4.

⁴²For the relation of this philosophical movement to Industrialization, see Jonathan Crary, Techniques of the Observer: On Vision and Modernity in the Nineteenth Century (Cambridge, Mass. and London, England: MIT Press, 1994). For an in-depth explanation of the gendering of these philosophical categories, see Gatens.

⁴³See Susan Buck-Morss, "Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay Reconsidered," in October 62 (Fall 1992) and David Howes' Introduction to The Varieties of Sensory Experience: A Sourcebook in the Anthropology of the Senses, ed. David Howes (Toronto: University of Toronto Press, 1991).

zones provide responses to stimuli which are then the basis for action. In other words, the senses are subjective because, simply, they depend on the subject.⁴⁴

Arthur Schopenhauer, a nineteenth-century philosopher and researcher on vision, even though privileging vision, understood that the senses, the body and the mind are not discrete entities. Schopenhauer's theories implicate the sensually-unified subject in a history of art that is founded on eighteenth-century fascination with vision. Vision was valued above and beyond the other senses as the one most closely aligned to cognition, and therefore related to the faculty of reason, thus to judgement and so to value.⁴⁵

If however, one conceives of 'art' as objects or experiences constituted through the perceptual responses of an individual,⁴⁶ then sensation as an active mode is crucial to a study of art which seeks agency within its parameters. Schopenhauer's work is an example of the capitalist motivations behind the separation of the senses and the separation of cultural, social spheres. Crary writes, "Schopenhauer rejected any model of the observer as passive receiver of sensation, and instead posed a subject who was both the site and producer of sensation."⁴⁷ To Schopenhauer, the unity and subjectivity of the senses constituted reality; a reality which depended upon the mediating forces of perception. In other words, reality and perception are indivisible, to the extent that reality does not exist but for the sensorium.

⁴⁴Buck-Morss: 12-15; Crary, "Subjective Vision and the Separation of the Senses" (Chapter 3): 67-98.

⁴⁵Crary: 84-85; see also Summers: 386.

⁴⁶See Buck-Morss' discussion of aesthetics, feminism and the sensorium: 6-12.

⁴⁷Crary: 75.

Schopenhauer provided a theory of physiological psychology that assumes a unified sensorium. From this base, he focused his efforts toward isolating vision. The 'natural' human response to the world, in which all senses functioned together with the mind, was something he and his contemporaries sought to revise within the "project of modernity"⁴⁸ for the sake of empirical science, for physiology and for the "uninhibited technological progress" and "free enterprise" mentioned earlier in this chapter. The Enlightenment was the first time that attempts were made to base distinctions between the senses, and between the body and the mind, on epistemological grounds, that is, through and for knowledge. The goal of this division and fragmentation, according to Crary, was to create the most efficient labourer for occupations which required intense visual concentration, such as industrialized, assembly-line jobs. Crary writes,

By the 1840's there had been both (1) the gradual transferral of the holistic study of subjective experience or mental life to an empirical and quantitative plane, and (2) the division and fragmentation of the physical subject into increasingly specific organic and mechanical systems.⁴⁹

Susan Buck-Morss uses Walter Benjamin's writings on Baudelaire and Proust as well as his essay, "Art in the Age of Mechanical Reproduction" to discuss the segregation and dulling of the senses through repetitive, numbing work. She calls the reduction of cognitive

⁴⁸Jürgen Habermas, "Modernity - An Incomplete Project," in The Anti-Aesthetic: Essays on Postmodern Culture, ed. Hal Foster, 7th ed. (U.S.A.: Bay Press, 1991). In using this term I do not support Habermas' contention that the "project of modernity" is incomplete, nor that it is in need of completion. I do, however, feel that the phrase usefully indicates an epistemological shift as it occurred within institutions of power (knowledge) during the eighteenth and nineteenth centuries.

⁴⁹Crary: 81.

capacities a form of anaesthesia, or anaesthetics.⁵⁰ The connection between this situation and the study of art lies in the privileging of vision. Crary summarizes this privileging through the words of Pierre Flourens, a contemporary of Schopenhauer,

In "common, ordinary man, that manufactured article of nature, which she daily produces in thousands", vision was hardly differentiated from these "lower functions [the other senses, memory, etc]. but in artists and "men of genius", the sense of sight was the highest ranked because of its "indifference with regard to the will"..."⁵¹

In other words, that manufactured and manufacturing article of nature, the industrial era worker, lacked vision as enjoyed by the artist/genius. The logic of this argument is that those subjects unable to create the **illusion** of reality do not have the eyes of a genius. Their eyes are therefore 'common', and their unremarkable vision well-suited to the factory context, which will strip away whatever they had in terms of sensory skill and human agency.

To return to *Sacrificial Ornament*, and Eye and Dart Entablature, the choice of eyeballs to illustrate sacrifice calls into question these standards of vision, both in terms of vision being the province of genius, and of the implications of an "undifferentiated" vision. The notion that vision had to be trained, or extracted from the other senses in the "common" person, has a chilling echo in this sculpture. Eye and Dart Entablature removes the eyeball from its human context, literally cancelling the possibility of sight, and mocking any claim of greater productivity. Here, the eyeballs are ornamental traces of sacrifice and the index of pain. Interpreted in the light of Buck-Morss' and Crary's critique of the segregated sensorium, the piece is a lament for the industrial-era worker and a testimony to the grim

⁵⁰Buck-Morss: 18. She also describes a parallel effect of industrialization on the senses; that of the overloaded, urbanized sensorium which must edit in order to survive the constant shocks to the system: 23-30.

⁵¹Crary: 82.

implications of the gendered, qualitative binary.

The concept of inter-sensory, active, subjective experience is clearly not in alignment with an isolated visual faculty. Such experience, flowing through the filters of memory, sexuality, cultural history and any other element that could constitute an individual's subjective foundations, has destabilizing potential. What needs to be considered in terms of art history is the prevailing artist-genius construct which, having emerged through the privileging of vision, perpetuates a hierarchialized sensory order. Again, *Sacrificial Ornament* and specifically those pieces that suggest an engagement with the sensorium, simultaneously de- and re-construct these legacies. By reaching into the past for the architectural and philosophical referents, Hurlbut's series subjects the gendered binarism to her own subjectivity as a late-twentieth-century, feminist artist, concerned with the state of the political self.

CHAPTER FOUR THE MODERNIST FASHIONING OF ORNAMENT

...by the end of the seventeenth century, practitioners and critics began to discuss architecture together with gender and fashion (not just clothes) in a moralistic and judgemental tone...by the eighteenth century, femininity tended to be associated in European architectural discourse with change, fashion, capriciousness, play, artifice, frivolity, charm, delicacy, ornament and masquerade.¹

Mary McLeod

While the nineteenth and twentieth centuries might seem diametrically opposed in terms of an architectural endorsement of ornament, the dialogues between masculinity and femininity, ornament and the gendering of space, continue in the discourse of architectural modernism. Nineteenth-century Neo-classical architectural ornament described and inscribed spaces in varying degrees of femininity and masculinity. At the turn of this century, however, an architectural style began to rise in Europe and North America, characterized by a form-equals-function approach to design, emphasizing straight lines, smooth surfaces, and a reverence for the possibilities and brute strengths of new building materials (such as steel, concrete, etc).

Coming close on the heels of eclecticism, the heroes of architectural modernism sought to purge buildings of the corruptive effects of too much decoration. In 1924, Adolf Loos published Ornament and Crime, a manifesto which demanded the abolishment of ornament. Loos wrote,

Whenever I abuse the object of daily use by ornamenting it, I shorten its life-span,

¹Mary McLeod, "Undressing Architecture: Fashion, Gender, and Modernity" in Architecture in Fashion, eds. Deborah Faush et al (New York: Princeton Architectural Press, 1994): 42-43.

because since it is then subject to fashion, it dies sooner. Only the whim and ambition of women can be responsible for this murder of material - and ornamentation at the service of women will live forever.²

"Fashion" for Loos and his contemporaries meant caprice, trend, folly, a superficial adherence to passing fancy,³ as well as our contemporary meaning derived from the production of (primarily women's clothing, accessories and other products which embellish or alter) physical image.

In the above statement, Loos follows the long tradition of male architects and architectural theorists who described ornament as having an intrinsically feminine nature. Loos and his modernist contemporaries, however, diverge from eighteenth and nineteenth-century theory by arguing that ornament is aesthetically and morally contaminating in its effects. It is as if the moral stricture placed discursively on the bodies of nineteenth-century women shifts in the early-twentieth century to the ornament that had surrounded those bodies. For the architectural modernists, the immorality of ornament infects the pure, unadorned surfaces of architecture with frivolous embossings, creating embolies⁴ in the white, masculine wall. While rejecting the previous century's eclecticism, key twentieth-century architects absorbed their other inheritance: the prerogative to speak through architecture about immorality and gender. That (female) morality could be imposed through

²Loos quoted in Mark Wigley, "White Out: Fashioning the Modern," in Architecture in Fashion: 194.

³As McLeod writes, "[w]hether praised or criticized, however, by the eighteenth century, femininity tended to be associated in European architectural discourse with change, fashion, capriciousness, play, artifice, frivolity, charm delicacy, ornament, and masquerade." (43)

⁴"Emboly": a noun meaning "invagination", derives from the Greek *embole* (an insertion), from the Latin *emblema* (raised decoration, mosaic), and from the French *emballein* (to wrap, to pack, to be carried away with something). C.E.D.

(male) architecture was a strong - if submerged - current within this prerogative.

The word "fashion" plays an important role in Loos' disavowal of ornament, because for him it is synonymous with ornament, femininity and corruption. In "Undressing Architecture: Fashion, Gender and Modernity", Mary McLeod writes, "These qualities were clearly anathema to most modern architects, who heralded the absolute rationality of the engineer as a paragon of modern life."⁵ Again we see the mechanism of qualitative binary oppositions at work in this conceptualization of ornament.

Loos refers to both visual and social degeneracy when he attacks ornament, speaking from a position reminiscent of the social role Alberti imagined for the Renaissance architect. His distaste for ornament in architecture (and in general), coupled with this moralizing position led Loos - paradoxically - to design women's clothing. This expansion of his design interests seems self-contradictory because Loos was opposed to the nature of fashion, to all that was capricious about femininity, and to all that was feminine about architecture. Loos and Le Corbusier were two of many individuals who shaped their architectural production around notions of modernity, architecture and fashion, but also conflated these same notions in their work as designers of women's fashion.⁶

Whitney Chadwick traces the link between fashion and modernity to Charles Baudelaire, who claimed in 1863 that it would be possible to "select from fashion whatever element it

⁵McLeod: 43.

⁶McLeod lists Otto Wagner, Peter Behrens, Henry van de Velde, Josef Hoffmann, Richard Riemerschmid, Paul Schultze-Naumburg and Frank Lloyd Wright as other architects who designed clothing for women: 54. In endnote 58 (104), McLeod also notes Frank Lloyd Wright's contribution to dress design for women. See David Hanks, The Decorative Designs of Frank Lloyd Wright (New York: E.P. Dutton, 1979).

may contain of poetry without history, to distil the eternal from the transitory."⁷ The link between architecture and (women's) dress, on the other hand, can be traced back to Vitruvius, who described the founding of the Ionic columnar syntax;

[W]hen they desired to construct a temple to Diana in a new style of beauty, they translated...the slenderness of women, and thus first made a column the thickness of which was only one eighth of its height...At the foot they substituted the base in place of a shoe; in the capital they placed the volutes hanging down at the right and left like curly ringlets, and ornamented its front with cymatia and with festoons of fruit arranged in place of hair, while they brought the flutes down the whole shaft, falling like the folds in the robes worn by matrons.⁸

During the first three decades of this century, architects entered the realm of fashion design in the company of literary modernists and avant-garde artists such as Gabriele Münter, Winifred Gill, Nina Hamnett, Vanessa Bell, Varvara Stepanova, Wassily Kandinsky and Sonia Delaunay.⁹ These individuals all designed clothing - primarily for women - with the aim of reinventing the female body within the discourses of modernity.¹⁰

Sonia Delaunay (born in Russia, 1885-1974), for example, switched from painting to making textile-based art and designing costumes for the Spanish 'Diaghilev' ballet company.¹¹ While in Paris in the twenties, Delaunay was part of the Dada milieu, designing

⁷Quoted by Chadwick in Women, Art and Society (London: Thames and Hudson, 1991): 236.

⁸Vitruvius, quoted in McLeod: 41.

⁹See Chadwick, "Modernism, Abstraction and the New Woman, 1910-25", (Chapter nine): 236-264.

¹⁰See Chadwick: 236-264.

¹¹She designed for the ballet company in 1918. Delaunay chose to work as a painter and designer, not an architect, however, the connection between textile-based art, the avant-garde and architecture (in the specific case of Russia in the 1920s) is noted by Chadwick: the "shortages of raw [building] materials after the Revolution and the Civil War of 1918-21" amputated the possibility of applying Constructivist principles to architecture, while the rise

furniture and clothing which sidestepped distinctions between art and craft by incorporating the abstract geometricism of Cubism with functionalism. Delaunay's art/designs expressed her interest in creating a sense of movement through vivid colour and the manipulation of abstract shapes on various surfaces (canvas, appliquéd cloth, wood), including the surface of the female body.¹² The changes in society wrought by developments in industry, travel and technology rippled out into art and design.¹³ Delaunay's dress designs reflected the aestheticization of dynamics that was perceived as modernism's generating principle,¹⁴ and interestingly, were purchased by architects Walter Gropius, Mendelsohn and Breuer for their wives.¹⁵ As Chadwick suggests, work such as Delaunay's indicates that these early

of textile-based art was a more practical option for Russian avant-garde artists because of Moscow's large textile industry. Chadwick: 243-50. See also Folpe (1991); Kopp (1985); Cooke (1995).

¹²See Chadwick's discussion of Delaunay's life and production, 243-57.

¹³Charles Harrison and Paul Wood note that Expressionism and Futurism were "twin responses of depression and exhilaration" to the "apparently increasing control of human life by the machine". The manic-depressive dialectic of Expressionism and Futurism was superseded by Cubism, which, Harrison and Wood write, became the catalyst for the modern image. Embodying two aspects with which twentieth-century efforts in art have since been occupied, Cubism's "referentiality and its preoccupation with the autonomous picture surface [...] had the effect of driving a wedge between a concern for art's realism in respect of wider social forms, and its own reality as a signifying practice." From the Introduction to Chapter 2 ("The Idea of the Modern World") in Art in Theory, 1900-1990: An Anthology of Changing Ideas, 3rd ed. (U.S.A.: Blackwell Publishers, 1994): 126-129. For classic accounts representing two voices in this dialectic see Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" in Illuminations, ed. Hannah Arendt (U.S.A.: Random House, Inc., 1988) and Filippo Tommaso Marinetti, "The Foundation and Manifesto of Futurism" in Marinetti's Selected Writings, ed. R. Flint, trans. R. Flint and Arthur A. Coppotelli (New York: Farrar, Straus and Giroux, 1971).

¹⁴"Dynamics" can be defined as "those forces that produce change in any field or system." C.E.D.

¹⁵Chadwick: 256.

twentieth-century artists perceived the female body "as an important signifier of modernity".¹⁶

Female artistic producers such as Delaunay were able to profit politically, as economic agents, from this new self-imag[in]ing.¹⁷ With regard to architecture, however, Loos and Le Corbusier sought to liberate the female body through fashion by correcting the female body.¹⁸ As in their approach to building design, the architectural modernists wished to cleanse society of the corruptive effects of too much decoration by streamlining and 'modernizing' women's fashion. Women appear to be, in this perception, a part of the (non)decor that ought not to detract from the smooth authority of the modern building. These influential architects were able to load their discourse on modern architecture with the terminology of gender, via an anti-fashion discourse. In treatises and essays describing the ideal construction and appearance of architecture, Loos and Le Corbusier also described

¹⁶Chadwick: 244. Of course, this 'female body' is a highly specific female body: usually white, middle or upper class, and western.

¹⁷Coco Chanel was another, more famous woman who used the changing *zeitgeist* to form a new vision of the female body through clothing, and benefited financially from this work.

¹⁸This is not to present Loos and Le Corbusier simplistically as misogynists. While their discourse was masculinist and profoundly indebted to the binarisms discussed in my third chapter, they were not without concern for inequality between the sexes. McLeod notes that both Loos and Le Corbusier were aware of and could be described as increasingly sympathetic to the emancipatory potential of fashion for women during the nineteenth-twenties. For Loos, however, "women's emancipation [was dependent on...] the abolition of all that was previously female." McLeod: 64-65. For his part, Le Corbusier admiringly noted the control women had taken in the realm of dress reform in his 1930 essay, "Precisions". McLeod's analysis of this piece leads me to remark that, despite his approving tone, Le Corbusier bases his sanction of designers such as Coco Chanel upon his privileging of simplicity and nudity in design, not upon the fact that women had taken a stronger role in creating their own clothes. See McLeod: 82-84. My purpose in discussing their attitude towards ornamenting the female body is to show how gender and notions of femininity pervaded their highly influential architectural treatises, which in turn directed much late-twentieth-century western architectural discourse. See also Wilson: 91, 96.

how women should cover their bodies,¹⁹ suturing fashion, gender and architecture. These seams have only recently been critically mapped,²⁰ a point which indicates just how embedded these texts are within one another.

In relation to this particular discussion of architectural modernism, Spring Hurlbut's *Sacrificial Ornament* reads as a critical response to the assumptions supporting the aesthetic and social outlook that marked western architecture for over eighty years, and reunites related discourses on fashion, women's bodies, decorative ornament, classicism and morality. It may seem that the discourse on fashion is at odds with a discussion of contemporary sculpture such as Hurlbut's, particularly given the recent changes in architectural production that have again sanctioned the use of ornament.²¹ My concern, however, is to examine the ways that *Sacrificial Ornament* posits the human body, and as I have argued above, the female body as that which is at stake in classical ornamental detail. The following visual analysis will examine how gender and ornament interact in a largely twentieth-century phenomenon - the fashion advertisement. The cumulative influence of the modernist architectural movement's claims on fashion, gender, society and design factors in to contemporary western views of architecture, as can be seen in Fig. 16.

¹⁹McLeod cites from Loos' essays ("Men's Fashion", "Ladies' Fashion", "Architecture", "The Principle of Cladding", "Cultural Degeneracy", and "Ornament and Crime", from *Spoken into the Void: Collected Essays 1897-1900*, trans. Jane O. Newman and John H. Smith (Cambridge, Mass.: MIT Press, 1982), and Le Corbusier's *L'An décoratif d'aujourd'hui* (Paris: Crès, 1925); *Précisions* (Paris: Crès, 1930), prefacing these discussions with Otto Wagner's *Modeme Architektur* (1896): 51-55.

²⁰See *Architecture: In Fashion*. Theoretical discussions of architecture and gender, or architecture and sexuality, however, have had greater exposure in anthologies such as *Sexuality and Space*, and Grosz (1995); Bloomer (1994).

²¹Wilson: 141; Jencks: 5; McLeod: 92.

Fig. 16 is an advertisement from the September 1995 issue of Harper's Bazaar,²² in which a young woman appears to levitate in front of a large, Palladian window. Like the other windows in this image, her portal is large, white and well within the tradition of classicizing treatments. The woman wears a tailored or "classic" white suit, which closely follows the lines of her body and is very simple, sporting white buttons as its only detail. The model's body is positioned in the image such that the right side of the window cannot be seen. Through her position, the woman replaces for the right pilaster, or attached column which forms one-half of the window's symmetry. Her head, like the female head in Francesco di Giorgio's Colonna stolata (Fig. 11) is covered with curling tendrils which, as we have seen, have been the equivalent of volutes in Renaissance treatises, and is in roughly the same location on the right of the window as the capital on the left. Like the left pilaster, the model's body is turned at a three-quarter angle to the viewer. One foot points downwards, its shadow touching the ledge upon which the pilaster sits.

Whether intentional or not, the "human" proportions of classicism are played out in this representation of a fashionably-embellished woman's body. Furthermore, her body perpetuates the (unchallenged) notion of a captive (female) body literally "standing in" for a column. This model, furthermore, is captive in either sense of a state of powerlessness/confinement, or being *captivated/enraptured*. Her wide-eyed expression denotes a wholesale capitulation to her condition; from the clothing she wears to the space she occupies, the model is the corporeal surface upon which the pattern of mirror-like relations between fashion and architecture flicker.

This image is the second in a narrative series of advertisements by the New York

²²Advertisement for Gianni Versace, Harper's Bazaar, September 1995.

department store, Neiman Marcus. In this series, a woman is represented as evolving from a (living) model to a (dead) mannequin, posed in tableaux vivants in various settings, wearing high fashion designs.²³ At this point in the narrative, she has begun to dream that she is a "famous fashion model",²⁴ and seems to be floating out of the open window. Like the window, the model is simply clad, and *blanche*[d]; the whiteness of her clothing and the frame which contextualizes her also becomes her. The composition of the advertisement indicates a mutual, structural symbiosis between body, fashion and window which is simultaneously an act of erasure and concealment. The woman's body, dressed/covered in this specific manner, both obliterates and supports the ornamental symmetry of the window. Conversely, now part of the architecture, the model's subjecthood is sublimated to the order of the whole. The architecture and the model become synonymous, and anonymous.²⁵

Unlike the domestic sheep whose menial status prevents it from keeping its woolens clean, the woman is perfectly framed within the superficially pristine syntax of classicism. The sheep, grazing outside the sanctioning frame of the building, does not exist in the image simply as a woolly foil to the rigid perfection of the model/window. Connected to the home by centuries of domestication, the sheep indicates a parallel passivity, or subjectification. Like the sheep, the woman is not in the house, but nor has she left it, as her structural implication within the window frame suggests. Neither one can actively assume the position

²³For a discussion of a potential recuperation of this series as a self-reflexive critique of the fashion industry, see Andrew Elvish (forthcoming, 1997).

²⁴Taken from the text of the first image in this series, which reads in full, "some day I'll be a famous fashion model and wear beautiful clothes..."

²⁵The window and clothing, of course, also indicate the level of disposable income that permits the purchase of such a suit, such a window.

of protagonist; as their contrived placements and frozen vitality suggest, their potential exists only in metaphor, not in agency.

Rather than focus on the problems of representation at this point, however, I would like to draw the reader's attention to the contemporary link between gender and ornament, as inherited from the early-twentieth-century modernists. Mary McLeod traces the "classicizing axis of the Modern Movement, represented by Loos's and Le Corbusier's timeless modernity, which so dominated the evolution of modern architecture..."²⁶ McLeod ends her essay by questioning the recent ("postmodern") trend towards again endorsing ornament. McLeod asks,

Is this new, aggressive display of construction and technique, with its celebration of collisions, cuts, and crashes - however decorative - yet another male body? Does ornament, whether the exaggerated caricature of historicist postmodernism or the structurally acrobatic scenography of deconstructivism, risk becoming (like so much of contemporary culture) the exclusive province of men? Does the exultation of indeterminacy, in its refusal of any universal social or ethical values and in its rejection of notions of political agency, threaten to become an end in itself, leaving gender definitions essentially untouched?²⁷

The surface and body of "ideal" architecture, like the metaphorized or allegorical body of woman, is largely overdetermined and made anonymous in the overlapping discussions of gender and ornament. It is precisely this aspect of architectural discourse that Hurlbut taps and restructures in *Sacrificial Ornament*. In Tongue and Dart Entablature, Lesbian Cymation, 1990 (Fig. 17) Hurlbut again takes the traditional entablature motif for her reinvestment of classical architectural history, etymology and legacies. The title is a play on the proper term ("lesbian cymatium") for the top moulding of a traditional classical

²⁶In Architecture: In Fashion: 77.

²⁷"Undressing Architecture...": 92.

entablature or cornice, decorated with what has alternately been described as a leaf-pattern, or a pattern derived from the shape of the tongue. In a notable omission, Hersey does not analyze the etymological implications of either the proper or common term ("tongue and dart") for this type of ornament.

"Lesbian", of course, infers a female homosexual, however, it also means "inhabitant of Lesbos",²⁸ a small island in the Aegean Sea, off the coast of Greece. Lesbos' fame, and the meaning of the word "lesbian" come largely from fragments of poetry written in the sixth century B.C.E., by a woman named Sappho. Sappho wrote poems on a range of topics including politics and her daughter, but is currently best known for writing poems of love and desire dedicated to women.²⁹ Homophobia may have been the reason behind the destruction of her work during early-Christian book burnings, although enough remains of her writing, and the writings of others, to suggest that Lesbos was a site of relative educational equality and sexual freedom for women in classical antiquity.³⁰

Sarah Pomeroy records that Sappho mentions other women poets, whose writings do not survive at all. The loss of Sappho's work, then, is a loss of words, of speech. The severed, plaster-cast tongues in Tongue and Dart Entablature, Lesbian Cymation are both an exaggeration of traditional ornament and, as pendulous and useless instruments of speech, they can be as the emblem of mute voices. The lips which have closed around this index of

²⁸"Lesbian" also refers to the Aeolic dialect of Ancient Greek that was spoken at Lesbos. C.E.D.

²⁹However likely it may be, it is not completely certain that Sappho actually had lesbian relationships. It has been suggested that her poems may have been allegorical supplications to Aphrodite. See Pomeroy: 53-56.

³⁰See Pomeroy: 53-56; and "Sappho" in Walker: 535.

lost speech nestle between the ten tongues in Lesbian Cymation. Alternating with the tongues, nine decorative elements present us with the "lips" which continue the metaphor of speech. However, these forms recall not the flesh around the mouth per se, but rather the folds that protect the vaginal opening, the Other[']s] labia. Hurlbut claims to have found inspiration for this particular detail from Michelangelo's Medici Chapel, 1520-34, Florence, specifically for its sensuousness, and the erotic associations of this form with female sexual anatomy.³¹

The intensity of this particular interpretive trajectory could overwhelm the sculpture with reductive discussions of *écriture*³² as a substitute for political agency. Further examination of the title, however, indicates that Lesbian Cymation is both polyadic and polyphonic in nature.³³ Despite their uniformity, the anachoristic insertion of tongues and labia suggest a multiplicity of voices and "places of argument" within the work. "Cyma", for example, comes from the Greek *kuma*, meaning "swollen", and from *kuëin*, meaning "to be pregnant".

³¹Public lecture, McGill University.

³²Despite the great importance of positing a position for the subjectivity of women within Lacanian theory, I concur with Andrea Nye, Rosi Braidotti and Rita Felski that *l'écriture féminine* is problematic. These scholars suggest that ascribing the term "feminine" to instances of [non-]communication locates women's subversive potential in an internal, libidinal dialogue between the Self and Other, a dialogue that takes place within the subject. By privileging a form of revolution that exists largely within the text and/or the body, *l'écriture féminine* may undermine political dissent as it could occur collectively and interpersonally. As an example of *L'écriture féminine*, see Julia Kristeva, Pouvoirs de l'honneur: essai sur l'abjection (Paris: Éditions du Seuil, 1980); Andrea Nye, "Woman Clothed With the Sun: Julia Kristeva and the Escape From/To Language" in Signs 12 no. 4 (Summer 1987); Rosi Braidotti, Patterns of Dissonance, trans. Elizabeth Guild (New York: Routledge, 1991); Rita Felski, Beyond Feminist Aesthetics, (U.S.A.: Hutchison Radius, 1989): 34-35.

³³I am bending the meaning of "polyadic" away from its strict mathematical application (C.E.D.) to suggest the many variables which inform an etymological reading of the sculpture.

"Cymatium" is the technical term for the top moulding of a classical cornice or entablature. Hurlbut's tongues and labia are elements of decoration, or ornament within the larger ornamental structure of the entablature, itself an emblem of classical ornamental vocabulary. "Emblem", furthermore, is a word that echoes the discourse of ornament, deriving from the Latin *emblema*, meaning "raised decoration", and from the Greek *emballein*, meaning "something inserted".³⁴ The actions/states/themes of insertion, pregnancy and ornament have an unavoidably gendered intercourse in Lesbian Cymation.

One could interpret Lesbian Cymation as the sheath/vagina³⁵ of architecture: inseminated by the phallus, impregnated with masculine meaning, and producing the ultimate autogenetic object - art. This reading of Lesbian Cymation would seem to reinscribe the archtyp[ic]al narrative of autogenesis.³⁶ Several factors, however, cause an abrupt, complicating swerve from this rather stale end towards more fruitful analysis. First, the creator here (Hurlbut) is female, a fact which could arguably destabilize the androcentric underpinnings of autogenesis. Susan Buck-Morss describes this category or process as a "solipsistic - and often truly silly - fantasy of the phallus, this tale of all-male reproduction, the magic art of *creation ex nihilo*."³⁷ She thus posits autogenesis as exclusively masculine. Lesbian Cymation's title, however, etymologically links the sculpture to a place (Lesbos) and a person (Sappho) that have occupied historical imagination with the notion of an exclusively

³⁴C.E.D.

³⁵The word for "vagina" in Latin is also "sheath". C.E.D.

³⁶See Susan Buck-Morss for a brief and succinct discussion of the myth of autogenesis as it surfaces in philosophy in "Aesthetics and Anaesthetics...": 7-10.

³⁷Buck-Morss: 10.

female sexuality. This situation, the artist's gender, and her feminist concerns, make the possibility of autogenesis (implying a masculine creator) as a theme untenable.

A more tangential but perhaps richer - in terms of analysis - fact is that the first five letters of the Greek word for "leather phallus" (*olimbos*),³⁸ are inscribed on one of Sappho's remaining papyri fragments. In Lesbian Cymation, the juxtaposition of decidedly phallic tongues [which are also the index of a slain cow (leather)] with labia-like ornament constitutes an index of multiple pleasures or freedoms: sexual, linguistic, political. Given the associations of Sappho with poetry (words, speech), Lesbos, and the term "lesbian", it seems reasonable to assert that this piece uses the index of speech to allude to female sexuality and pleasure. I have chosen to read the cast tongues as generating further possible associations with sacrifice and silence. By presenting the viewer with multiple tongues (ten), Hurlbut presents a literal, if soundless, index of polyphony.³⁹

Hurlbut recuperates the loss of Sappho's writing, the losses of women's voices, through the multiple meanings that may be inferred from the same tongues. We may not have Sappho's poetry, nor that of her female contemporaries, however, this art can be read simultaneously as a lament for that loss, and as a point from which a rich discussion of the loss may commence. Lesbian Cymation is, like Artemis, the trope/trophy that records loss and gain, showing that the former may be used to augment the latter. For all this solemnity, however, there is another interpretation worth noting. The sculpture's silence is, in addition to its still, memorial beauty, also slightly sly, a touch tongue-in-cheek; the tongues, literally

³⁸Pomeroy: 54.

³⁹Interestingly, Alberti states that ten is the highest number used in temple architecture for the repetition of ornament. In Rykwert et al: 304.

sticking out, make the entablature a glorified, petrified raspberry. There is something *méchant*, a wide-eyed impudence in Hurlbut's anachoristic mis/placements of tongues, teeth and eyeballs in the hallowed-hall referent of classicism.

In this and other works from the *Sacrificial Ornament* series, the female body known in architectural discourses on ornament and morality is replaced by the trace or index. Hurlbut alludes to the loss of Sappho's cultural production with the violence of severed tongues. She juxtaposes these with ornamental stylizations of the vulva, in manner that is both humorous and grave, as if cracking a joke at a funeral - out of place, but profoundly necessary. This combination of acknowledgement and subversion is, when applied to the modernists' moralistic defamation of ornament, and to the construction of the female body implied in the Neiman Marcus image, subtly destabilizing. The representation of "Woman" in either case becomes silly, as does the superficial and totalizing equation of women with ornament.

CHAPTER FIVE
-CONCLUSION-
THE STRENGTH AND FRAGILITY OF THE EGG

If they can place your revolutionary artifacts in their banks then that means only one thing: not that you were not iconoclastic or experimental enough, but that either your art was not deeply enough rooted in a revolutionary political movement, or it was, but that this mass movement failed. How idealist to imagine that art, all by itself, could resist political incorporation!

Terry Eagleton¹

Terry Eagleton's ironic paraphrasing of the assumptions of the avant-garde could be said to graze the Achilles heel in Spring Hurlbut's series, *Sacrificial Ornament*. Hurlbut's iconoclasm is as dependant on the visual conventions of the classical idiom as Michelangelo's innovation in the Medici Chapel was dependent on breaking the "bonds and chains of a way of working that had become habitual by common usage."² Giorgio Vasari's assessment of Michelangelo's achievement is particularly telling; as James Ackerman indicates, Vasari's praise of Michelangelo is shadowed with apprehension. Ackerman writes, "Vasari...reminds us that [the Medici Chapel] was one of the first works of a generation obsessed with Roman antiquity in which the classical canon was ignored, even violated."³ Nevertheless, Michelangelo's approach to classicism inspired patrons to commission some of the most notable architectural projects of the Italian Renaissance.⁴

¹The Ideology of the Aesthetic (Oxford: Basil Blackwell, 1990): 372.

²Vasari, quoted in Ackerman (1971): 76.

³Ackerman: 76.

⁴These monuments would include, for example, the Piazza and Palaces of the Capitoline Hill, Rome, 1538 and the Basilica of St. Peter, Rome, 1546-64.

The violation of the classical syntax as it occurs in *Sacrificial Ornament* lies in the sculptures' lament for that which has traditionally been subsumed in the abstract, emblematic forms of classicism. This lament can be described as a form of *parole*, or individualized utterance, with its roots in *langue*, or the "objective" linguistic structure from which *parole* emerges.⁵ Francis Francina has argued that this Saussurean (and binary) model of semiotics may be fruitfully expanded to include issues of class and alterity if *parole* is understood as a "social phenomenon."⁶ Individual utterances may encompass a subversion of the "objective [official] structures" in their local specificity, and subjective origins. Hurlbut's series can thus be read as a silent articulation, a[n in]formed utterance from a highly specific - and privileged - position: that of creative critic of the façade of classical architecture.

The human form emerges in Hurlbut's works metonymically, through indexical representation. Traces: bones, eyeballs, teeth and tongues refer to a history of sacrificed lives, encoded - not embodied - in the *langue* of classical architecture. Michelangelo's "bonds and chains" have a more sinister significance if applied to Hurlbut's series, as her sculptures exhume the most dearly-held characteristic of classical architecture: its "inherent" humanism.⁷ Finding mortal remains at its core, the overriding notion of humanism does

⁵Eagleton (1983): 97.

⁶Francis Francina, "Realism and Ideology: an introduction to semiotics and cubism" in Primitivism, Cubism, Abstraction, ed. Charles Harrison (Hong Kong: Yale University Press in conjunction with Open University Press, 1993): 123.

⁷I would like to thank Dan Mellamphy for alerting me to the connection between "humanism" as it has been practised in the west, and the "ex-humation" that this history of practice and its accompanying discourse require.

indeed give way in *Sacrificial Ornament* to *parole*. The remaining question is, however, does the iconoclastic potential of *parole* in turn give way to "parole"? Hurlbut's fidelity to the visual conventions of the classical idiom could also, inadvertently, sheathe the treachery of assimilation, dissolving Hurlbut's subversive *parole* in the larger pool of classical architectural history. In *Sacrificial Ornament*, is the subjugated human only conditionally released from its detention in the marble prisons of western cultural heritage?

To defend *Sacrificial Ornament* in the face of such a threat I should like to return to my first two sources, Charles Jencks and Catherine Ingraham. These writers establish, respectively, that iconoclasm and orthodoxy, lament and power are mutually-informing, structural necessities of (classical) architecture. If this condition of architecture is accepted, then it would appear that a citing of historically-sanctioned forms as a *context* for radical alterations (and revelations) in fact beautifully represents the dialogue and the dialectic of classicism. This claim brings me to my key point: that *Sacrificial Ornament* is a representation of classicism in architecture, but is not classical architecture itself.

As art, not architecture, *Sacrificial Ornament* can access the discourse of classicism on multiple levels, as the trajectories explored in this thesis demonstrate. An index of classicism, these sculptures may explore the historical relationship of power and privilege with classical architectural vocabulary, without actually perpetuating the lived experiences of those individuals sacrificed within its "humanism". Just as Ingraham's lamenting capacity of architecture may become overt in Hurlbut's architectural sculpture, so may classicism's historical connections to orthodoxy and power reveal themselves here. This enfolding of critique, literally within the representation of the forms being critiqued, inevitably is vulnerable to the kind of dangers noted above.

I have often thought of Spring Hurlbut's use of eggs as an emblem of her subjectivity, in some ways a hopeful insertion of her thoughts, experiences and creativity into classical architectural vocabulary. The eggs have thus become emblematic of the human element that struggles to emerge against the (classical) screen of powerful and inhuman institutions. Although a paradigm of fragility, the egg displays a surprising level of resistance to even pressure. The fragile revelations occasioned by Hurlbut's manipulations of the classical idiom results in the potent juxtaposition of paper-thin, translucent, and delicately variegated eggshells with mercilessly white, rigid, potentially crushing plaster. *Sacrificial Ornament's* break-down of the discourse of classicism is utterly founded on the integrity of the egg: the symbol of life, the possibility of collapse, and the quality of resistance.

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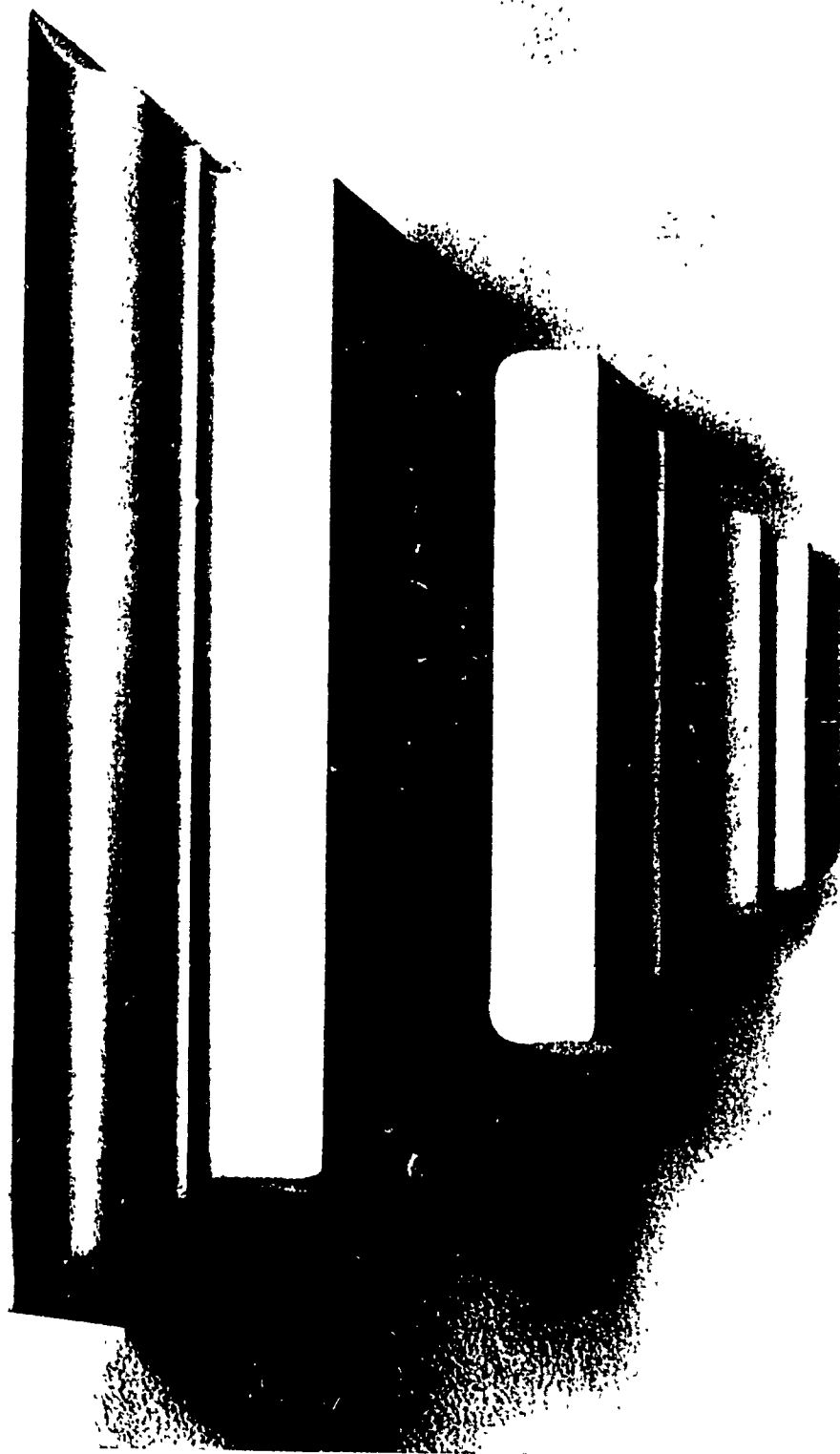


Fig. 1 Spring Hurlbut, The Sacred Dentils, 1990. Plaster, horses' teeth, 30.5 x 20.33.

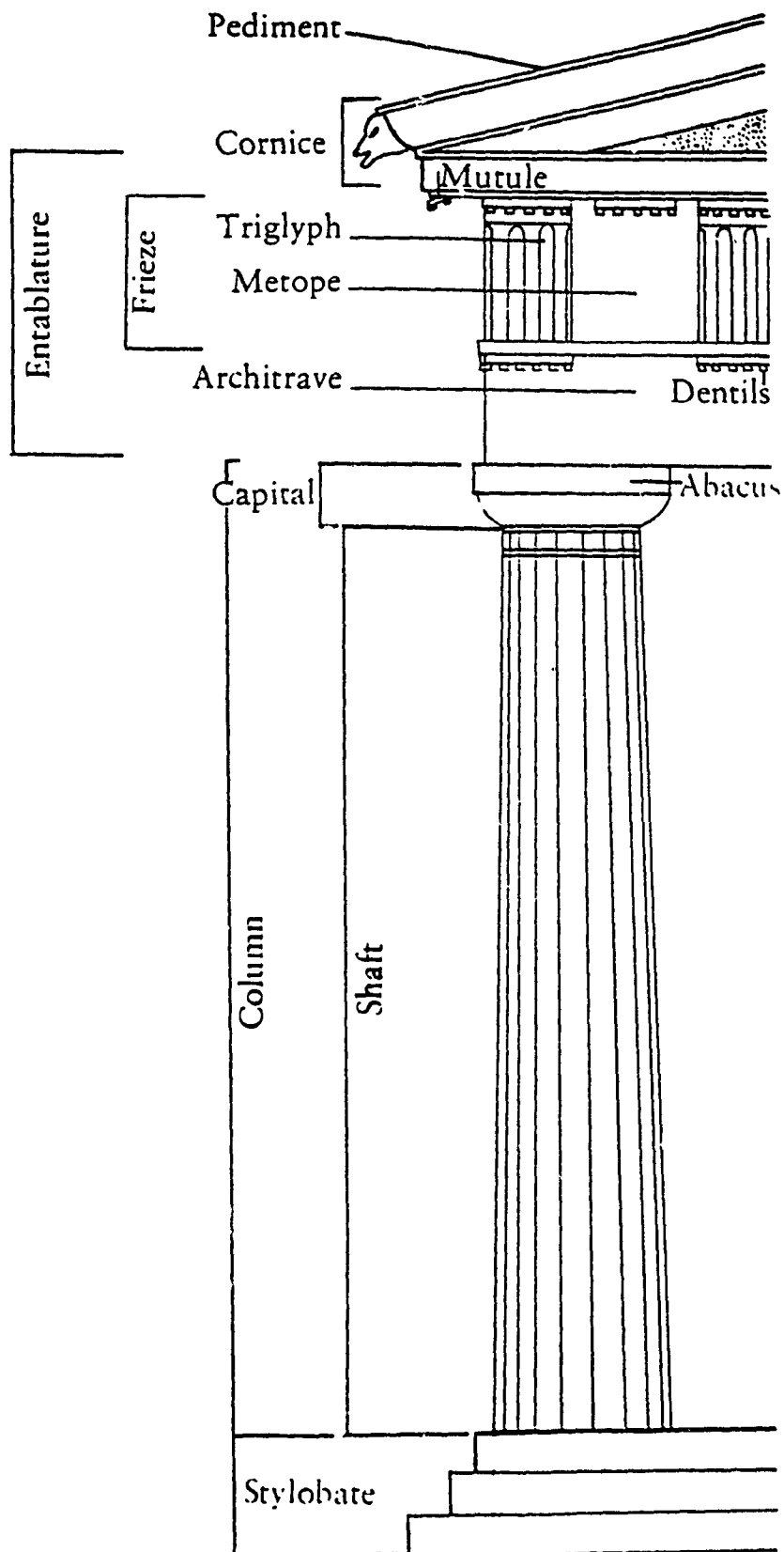


Fig. 2 Main Features of the Doric Order, Temple of Zeus, Olympia. [Michael Raeburn, ed., Architecture of the Western World: 293.]



Fig. 3 Michelangelo, Tomb of Giuliano de' Medici, Medici Chapel, Florence, 1520-34.
[James S. Ackerman, The Architecture of Michelangelo: 82.]



Fig. 4 Spring Hurlbut, The Lingual Console, 1993. Plaster. 61 x 15 x 43.

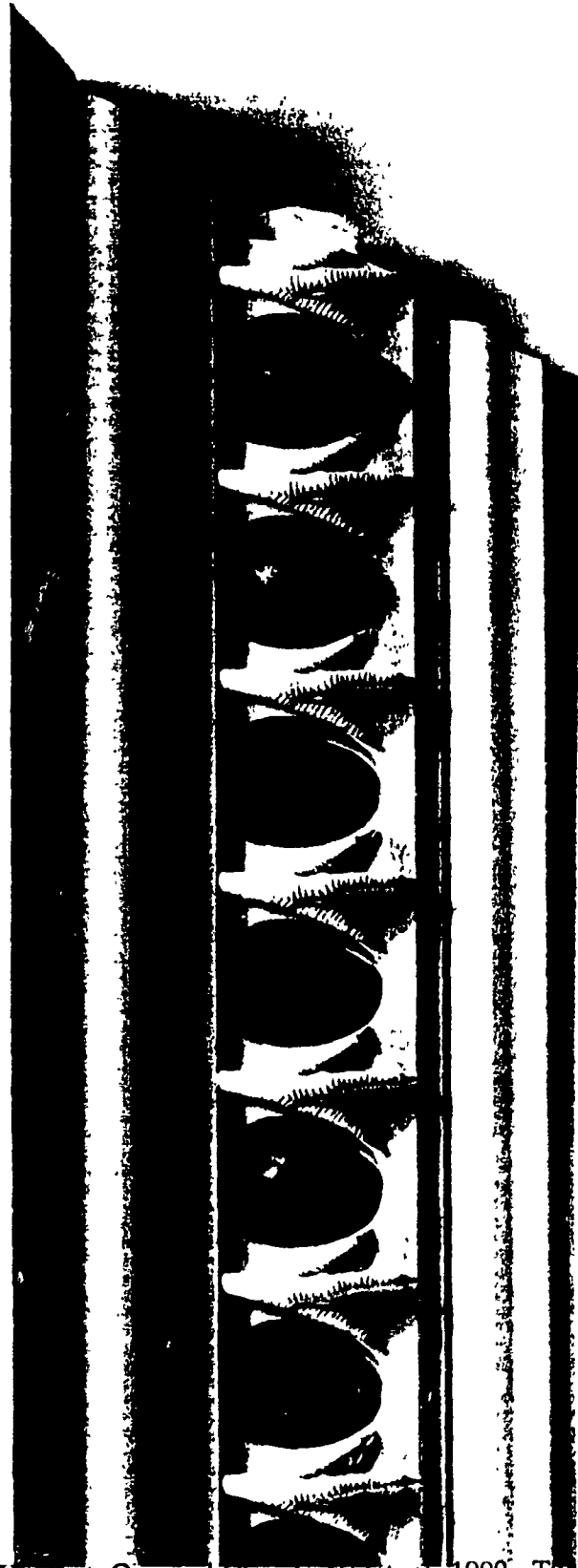


Fig. 5 Spring Hurlbut, Ovo and Claw Entablature, 1990. Turkey eggs, chicken claws, plaster, 152.5 x 30.5.

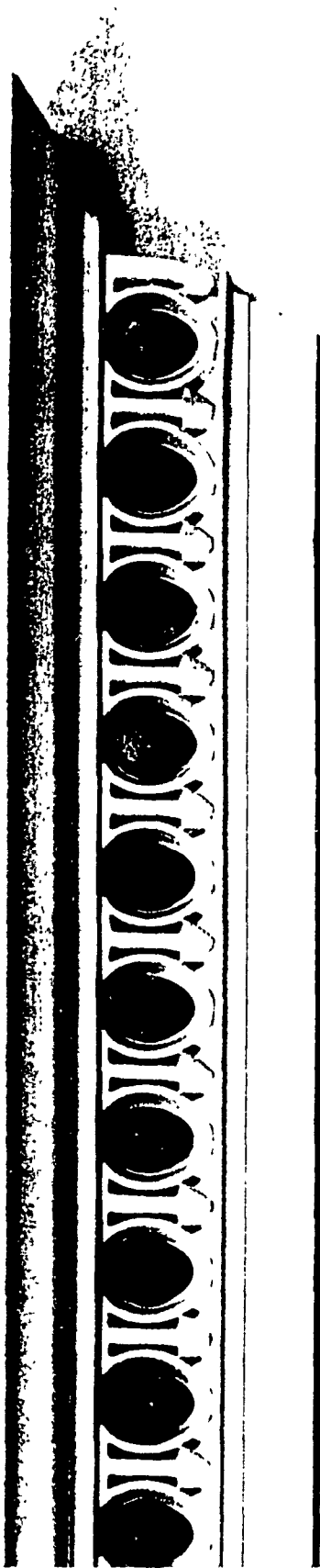


Fig. 6 Spring Hurlbut, Quail Ovo and Dart Entablature, 1989. Quail eggs, plaster, 179 x 15.25.



Fig. 7 Michelangelo, Entrance to the Library of San Lorenzo, Florence, completed c. 1550.
[Architecture of the Western World: 157.]

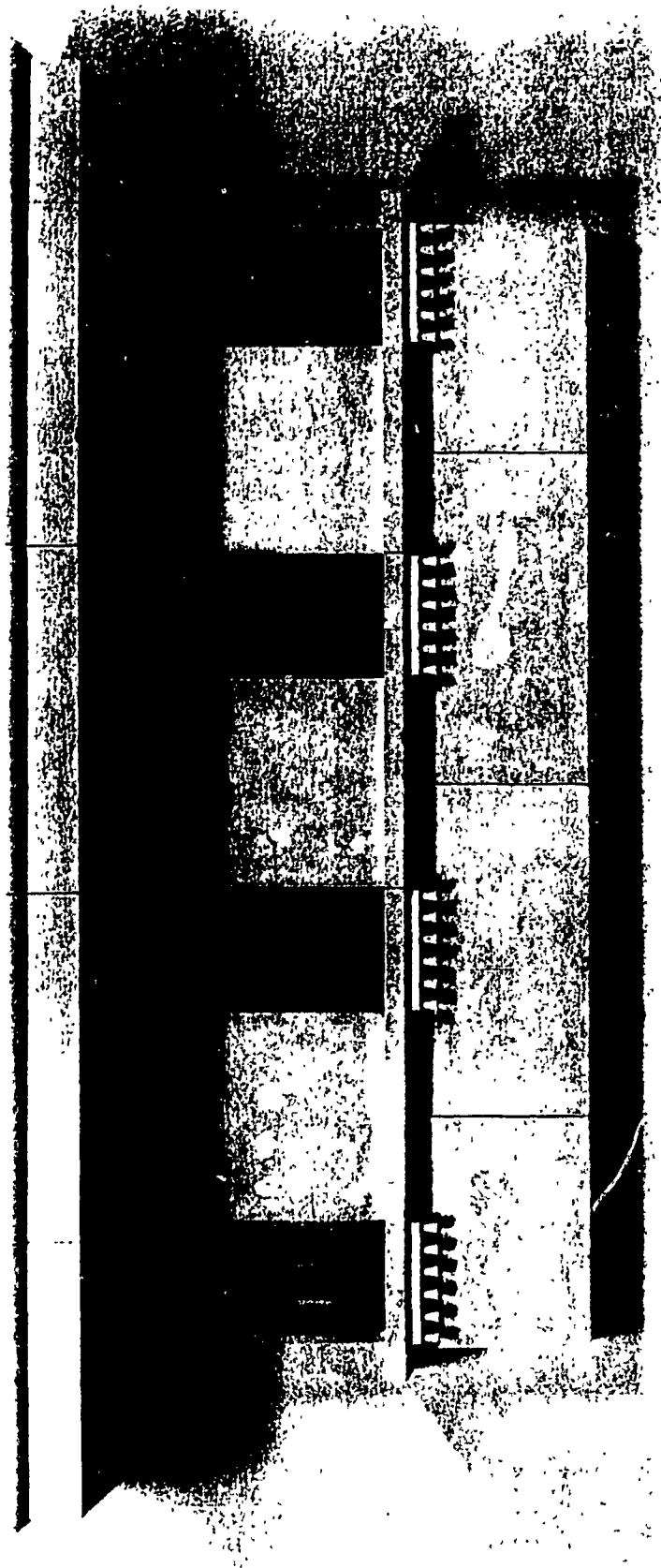


Fig. 8 Spring Hurlbut, Triglyph Entablature, 1991. Femur bones, polymer, plaster, 548.64 x 122.



Fig. 9 Spring Hurlbut, Artemis, 1990. Rams' horns, plaster, 61 x 61 x 30.5.



Fig. 10 Spring Hurlbut, Sacrificium, 1991. Horsehair, plaster, pigment, 61 x 61 x 30.5.



Fig. 11 Francesco di Giorgio, *Colonna stolata*, c. 1480. [George Hersey, *The Lost Meaning of Classical Ornament...*: 81.]

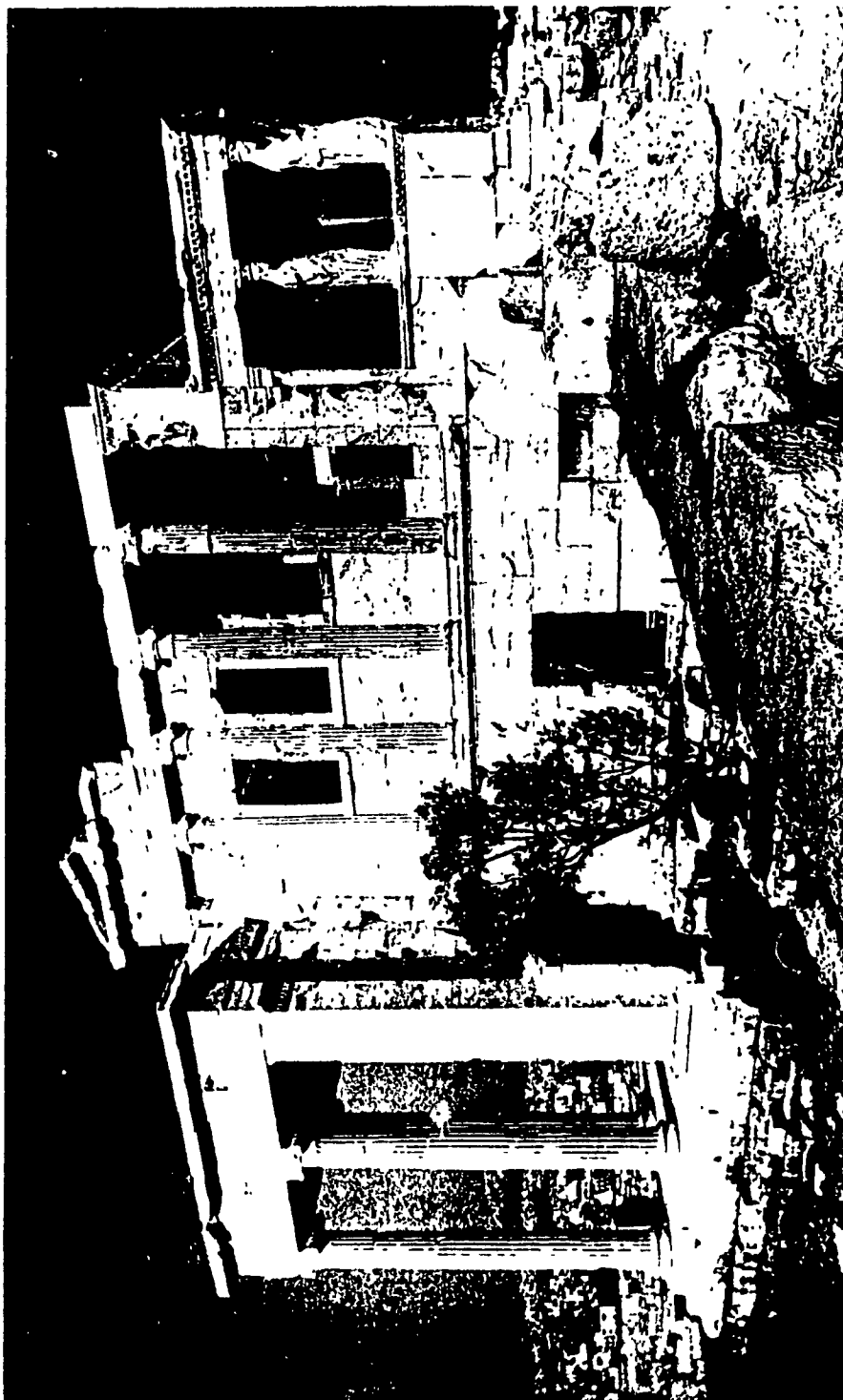


Fig. 12 Porch of the Maidens, The Erechtheum, Athens, begun 421 B.C.E. [Architecture of the Western World: 51.]



Fig. 13 Spring Hurlbut, Eye and Dart Entablature, 1991. Glass eyes, plaster, 179 x 15.25.



Fig. 14 Giuseppe Mengoni, Galleria Vittorio Emanuele II, Milan, 1865-77. [Architecture of the Western World: 200.]

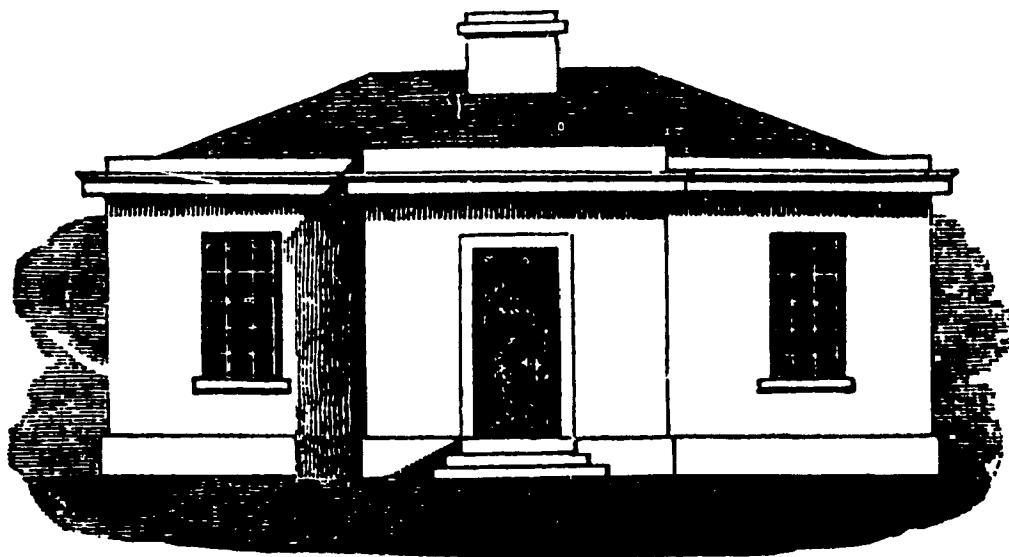


Fig. 18.

Ground-plan.

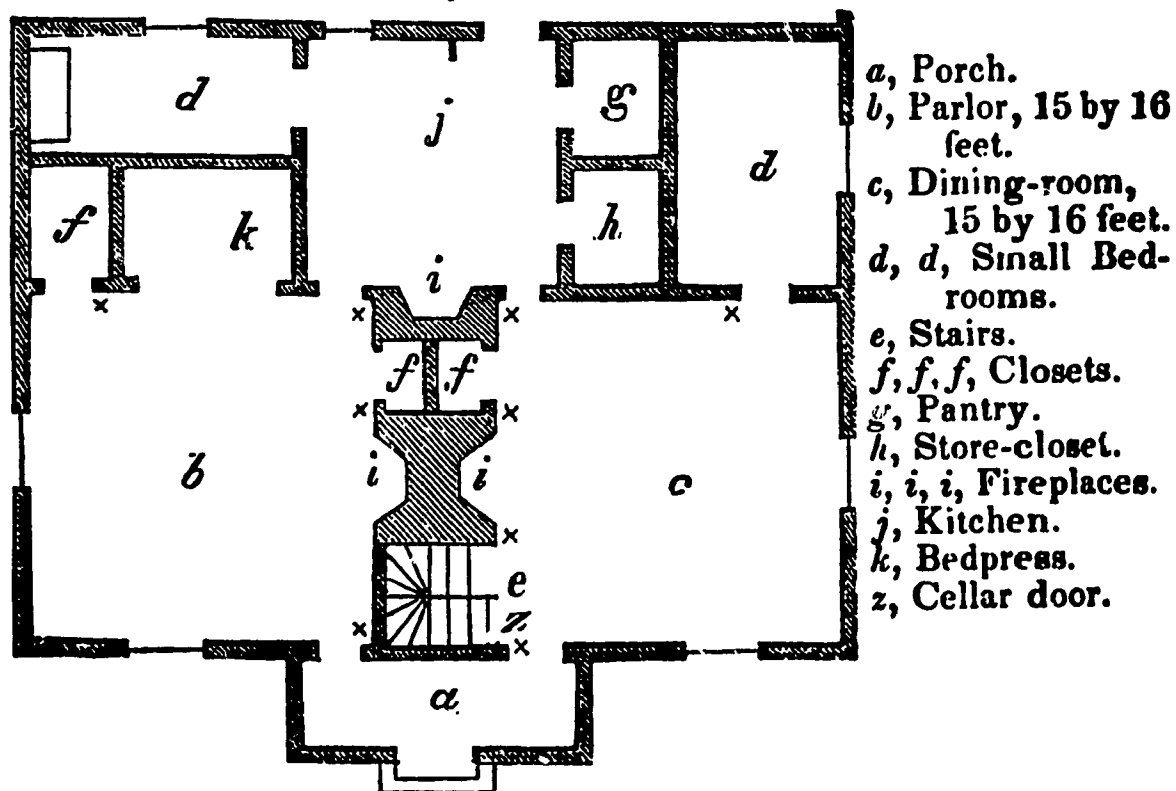


Fig. 15 Catherine Beecher, plan and elevation, Greek Revival Dwelling, 1841. [Susana Torre, ed., Women in American Architecture: A Historic and Contemporary Perspective: 43.]

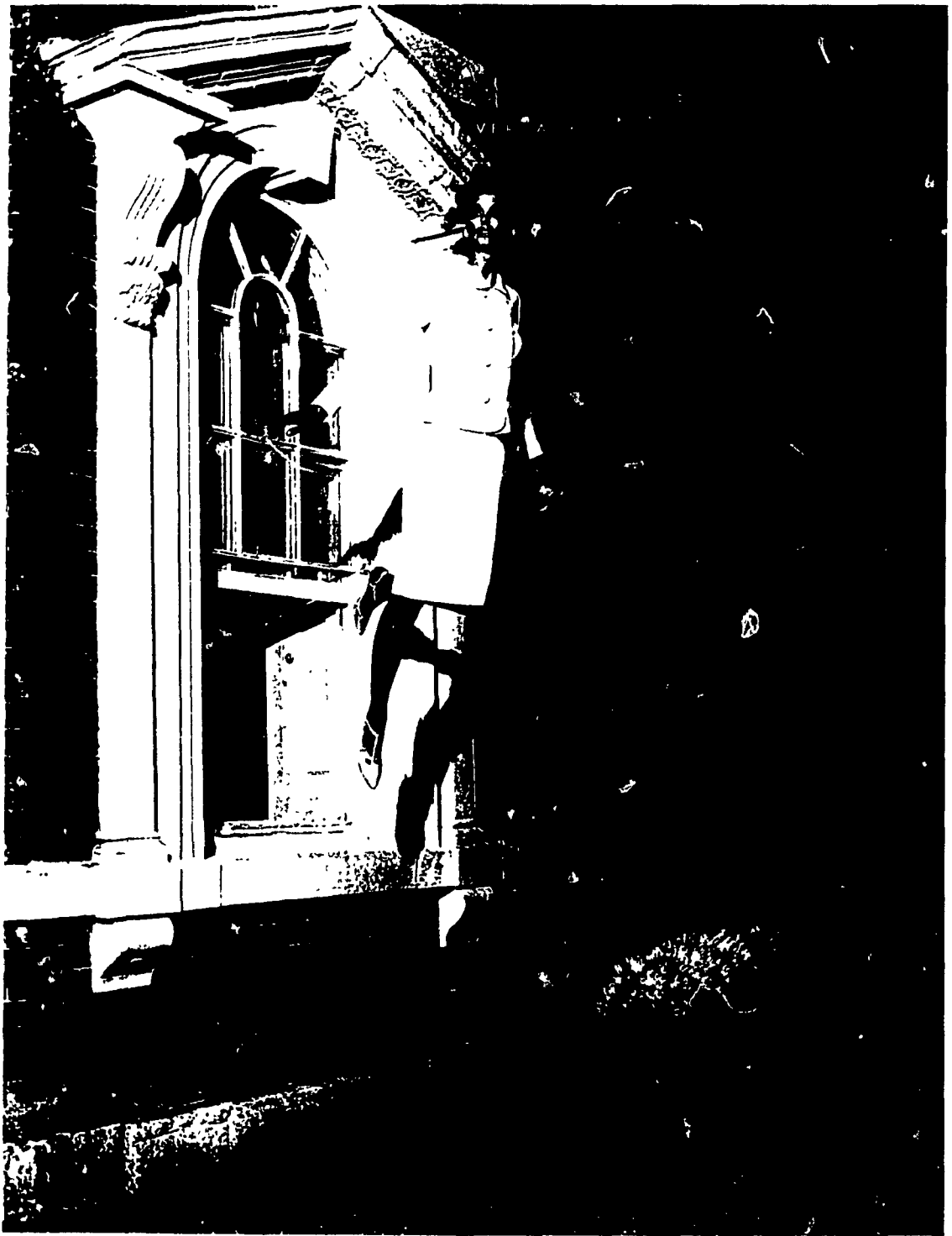


Fig. 16 Advertisement for Gianni Versace/Neiman Marcus, Harper's Bazaar, September 1995.

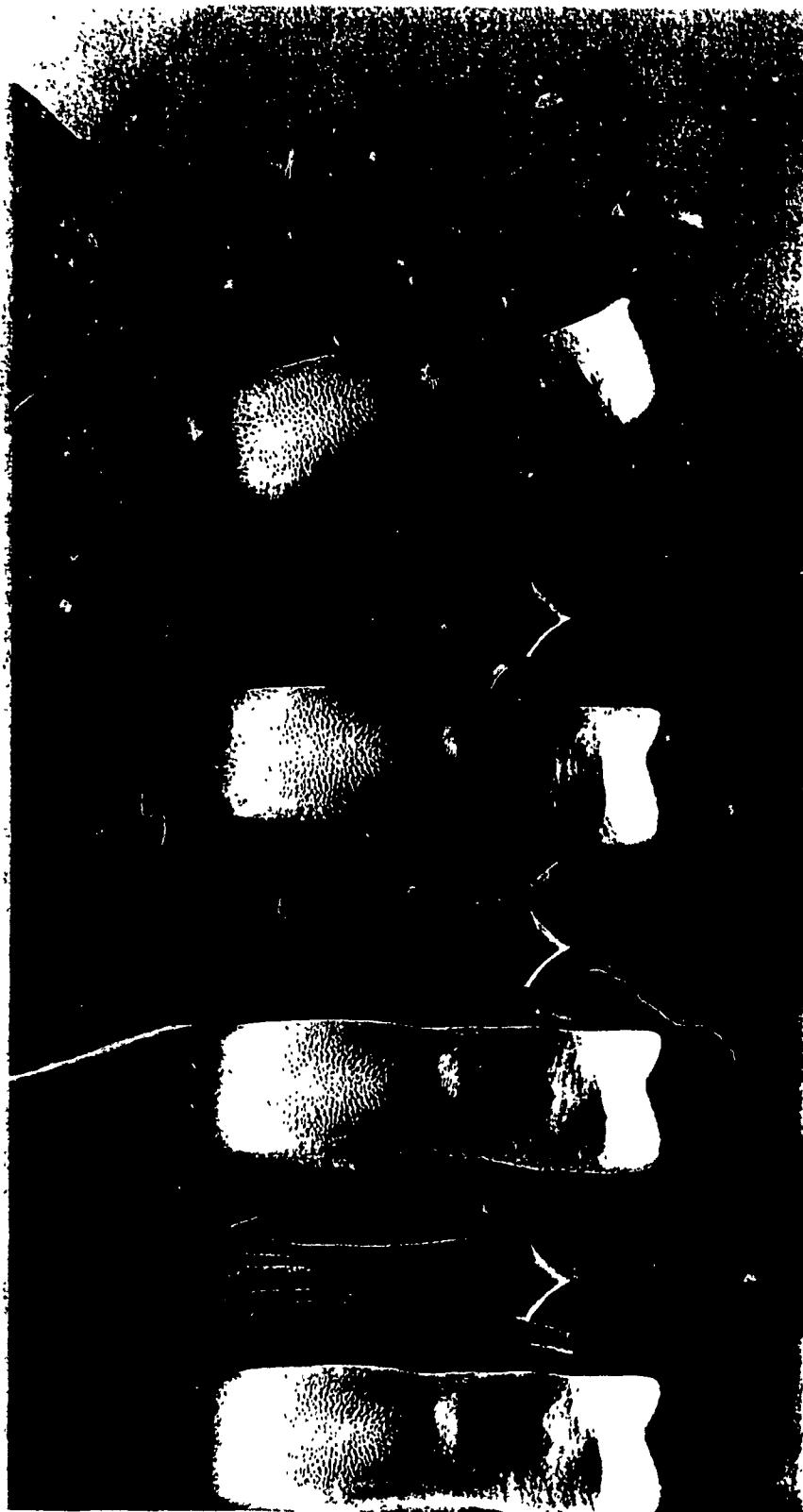


Fig. 17 Spring Hurlbut, Tongue and Dart Entablature, Lesbian Cymation, 1990. Plaster, 160 x 30.5.