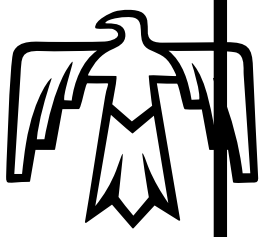
Kunsthalle Wien

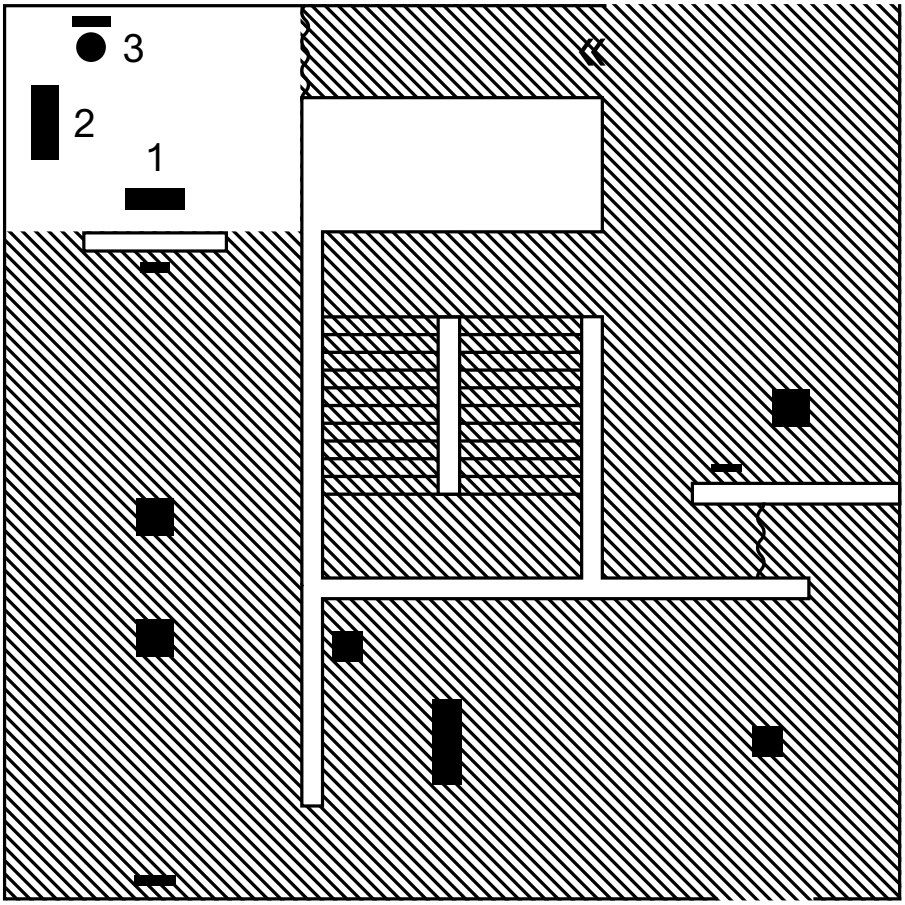


YDESSA HENDELES

Museumsquartier #DeathToPigs
28/2–27/5 2018

DEATH TO PIGS

Lower Floor - No. 1



***Veronica's Veil/Tigers' Tale*, 2016–2018**

1. Tavern table, English, c. 1850
Metal-bound, double-plank, scrubbed-pine top with angle bracing stretchers, base retaining original painted surface
72.4 (h) x 137.8 x 53.0 cm

1.1 Ecclesiastical panel depicting "Veronica's Veil," South German, 17th century
Hand-carved walnut with traces of original polychrome, on a custom-made steel stand
60.3 (h) x 48.9 x 17.1 cm; height with stand: 67.9 cm

1.2 Ecclesiastical panel depicting "Veronica's Veil," South German, 17th century
Hand-carved wood with traces of original polychrome, on a custom-made steel stand
32.4 (h) x 26.0 x 3.8 cm; height with stand: 14 1/2 in., 37 cm

1.3 Miniature painting depicting the procession of Jesus to Calvary with Saint Veronica and her veil, European, early 17th century
Oil on agate with gilded highlights, in original hand-carved, gessoed and gilded wood frame, displayed under antique glass dome on a mahogany base
Frame: 17.1 (h) x 19.7 x 1.9 cm
Agate panel: 8.3 (h) x 10.8 cm
Glass dome: 22.9 (h) x 28.9 x 18.7 cm
Mahogany base: 2.2 (h) x 31.4 x 21.6 cm
Provenance: Sir George Martin Anthony Bonham, 5th Baronet, England (b. 1945)

2. Tavern table, English, c. 1740
Copper-bound, single-slab elm top on silhouette baluster trestle base
76.8 (h) x 198.8 x 57.2 cm

2.1 Sculptural child-form mask, English, c. 1870
Hand-modelled and painted terracotta, with black painted face, white eyes and red lips, on a custom-made steel stand
14.6 (h) x 9.5 x 7.0 cm; height with stand: 22.2 cm; display cube: 12.7 x 12.7 x 12.7 cm

2.2 Pastry jigger, Swedish, c. 1800
Pine and metal, with serrated metal wheel, on a custom-made steel stand
14.6 (h) x 7.0 x 1.3 cm; height with stand: 16.5 cm

2.3 Oversize safety pin, retailer's trade sign, English, c. 1920
Functioning brass or steel spring mechanism and hand-shaped sheet-copper catch, with galvanized finish overall and historic mounting points, on a custom-made steel stand
8.9 (h) x 45.7 cm; height with stand: 29.2 cm

3. Folk-Art, tilt-top tripod table, Swedish, c. 1830
Scrubbed alder wood circular top, cleated by two bearers to the underside and of swing action, on twin-baluster turned and painted alder wood stem terminating on painted pine silhouette bird-form tripod base
67.3 (h) x 71.8 x 73.7 cm

3.1 *The Story of Little Black Sambo*, Helen Bannerman (née Watson, Scottish, 1862–1946), Grant Richards, London, 1899
Number four in the series *The Dumpy Books for Children*, edited by E. V. (Edward Verral) Lucas (English, 1868–1938)
57 pages, including 27 full-page illustrations by the author, engraved on wood and colour-printed by Edmund Evans (English, 1825–1905)
Two first edition issues
13 x 8.3 x 1.3 cm

3.2 *After George Stubbs: "Tiger,"* 2018
Facsimile colour pigment print of original painting by George Stubbs (English, 1724–1806), on stretched canvas in replica hand-gilt wood and plaster frame
Original painting: oil on canvas, c. 1769–1771, in period gilt frame
Printed canvas: 61.4 (h) x 72.9 cm
Replica frame: 81.3 (h) x 93.3 x 4.4 cm
The original framed painting is in the Paul Mellon Collection of the Virginia Museum of Fine Arts, Richmond, Virginia, USA
Digital image courtesy of the Virginia Museum of Fine Arts

The journey through *Death to Pigs* begins with the iconography of the two intertwined narratives in *Veronica's Veil/Tigers' Tale*. One is an uncertain adult construct from a central belief system that has historically been an arena for acceptance and rejection; the other is a story for children celebrating a child's resourcefulness when faced with threatening forces. A boy must appease tigers to survive, just as the female in *Blue Beard*, another fairy tale, must master the threat of the domineering male.

This show is about the shifting power dynamics of victims and their oppressors, about the basic human struggle to survive against dangerous and often cruel odds and of the impact the struggle has on successive generations on both sides. The relationships may ebb and flow, perhaps undergoing radical reversals in which the wildest tigers may be tamed and caged. But the dynamics

of inclusion and exclusion, sufferance and intolerance, remain constants through world history no matter how often or readily victims and victimizers may change their stripes.

There are vulnerable characters trying to survive throughout this exhibition, a wily menagerie of characters striving to fit in and thrive in their surroundings and societies. Not all succeed, but the drive to survive is a common impulse in all. Life is not a zero-sum game in which there are no winners and losers, and for most of us, the effort is to turn what we inherit from our parents and fashion it into something positive for our descendants.

The intertwined stories of *Veronica's Veil/Tigers' Tale* also introduces us to the way *Death to Pigs* explores these themes in a non-linear, imagistic way, reflecting the way we are willing to suspend or amend belief to give order to our world and make sense of a situation we are trying to control. Over time these stories and fables, sometimes based on the flimsiest or most fantastical evidence, have assumed deep significance in our survival narratives.

The story of Jesus leaving an imprint of his face on the veil offered by Veronica on the Via Dolorosa is memorialized in the sixth of the 14 Stations of the Cross, although the first references to this legend are of much later date. The veil of Saint Veronica had become a revered object of veneration in the Catholic tradition by medieval times and it remains a central but controversial element of Christian reliquary. There are references to a purported original in the 7th century, and the accounts of later pilgrims and travellers have documented its passage and history. According to these, the veil travelled from Jerusalem to Kamulia in eastern Turkey, then Constantinople, Rome and Manoppello, Italy, where a Capuchin monastery currently guards a relic many believe is the veil described in the earlier accounts.

Helen Bannerman (née Watson, 1862–1946) was a Scottish author of children's books, the best known of which, published in 1899, is *The Adventures of Little Black Sambo*. Bannerman was married to a doctor in the Indian Medical Service. The couple spent 30 years in British colonial India, raising a family of two girls and two boys. Bannerman wrote and illustrated *Little Black Sambo* as an entertainment for the two girls (born in 1893 and 1896). It has an Indian setting, and features local geography in references to the bazaar, jungle, tigers and "ghi" (butter). The success of the book encouraged Bannerman to produce further related titles, including *The Story of Little Black Mingo* (1902), *The Story of Little Black Quibba* (1902), *The Story of Little Black Quasha* (1908), *The Story of Little Black Bobtail* (1909) and *The Story of Sambo and the Twins* (1936). Almost all of Bannerman's books are set in India, and most feature black characters related to the original Sambo figure.

Bannerman's inspiration for Sambo, one of the characters in *Death to Pigs* using his wits to fight oppression, remains unclear. There is a similar character in the wildly popular 1895 children's book by Bertha and Florence Upton, *The Adventures of Two Dutch Dolls and a "Golliwogg,"* which appears elsewhere in this exhibition. The dress of the Uptons' Sambo clearly places him in the American black-face minstrel tradition, while Bannerman's character, though brightly and colourfully dressed, is less easily identifiable nationally except for his skin colour and bright red lips. The origins of the "Sambo" name itself are not certain, with some sources suggesting it originated in Latin America as a term to describe offspring of mixed marriages. It was, however, also a relatively common name for slaves in America and appears in literature in works as diverse as William Thackeray's 1847 *Vanity Fair* (the name of a bow-legged, black-skinned servant) and Harriet Beecher Stowe's 1852 *Uncle Tom's Cabin* (the name of one of Simon Legree's overseers).

Yuill also cites another possible source first proposed by Selma G. Lanes in *Down the Rabbit Hole: Adventures and Misadventures in the Realm of Children's Literature* (Atheneum, New York, 1971). Lanes notes some close similarities

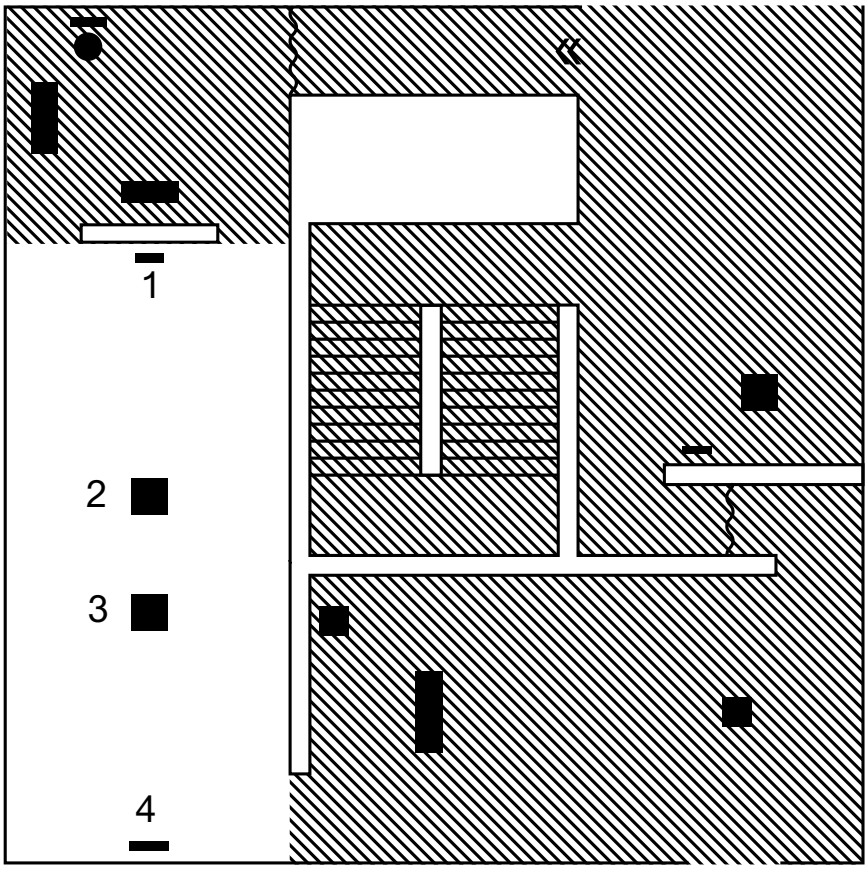
between the Sambo and a story in *Struwwelpeter, Merry Tales and Funny Pictures for Children from 3–6* by Heinrich Hoffmann, first published in German in 1846 and translated into English just two years later. In a series of unlikely stories with fantastical illustrations, the book purports to teach children that bullying misbehaviour has consequences. In the *Story of the Three Inky Boys*, three unruly boys harass a "black-a-moor" taking a walk just as the tigers harass Sambo. A wise man tells the boys to stop, then punishes them by dipping them in a giant inkwell so they end up blacker than the "black-a-moor." Lanes notes that the victim is like Sambo in an unlikely detail—he carries a green umbrella.

Bannerman also appears to have picked up rather than created the names of Sambo's mother and father—Black Mumbo and Black Jumbo. The origins of the term "mumbo jumbo," which has the sense today of meaningless discourse, is cited in early 18th-century explorer books as the name of an idol or spiritual figure in west African tribal cultures. In one account, Mumbo Jumbo was a figure with the authority to arbitrate disputes between women in polygamous households, and used by husbands to maintain control. It has been suggested that this African reference is also the source of the name of the elephant memorialized elsewhere in the exhibition in *The Dead Jumbo.* This derivation, however, remains uncertain, in part because the elephant was captured on the eastern side of the continent. An early 19th-century English dictionary of slang and sporting idioms that cites "Jumbo" as a term for a large, ungainly person is perhaps a more likely source for the elephant's name; others have suggested the Zulu word, "Jamba," which refers to a large package, is another possible source.

Though simple in conception and execution, Bannerman's *Little Black Sambo* was a huge success when it was published in England, going through three reprints in 12 months after publication. In 1900, it had its first U.S. printing by New York-based Frederick A. Stokes, which purchased the American rights from Bannerman's English publisher. The book became hugely popular in the U.S. through much of the 20th century, widely recommended on reading lists for young children and much imitated by other authors. Despite its Indian setting, Sambo was inevitably associated with black history and culture in the U.S., and attacked for reinforcing unacceptable racial stereotypes among young white readers while providing a demeaning model for young black children. Bannerman's once-popular series would eventually be shunned by school systems and society at large as prejudiced.

While Bannerman was undoubtedly a product of her British colonial times, she had little experience of U.S. racial dynamics. Ironically, she gained no benefit from the immense popularity of her first book in America. Against advice, she had not retained copyright when she sold the book to her British publisher, which itself would profit when it quickly sold rights for U.S. distribution. "Many of the versions of *The Story of Little Black Sambo* published in the U.S. did not credit Bannerman as author," Yuill notes, "and since the book was never copyrighted here in her name, she received no income from its U.S. sales."

Lower Floor - No. 2



***Blue Beard*, 2016**

1. Collection of six provincial Gustavian-era skeleton keys, Swedish, c. 1770–1800
Hand-wrought and cut steel, each mounted on custom-made steel stand, displayed on a custom-made, steel, wall-mounted shelf
Smallest key: 15.2 cm in length; largest key: 21.3 cm in length
Steel shelf: 7.0 (h) x 44.8 x 7.0 cm

2. Artist's articulated life-size female manikin (holding severed head of male manikin), French, late 19th century and skeleton key, European, 19th century
Manikin: Moulded papier-mâché, plaster, leather, rope, wood, iron; supported on adjustable stand affixed to ebonized quarter sawn oak octagonal pedestal; labelled "1209" on thigh
Originally retailed by La Maison Berville, an art-supplies store on Rue de la Chaussée-d'Antin, 9th arrondissement, Paris
Figure: 161.3 (h) x 48.3 x 22.9 cm
Overall height including pedestal: 221.6 cm
Severed head of male manikin: 18.4 (h) x 24.1 x 18.4 cm
Pedestal Base: 60.3 (h) x 40.6 x 40.6 cm
Skeleton key: Hand-wrought and cut steel, 21.0 x 9.5 x 1.3 cm

3. Artist's articulated life-size male manikin, French, late 19th century
Moulded papier-mâché, plaster, leather, rope, wood, iron; supported by adjustable stand affixed to ebonized quarter sawn oak octagonal pedestal; labelled "1208" on thigh

Originally retailed by La Maison Berville, an art-supplies store on the Rue de la Chaussée-d'Antin, 9th arrondissement, Paris
Figure: 169.5 (h) x 55.9 x 25.4 cm
Overall height including pedestal: 229.9 cm
Pedestal Base: 60.3 (h) x 40.6 x 40.6 cm
Original clipped-corner platform base (in the collection of the artist):
4.4 (h) x 79.4 x 55.6 cm

2.1 - 3.1 Pair of custom-made display vitrines, 2017
Mahogany, glass, linen, brass hardware, rear door (double-keyed) for access
Fabricated by Michael Buchanan, Toronto
293.1 (h) x 96.5 x 96.5 cm each

4. *After John Ferguson Weir: "His Favorite Model,"* 2016
Facsimile colour pigment print of original painting by John Ferguson Weir (American, 1841–1926), on stretched canvas, replica hand-gilt wood and plaster frame
Original painting: oil on canvas, signed and dated (date indistinct: 188?), in period gilt frame
Printed canvas: 63.5 (h) x 48.9 cm
Replica frame: 82.6 (h) x 66.7 x 7.9 cm
The original framed painting is in the collection of Yale University Art Gallery, New Haven, Connecticut, USA (Gift of Vincent Price, B.A. 1933)
Digital image courtesy of Yale University Art Gallery

Though sourced from different parts of the world, these two manikins are united here in a scenario. Unlike the roosters who face off in conflict in the *Marburg! The Early Bird!* segment of this exhibition, the protagonists stand together in back-to-back apposition. As originally installed in *The Milliner's Daughter* at The Power Plant Contemporary Art Gallery in Toronto (2017), the viewer approached the scenario either from the lobby, thus encountering the female figure first, or from the waterfront entrance, thus encountering the male first. The female carries the severed head of another example of the same male manikin. It has the same face as the one standing here. Since the male figure in the vitrine is not headless, the placement, contextualized by the painting and the keys, suggests a filmic sequence in which the female has, in fantasy if not in fact, decapitated the man. In today's world, as depicted in the painting and the Blue Beard story would be called a "male chauvinist pig."

The fairy tale of Blue Beard appears first in literary form in French in 1697, when Charles Perrault (1628–1703) included "Barbe-bleue" among the original eight stories in *Histoires ou contes du temps passé*. The basic story and its tropes, however, are much older and appear in the folklore of diverse cultures. Shakespeare references an earlier English variant, "Mr. Fox," in *Much Ado About Nothing*, a comedy thought to be written about a century before Perrault's publication.

In Perrault's version, which through subsequent translations for children's books has become the most familiar, a mysterious but immensely wealthy man, whose large blue beard makes him look like an ogre, persuades a young girl to marry him and move into his castle. Called away for business, he gives the girl six large keys that unlock rooms, chests and cupboards filled with his riches; he also gives her a smaller key to a room at the end of a corridor, but forbids her to unlock the door:

"You may open everything, you may go everywhere, but I forbid you to enter this little room. And I forbid you so seriously that if you were indeed to open the door, I should be so angry that I might do anything."
(*Old-Time Stories told by Master Charles Perrault*, trans. by A. E. Johnson, Dodd, Mead and Co., 1921; reprinted in *Perrault's Fairy Tales*, Dover Publications, 1969).

Though quietly compliant at first, his young wife disobeys her husband, thus violating what was, until only recently, part of the traditional marriage vow. After Blue Beard leaves, she explores the house with friends and neighbours, unlocking all the doors permitted. Then, overcome by curiosity, she cannot resist sneaking off alone to the forbidden room, where she finds the corpses of Blue Beard's previous wives hanging from the walls and the floor covered with blood. Terrified, she tries to hide her transgression after Blue Beard returns, but the little key gives her away. Smeared when she accidentally dropped it in the forbidden room, the blood, magically, will not wash off completely. Blue Beard is incensed:

"Why is there blood on this key?" "I do not know at all," replied the poor woman, paler than death. "You do not know at all?" exclaimed Blue Beard; "I know well enough. You wanted to enter the little room! Well, madam enter it you shall—you shall go and take your place among the ladies you have seen there."

She begs for mercy, but Blue Beard "had a heart harder than stone." He grants her time to pray, however, and she is saved by the just-in-time appearance of her two brothers, who kill the ogre. Since he has no heirs, the young girl becomes "mistress of all his wealth." After settling money on her family, "the rest formed a dowry for her own marriage with a very worthy man, who banished from her mind all memory of the evil days she had spent with Blue Beard."

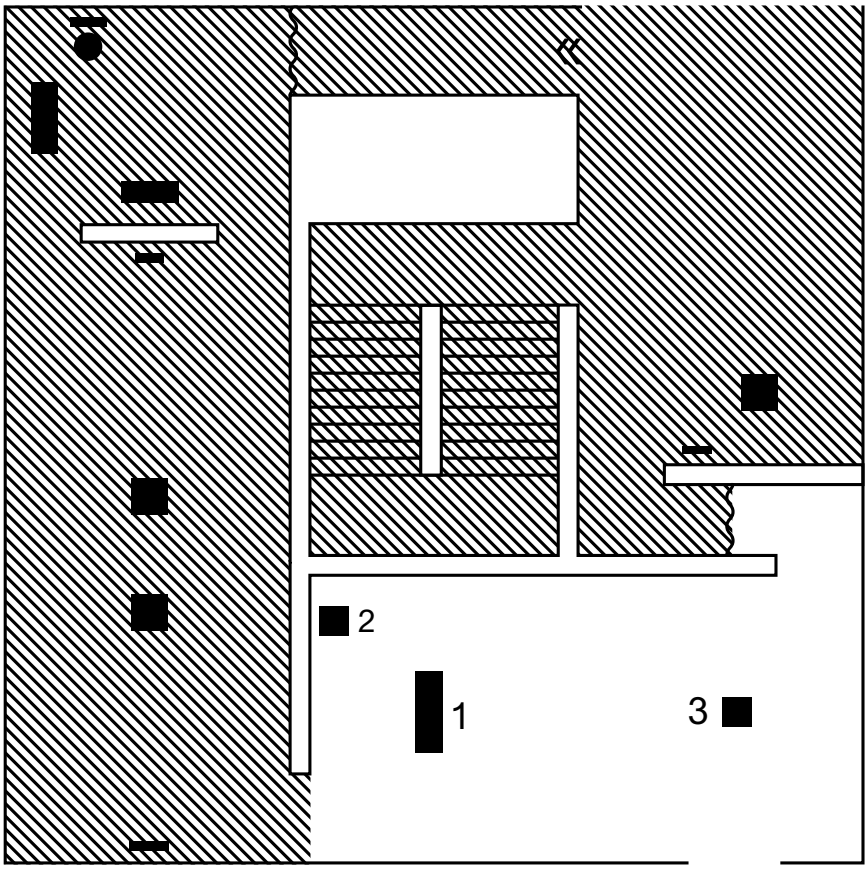
The origins of the Blue Beard story remain uncertain, though the character in Perrault's French version has been associated with the historical Gilles de Rais (1405–1440), a military commander and associate of Joan of Arc subsequently convicted and hanged for the serial sexual abuse and murder of young boys (but not of any woman or wife); the character has also been linked to Conomor the Cursed, a 6th-century Breton king who, according to legend, killed his wives when they became pregnant after he was told he would die by a child's hand. The plotline, however, is likely too widespread to be tied to a single historical figure, and it also embodies numerous symbolic devices and motifs from the wider world of fairy tales.

A blue beard is the title character's principal distinguishing characteristic, and immediately suggests an unnatural and suspicious nature by its very colour. The beard sets him in the company of other furry or hairy beasts in the fairy tale tradition, in this case a threatening authority figure (perhaps a threatening father figure, given that the other characters are all young siblings). Fairy tale animals or beasts are by no means always dark or evil (as with the beast in "Beauty and the Beast," for example, or the cat in "Puss in Boots"), but here Blue Beard is immediately isolated as one whose beard "made him so ugly and frightful that there was not a woman or girl who did not run away at sight of him."

There are both sexual and, given the fate of Blue Beard's wives, misogynistic elements to the story, too, which portrays the young wife as independent in allowing her curiosity to guide her and "disobedient" in breaking the taboo against entering the small room. Though never named, the young wife is, like numerous young fairy tale characters of both sexes, pitted against a more adult character and forced into a life-or-death struggle. With its focused gender dynamics and the more sharply etched male chauvinism of its eponymous character, "Blue Beard" is a darker counterpart to "Beauty and the Beast," in which the love of the young heroine tames and redeems the savage beast and finds contentment for them both. In "Blue Beard," the power of love is not a factor, the young bride's short marriage being more like a physical test or trial to gain control. As the victor, she comes out of it wiser, richer and fulfilled. The relationship with Blue Beard starts and ends with betrayal. His silence about the fate of his other wives is a betrayal of her trust in him, while her insistence on using the forbidden key is a betrayal of her promise to follow his instructions. Through her betrayal, however, she becomes a stronger individual who can banish "from her mind all memory of the evil days she had spent with Blue Beard."

Beyond the characters, the locked space (if not a room, then perhaps a cupboard or a chest) is also a common element of fairy tales. Often a repository for wealth and riches, it may also be, like the forbidden room in Blue Beard, a hiding place for dark secrets. For every locked space, there is usually a key to open it, sometimes, as in "Blue Beard," with supernatural powers. Unlike the six keys Blue Beard encouraged his wife to use, the key to the forbidden room "was bewitched, and there was no means of cleaning it completely." When the blood was removed from one side, it reappeared on the other. Besides unlocking physical wealth or closely held secrets, keys may metaphorically unlock the future or the means to achieve some goal, insight or desire, though these may not necessarily be beneficent or beneficial.

Lower Floor - No. 3



***Crypt*, 2016**

1. Museum display case, English, 1880s
Oak and glass, with brass hardware, key-lock removable side panels and new linen-covered wood riser; stamped "Holland & Sons, Mount Street, London"
175.3 (h) x 199.4 x 71.8 cm

1.1 Artist's articulated life-size manikin, French, 19th century
Hand-carved pine, with wooden ball joints and dowels; incised furrowed brow and eyebrows; dimpled chin; sculpted rib cage; fully jointed and articulated fingers
175.3 (h) x 50.8 x 25.4 cm

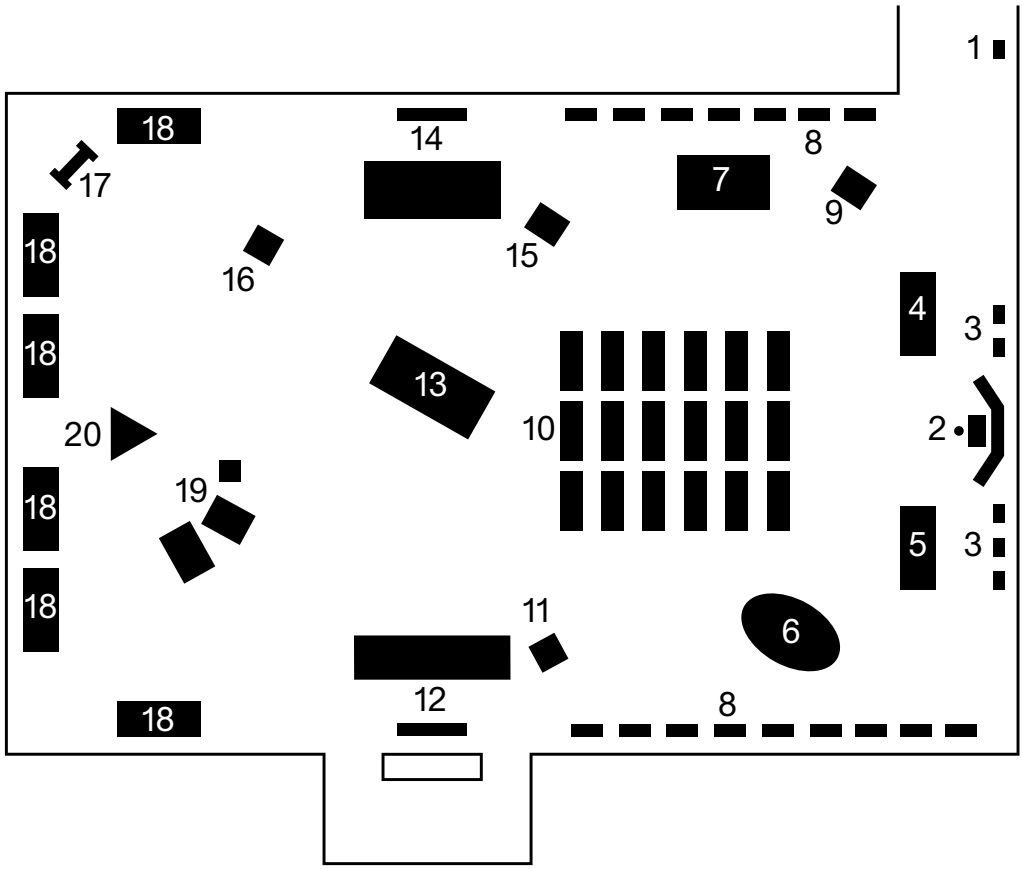
1.2 Christian rosary, French, mid-19th century
Double strand, pea-beaded rosary suspending brass, three-bar Patriarchal cross and Medal of the Immaculate Conception; brass clip to hold rosary at the waist of traditional Catholic habit, stamped with miniature Medal of the Immaculate Conception design
Overall length: 63.5 cm
Cross: 7.3 (h) x 4.0 x 0.3 cm
Medal of the Immaculate Conception: 3.8 (h) x 3.2 x 0.2 cm
Clip: 6.4 (h) x 1.6 x 1.3 cm

2. Artist's articulated life-size manikin, French, early 20th century
Hand-carved wood, with wooden ball joints and steel screw dowels; stylized anatomical features

167.6 (h) x 43.2 x 21.6 cm
Provenance: Collection of Eugenio Pellini (Italian, 1869–1934), a prominent sculptor in the *Scapigliatura* movement

3. Santos figure holding candle, Italian, c. 18th century
Hand-carved wood, with removable head; torso and floor-length skirt carved from single block of wood; articulated at shoulders and elbows; clasped hands carved together holding a lit, 30.5 cm beeswax candle between palms
Custom white-painted wooden plinth
Figure: 149.9 (h) x 50.8 x 40.6 cm
Plinth: 61.0 (h) x 91.4 x 91.4 cm

Lower Floor - No. 4



***From her wooden sleep…*, 2013**

Manikins

This show includes a unique collection of more than 150 artists' manikins that Hendeles has assembled over two decades. With singular and multiple examples covering three centuries of their production and use, these handmade, finely crafted wooden pieces populate the realm of *From her wooden sleep…* and here become essential subjects of a work of art rather than studio tools for artists, the role for which most were made.

Artists used manikins as a means of fixing a pose or the drape of material on the human body as far back as the Renaissance. Through the 19th century and into the 20th, the artistry of the dedicated and capable artisans producing them in earlier times gave way to more geometric and generic renditions that resulted in less individualization between the figures. Shoulder balls became mechanized abstractions rather than, as in earlier models with extra rotating joints, elaborations of the mechanism of human joints. Even when manikin faces are painted or carved in some detail, with such features as eyebrows, furrowed brows, heavy-lidded eyes or dimpled chins, physiognomies are usually generalized, with the narrowed waists further emphasizing a figure's anonymous and androgynous mien.

The preferred spelling for the figures in this show is "manikin," though "mannequin," the French form, is more common. In both cases, the derivation is from the Dutch *manneken*—literally, "little man." An artist's manikin may also be referred to as a "lay figure." This comes from an antiquated usage of "layman," which again derives from a Dutch term, *leeman*—literally, "joint man."

Though at first seen mainly in artists' studios, manikins found ready applications in any context that required the human body as a model. As a result, they have long been associated with medical disciplines as well as the clothing and fashion industries, and by extension retail display. In medicine, the manikin is often a life-size model used for teaching, such as the Transparent Anatomical Manikin developed in the late 1960s to show internal organs.

For the most part, manikins for artists or medical purposes are made of wood, with wood turning essential for the creation of the wooden dowels and pins needed to build articulated joints. At the same time, however, torsos, major body parts and fine details were handcrafted. As with the Grödner Tal dolls, it seems likely that as the volume of production rose in the 19th century especially, craftsmen might specialize in the production of specific parts so that a finished manikin would be the work of several people in a manufacturing workshop. Rather than being homemade or one-off productions, the artist learned from the process of building her collection that manikin workshops may have functioned rather like the studio of a master painter, who delegated some of the creation to able studio assistants. Manikins were produced across Europe, although France, and especially Paris, became a leading centre of production during the 19th century.

In her show *sameDIFFERENCE* in Toronto (2002) and later in *Partners* at the Haus der Kunst in Munich (2003), Hendeles made an installation called *The Teddy Bear Project*. This included an archive of found family-album photographs determined by a single motif—a jointed, mohair-covered toy teddy bear. In a playful spoof on the authority of a natural history museum and its didactic use of classification, she arranged the archive in more than 120 typologies that were both real and fanciful, presented in a series of interlocking narratives. *From her wooden sleep…* has an analogous approach insofar as the manikins, too, are articulated and posable, and seemingly take their place in the tableau according to typological similarities. Sometimes, these adhere to their chronological dates or places of manufacture, but sometimes they are positioned as real or "found" families. Groups on some of the settles, for example, share a clear "genetic link" (such as common carved facial features or expressions), suggesting the shared "look" of a family grouping. Others may be related by the evidence of a single production feature, such as the remains of a subsequently painted gesso overlay. In still other cases, the grouping and positioning choices were determined by differences rather than similarities (life-size figures with and without carved hair, for example) and often by varying modulations in colour and size. Most of the manikins are positioned in an attentive pose—they are, as art historians would say, "rapt." Most of them appear to have their eyes trained on the lone standing figure at the front of the assembly, though a few appear to be distracted by people walking along the aisles. This common focus unites them in their own community and subtly casts the viewer as an outsider, interloper, intruder or voyeur.

Almost all the manikins in the tableau are situated on the same floor as the viewer rather than on pedestals, plinths and platforms or behind glass, as a museum would likely display them—as artefacts or protected specimens. Here they share the viewer's physical and psychic space while still maintaining a communal cohesiveness. Since the figures lend themselves to projection, these objects summon a dreamscape that tends to blur the distinction between human and non-human. A few manikins, however, are deliberately set apart. Several are in glass vitrines in a *mise-en-scène*, as if in a bubble of memory from the past. Others are positioned on surfaces, such as the refectory table or a sculptor's stand. And still others have lost their original "flesh" made of wood wool and stocking upholstery; these now appear under the refectory table as skeletal remains or in their vitrines like captured creatures—more suggestive of insects than human beings.

The standing figure with the key in its head—the key, like that of one of the manikin horses, used to lock a pose—stands apart from the rest, the subject

of attention of the community at large. The seated male manikin in front of the standing figure is a figure of authority. He is made with carefully, indeed "lovingly," carved features that include the rendering of veins on his hands and feet. His gaze seems momentarily averted from the standing subject in front of him; he's looking at an earlier, smaller version of the same figure form, which lies prone on the child's table by his side. This is the earliest known manikin made for an artist's use, dating from c. 1630.

Though almost all the manikins in this collection were artists' tools, a few had a different role. The *Gliederpuppen* (noted above) are the oldest figures here, but were not made as professional tools. Two other examples likely doubled as Santos figures—painted forms that, with articulated joints like artists' manikins, could be posed in a religious tableau. The static écorché figure by Austrian artist Franz Nissl (1731–1804), which shows the most detailed musculature, is a kind of hybrid between manikin and medical model, but without articulated limbs.

To date, there has been little committed interest in collecting manikins. Except for a few models in dubious condition in institutions that have been noticed mainly for their connection with a field of study, little attention has been paid to how they were made and who made them, other than the handful of art-supply houses that provided them. With the advent of the camera, they have become secondary in the making of art. Peered at as curiosities of a bygone era, they can be uncanny, freakish and, when in disrepair, a little bit scary, like cracked dolls in movies.

While manikins have become obsolete relics as tools for artists, they have figured sometimes in photography and art. The pair of manikins in the vitrine on the railway cart, for example, is the very model used by Man Ray (American, 1890–1976) for his *Mr. and Mrs. Woodman* series (1947); in art, one might cite the work of Germany's Hans Bellmer (1902–1975). For the most part, however, manikins as individual items have now become antique artefacts more than functional tools.

"Golliwogg's Cakewalk," sixth and most popular movement of *Children's Corner* suite, Claude Debussy (French, 1862–1918), 1908
Audio: Digital recording of 1912 Welte-Mignon piano rolls for which Debussy played his own piece. In *From her wooden sleep…*, the recording plays on a continuous loop, with 10-second breaks between the composer's performances
Recording: TACET Musikproduktion, Stuttgart, Germany
Producer: Andreas Spreer
Welte-Mignon reproduction system technician: Hans-W. Schmitz
Steinway piano technician: Paul Stöckle
TACET audio release: *The Welte-Mignon Mystery*, Vol. XII, Debussy and Ravel, cat. 0166-0 CD, 2009

"Golliwogg's Cakewalk" is the last of a suite of six pieces that make up Claude Debussy's *Children's Corner*, composed for solo piano from 1906–1908. Published by Durand et Fils in Paris in 1908, the suite is dedicated to Debussy's daughter, Claude-Emma, who was three years old at the time. Debussy dedicated the piece to her using her pet name: "A ma chère petite Chouchou, avec les tendres excuses de son Père pour ce qui va suivre." ("To my dear little Chouchou, with your father's tender excuses for what follows.")

Four of the pieces make specific reference to toys in Claude-Emma's nursery: "Jimbo's Lullaby" refers to a toy elephant, the English name used by Debussy likely a spelling error for Jumbo, the giant African elephant that had been kept at Paris's Jardin des Plantes before it went to the London Zoo and subsequently to the Barnum & Bailey Circus; "Serenade for the Doll" refers to one of Claude-Emma's dolls; "The Little Shepherd" refers to a cardboard figure of a young shepherd with a flute; and "Golliwogg's Cakewalk" refers to her Golliwogg doll. Debussy himself sketched the design for the cover of the music's first edition, which shows an

elephant and a Golliwogg. "The red on the cover," he wrote to his publisher on August 6, 1908, "must be an orange-red—try and surround the 'Golliwogg's' head with a golden halo—for the cover, a light grey paper scattered with snow." ("The Snow Is Dancing" is one of the six pieces.) The elephant, though not the Golliwogg, reappears on the dedication page.

Debussy's musical humour is quite evident in "Golliwogg's Cakewalk." First, it is a spirited exploration of the syncopated ragtime musical genre born in African American communities in the American South, but later in the 19th century prominent in broader popular culture. It was widely available in sheet music at a time when the piano was a principal form of entertainment in many homes. American composer Scott Joplin (c. 1867–1917) was a leading exponent of the genre, and there are indeed striking similarities between the introduction to his famous rag, "The Entertainer" (1902), and Debussy's "Golliwogg's Cakewalk." As a musical innovator looking to develop his own musical language (one that escaped the heavy influence of German Romanticism and especially Richard Wagner), Debussy was open to outside influences and non-European musical forms.

By the turn of the century, ragtime and the cakewalk dance were closely associated. The cakewalk, too, had its origins in African American slave communities, the name according to some accounts referring to the prize of a cake given to winners of a dancing contest. Ironically, the dance's origins in slave society appears to have been born of mimicry of the minuets and marches danced by slaveholders at their own dances and get-togethers. In the cakewalk, the steps and gestures were increasingly exaggerated and became a source of entertainment for slave owners when their slaves danced it for them. Later, the cakewalk became more widely popular in travelling minstrel shows (often employing white performers in blackface) and was an established part of popular culture by the turn of the century.

Cakewalk music typically has a 2/4 time signature, with two alternating heavy beats. In this respect, it's essentially similar to ragtime, so the dance and musical forms had affinities built in. The cakewalk dance was already known in Europe before Debussy wrote *Children's Corner*, and indeed it was already something of a fad in Paris. "By 1908," writes musicologist Davinia Caddy, "the cakewalk had enjoyed a successful stage career. Renowned for its high-stepping, back-arching postures, the dance was the star attraction of music hall and circus shows, performed by the celebrated entertainers Henri [sic] Fragson, La Belle Otero, and Marguerite Duval, to name a few. It even became a popular recreational activity; music halls sponsored concours de cake walk in which amateur couples competed in improvisational skill, and bourgeois salons incorporated the dance into their evening entertainment." ("Parisian Cake Walks," *19th-Century Music*, vol. 30, no. 3, Spring 2007, University of California Press.) The cakewalk was so well known in Paris, Caddy also notes, that the French tended to refer to all ragtime compositions as "cakewalks."

In writing "Golliwogg's Cakewalk," Debussy was playing to a degree off the popular culture of his time and a prevailing taste for primitive (especially negro) art that encompassed both American and African cultures. At the 1900 Exposition, there was both an Exposition de Nègres d'Amérique, which mainly through photography sought to highlight African Americans in a positive light in American society, and also an exhibit purporting to show primitive life in a Madagascar village (the kind of exhibition often referred to as a "human zoo").

Debussy, however, famously introduced into "Golliwogg's Cakewalk" another alien element that has nothing to do with African or African American influences. The piece is cast in simple traditional ABA form, and in the B section, starting at measure 61 and continuing through measure 81, he quotes the opening phrase of Wagner's *Tristan und Isolde*, the so-called Love/Death theme. The phrase is repeated three times and comes with banjo-like syncopations. Here high musical art is set in the context of popular culture, two alien forms playing off each other to

hilarious effect. Debussy's relationship to the German composer was ambivalent. While he was initially greatly influenced by Wagner's music—not least by the chromaticism of Tristan—he became increasingly eager to escape the influence of Wagner and the Wagnerism that had been as much of a craze in French musical circles as elsewhere.

In this exhibition, Debussy himself is heard playing the piece, recorded in 1912 through the contemporary Welte-Mignon technology. The firm of M. Welte, based in Freiburg, Germany, had developed a mechanism that could accurately capture pieces played on a piano—in tempi and dynamics—on a paper tape. This could then be processed into a piano role for playback and reproduction. The digital recording heard in this exhibit was made by Stuttgart-based TACET Musikproduktion using the original 1912 Welte-Mignon piano roll and reproduction system.

1. ***Untitled*** **[Girl doll reading], Morton Bartlett (American, 1909–1992), c. 1950**
Unique unpublished vintage gelatin silver print, in wooden frame
(Unique original negative and copyright: Collection of Ydessa Hendeles)
Frame: 33.7 (h) x 28.6 x 2.2 cm
Mat window: 11.4 (h) x 8.6 cm

Morton Bartlett made his living as a graphic designer and print-project manager in his native Boston. Orphaned at the age of eight, he remained a loner all his life, with no living family and few friends. Over the quarter century since his death, however, he has won a reputation as an idiosyncratic outsider in the art world, his status the result of interest in his work as a sculptor and photographer. With no formal training in either discipline, Bartlett in 1936 started to make detailed half-size models of young children aged from about eight to 16, over the next 30 years literally creating a family of 12 girls and three boys. Working from anatomy texts and other books, he worked first with clay, and then cast his models in plaster before finishing their features in fine detail and dressing them in handmade clothes. He subsequently posed and photographed his models, his final archive of images numbering in the hundreds. In most cases, the photographed poses recreate mundane aspects of childhood and growing up. ***From her wooden sleep…*** **begins with an unpublished Bartlett image of a young girl reading a book.**

Precisely what urges found expression in Bartlett's unusual hobby is the subject of some speculation since critical discourse on his creations is entirely posthumous and he rarely talked about his work publicly. The consensus is that Bartlett's focus on making sculptures of preteen and adolescent children was largely innocent, born of his own difficult childhood circumstances and a subsequent lifelong yearning to create or be part of his own family. But there is also an erotic undercurrent in his idealized children, with the anatomical detail of the girl models especially detailed and finely rendered. (Though less detailed in execution, it has been noted that the three boy models bear features that are similar to Bartlett's own.) But even if Bartlett's choice of subject matter might strike some as less than innocent, there's no evidence that his interest in children in any way extended beyond his hobby. It appears that he stopped adding to his family after he was forced to move from a long time residence in Boston. He carefully stored his creations in custom-made boxes and wrapped these in newspaper. The full extent of Bartlett's work—each figure took a year or more to finish—only became public with the discovery of these boxes and the related photographs after his death.

Bartlett's sculptures and the extensive collection of family-album photographs documenting them appear to have been made solely for his own enjoyment. Since his death, however, he has increasingly been viewed as an important contemporary maker of "outsider art," the term denoting his self-tutored development outside any formal academic or institutional art context rather than any social or psychological marginalization. His art was privately made for palliative purposes, not for the public.

The significance of the description has been much discussed in recent times, from its relation to the idea of unschooled *Art Brut* laid out by Jean Dubuffet in the 1940s to its delineation as an art category by major institutions and contemporary art galleries.

With its invocation of a bedtime story, this photograph seemed apt to launch the narrative of *From her wooden sleep*…. Hendeles also chose it because it conjures a cinematic transition from black and white to colour (as in the original movie version of *The Wizard of Oz*) and signals from the outset that this exhibition is a knowing conflation of curating and art-making.

2. Three-panel, wall-mounted haberdashery mirror, French, c. 1870
Hand-painted "Chinoiserie" scenic landscape on back of ebonized wood panel; steel hinges; maker's label: "M. BRET, Fabricant, PARIS 57 Rue de MAUBEUGE"
142 (h) x 198.1 x 10.2 cm

2.1. Miniature piano, English, c. 1870; miniature piano stool, English, 19th century

3. Collection of five mountain banjos, Virginia and North Carolina, USA, c. 1880–1920
Hand-carved hardwood, with vellum head covers and steel hardware
Smallest: 83.8 (h) x 27.9 x 5.1 cm
Largest: 92.7 (h) x 27.3 x 5.7 cm
Provenance: Private collection of a scholar and curator in Virginia, USA, specializing in the arts and culture of the American South

The focus of musical fads and fashions on both sides of the Atlantic through much of the 19th century, the banjo has a long history in popular culture. It is also the most prominent musical instrument in the turbulent history of race relations during and after the heyday of colonial slaving society.

Scholars have traced banjo-like instruments back to Ancient Egypt, but the modern instrument's immediate ancestors are more likely found in West Africa, such as the xalam, an instrument with one to five strings and a wooden sound box typically covered with cowhide. The banjo derives from such primitive instruments brought to America through the slave trade from Africa or through the Caribbean.

The development of the minstrel show in the 1840s and especially the popularity of white "negro impersonators" were key to the banjo's wider entry into society. Its popularization across racial and social barriers eventually reached the point where the banjo rivalled the piano as the instrument of choice for amateur parlour players. Joel Walker Sweeney (c. 1810–1860) was one of the most influential performers, after reputedly being taught to play by slaves on his family's Virginia farm in the 1820s. As a "blackface" performer, he not only toured extensively in the US, but also travelled to England with an American circus in 1843 and enjoyed huge success there. Also in 1843, the Virginia Minstrels blackface troupe followed Sweeney to England, and these acts are credited with establishing minstrelsy and the banjo in that country at the same time.

In the latter part of the 19th century, there was in the US especially a major effort to appropriate the banjo as an instrument of white culture, explicitly an attempt to deny its folk roots. As the instrument grew in popularity, it underwent numerous changes in terms of construction and materials, tuning, playing styles and attitudes to its legitimacy as a serious instrument. White banjo artists, displaying virtuosic skills, started to enjoy great success playing arrangements of Western classical music, thus helping the banjo make the transition from circuses and minstrel shows to the concert hall. The emergence of banjo orchestras was part of this process.

The craze for the banjo died out around the turn of the 19th century in both the US and England just as the African American-inflected music with which it had become most associated—including rags and the cakewalk—won wider acceptance in popular and serious culture. The minstrel tradition would continue

in various forms well into the 20th century—in the US, for example, in the New Christy Minstrels (named for Christy's Minstrels, one of the original 1840s troupes) and in England through the long-running Black and White Minstrel Show (which, unlike the American group, carried the blackface tradition into the 1980s).

4. Museum display case (ex-Victoria & Albert Museum, London), c. 1850; birdhouse, French, c. 1850

4.1 Pair of articulated figures, South German, c. 1520
Hand-carved linden, with birch dowel pins; catgut stringing
Male: 43.8 (h) x 17.8 x 7 cm
Female: 43.8 (h) x 18.4 x 6.7 cm

This early 16th-century pair of German manikins (the German term is *Gliederpuppe*) exhibits characteristically fine carving and finishing. Internal catgut stringing connects the articulated limbs. Given the size and intricate detail of these male and female figures, it is quite possible that they were not made specifically as lay figures for an artist, but as specimens for a *Kunst-* or *Wunderkammer*, set up by institutions or wealthy people to display personal collections of diverse curiosities. Such disparate collections, which would become more widely known in English as a "cabinet of curiosities," gained popularity in Renaissance times, when people started to take a keener intellectual interest in the natural world around them. The original museums were filled with objects that were as yet unclassified or unclassifiable by existing science. There were fewer categorical boundaries between types of objects in such museums, and so there was a greater openness to considering different kinds of objects side by side. A cabinet of curiosities might include natural and man-made objects. As part of such a collection, these manikin figures would have been made to be displayed and admired as artworks rather than used as wooden models.

5. Museum display case (ex-Victoria & Albert Museum, London), c. 1850; artist's articulated manikin with stand, French, c. 1880

5.1 Nineteen milliner's head form lasts, French, c. 1830–1880
Hand-carved wood, leather
Smallest: height, 11.4 cm
Largest: height, 24.1 cm
Measurements of all 19 (h x w x d):

1: 11.4 x 2.5 x 2.5 cm
2: 12.1 x 2.5 x 2.5 cm
3: 14 x 4.4 x 3.8 cm
4: 14 x 6.4 x 6.4 cm
5: 16.5 x 5.4 x 4.8 cm
6: 15.9 x 5.7 x 6.4 cm
7: 18.1 x 7 x 5.4 cm
8: 19.7 x 7.3 x 7 cm
9: 24.1 x 9.8 x 9.8 cm
10: 18.4 x 13 x 10.5 cm
11: 22.2 x 17.8 x 15.9 cm
12: 21 x 7.6 x 6.4 cm
13: 21 x 10.2 x 8.3 cm
14: 22.2 x 10.2 x 8.9 cm
15: 19.1 x 17.1 x 15.2 cm
16: 22.9 x 17.8 x 15.2 cm

17: 22.9 x 16.5 x 14 cm
18: 24.1 x 17.8 x 15.2 cm
19: 20.3 x 16.5 x 13.3 cm

This group of head form lasts, all in original working condition and likely unique as a collection, was discovered in an old French milliner's workshop. The collection includes head form lasts for adults, children and, unusually, even smaller models for making wigs and bonnets to fit early wooden- and porcelain-headed dolls. The function of the head form last for the milliner is loosely analogous to that of the lay figure for the artist. As a tool to help define size, the last has a more generalized human shape than the more specific hat block and a wider variety of applications as a result. The varying sizes in this collection suggest they are from the boutique or workshop of a specialist milliner or hatter with a coterie of regular clients.

When Hendeles encountered this collection of hat lasts, she was struck by the multiple pin punctures in the lasts, which recalled a childhood in which her mother made all her clothing. This vitrine is rooted in the artist's past because her mother, Dorothy Zweigel, was a milliner and seamstress.

She was born in Zawiercie in southern Poland in 1916. Her mother died when Dorothy was still a child, leaving the family impoverished by medical bills. Her rabbi father, Joel Menachem Zweigel, was left to raise her and her five siblings. He could trace his ancestry back to the eminent 16th-century rabbinical scholar, Joel Sirkis, who was born in 1561, about the same time that the oldest objects in this installation, the German *Gliederpuppen* manikins, were made. Her father also became a renowned scholar and a member of the internationally regarded governing board of Chachmei Lublin Yeshiva, Europe's most distinguished centre for Torah studies until the Nazi occupation, when its books were destroyed and the building became the Military Police Headquarters.

As a teenager, Dorothy Zweigel learned the craft of the seamstress in the nearby city of Lodz, later opening her own custom hat workshop in Zawiercie. It was a successful business—successful enough to buy her music-loving father, a cantor, a large cabinet radio/phonograph—until her eventual arrest and deportation to Bergen-Belsen and then Auschwitz. When Ydessa Hendeles was a child, her mother told her that her older brother Karl's child, Szlamus Zweigel, often played in her workshop. A family photograph survives— Hendeles's uncle hid it in his clothing—showing the young boy in a Bavarian-style yellow-and-green outfit that her mother made to help camouflage his Jewish identity. The photograph is the only evidence of the little boy's existence. It is dated "Warthenau [the German name for Zawiercie after the occupation] May 31, 1942." Shortly after the picture was taken, Szlamus was put on a train to Auschwitz and murdered.

Dorothy Hendeles's sewing skills in part helped save her life in Auschwitz. Female guards admired her artistic talent and asked her to make special items for them. This provided her with a measure of protection, albeit precarious, as well as enough food to subsist, which she shared with her sister, Balla. When Balla was too ill with typhoid to attend the 4 a.m. roll call—failure to attend was usually a death sentence—Dorothy's intercession with the guards saved her life.

For Hendeles, the head form lasts resonate with meaningful associations that span four centuries, which is the same temporal frame for the items making up *From her wooden sleep....* The objects underlying the associations sit in the vitrines in a kind of dreamscape that crosses the chasm between public and private realities before and after the National Socialist era.

Like all the vitrines in this installation, these antique showcases and the objects inside evoke personal memories of her past. Her work, however, though inspired by her memories, is not autobiographical. She positions the vitrines in a shared present for viewers to summon their own memories.

6. *Marburg Madonna*, Ydessa Hendeles, 2007–2008

6.1 Artist's articulated equestrian manikins, French, c. 1890
Hand-carved wood, with steel joints
Both manikins impressed on back: "MAQUETTE FRANÇAISE, BREVETÉE S. G. D. G." and "PARIS B DEPOSÉE, SUR ARMATURE ARTICULÉE"
Male manikin: 50.8 (h) x 12.7 x 7 cm
Female manikin: 47.6 (h) x 12.7 x 7 cm

6.2 Travelling salesman's miniature model of an obstetrician's examination table, probably Argentinian, early to mid-20th century
Fully articulated steel and brass construction; impressed: "N. Strikman, Chile 967, BS Aires"
26.7 (h) x 61 x 30.5 cm

6.3 Medical lamp, Type LRG, No. 1772, designed by André Walter, Paris, c. 1930
Aluminium lamp hood and steel base; half-mirror incandescent lamp bulb; maker's label on base: "ÉTABLISSEMENTS ANDRÉ WALTER, SOCIÉTÉ ANONYME AU CAPITAL DE 600,000 FRS, UNIS-FRANCE 128, 37 Boulevard Saint-Michel – PARIS"
129.5 (h) x 104 x 54.6 cm

6.4 Custom-made disassemblable display vitrine, 2010
Mahogany, linen, double curved glass showcase with two curved-glass end doors (keyed) for access, brass fittings, electrical socket
Fabricated by Michael Buchanan, Toronto
190.5 (h) x 198.1 x 121.9 cm

These four objects were specifically created to serve particular functions, but are here brought together in a vitrine Hendeles designed to make a *mise-en-scène* that is removed from their individual origins. The wooden male and female manikins were made for use with wooden articulated horses and were used by artists to animate and then capture a rider's posture and position. The obstetrician's examination table is fully functional, an exact miniature of the real thing used by travelling salesmen. It was probably made by a medical-supply company, since the name and address on the label are precise, though its exact significance is lost. The source of the medical lamp is clear. Lighting designer and engineer André Walter was an innovator in lighting for the medical sector, and his Paris-based company was a leader in the development of systems and units for operating theatres and other specialized medical contexts.

In this composition, the female wooden manikin lies on the adjustable model table, posed in a way that projects the head support as a shining silver halo. The reflections in the curved glass of the vitrine augment this sense of the ecclesiastical and ethereal.

When she was born in Marburg in 1948, daughter and only child of Jacob and Dorothy Hendeles, the city was already a focus for rebirth and regeneration after the catastrophe of National Socialism. Emerging relatively unscathed from the war, in part because it was a known hospital city, Marburg quickly became an important administrative centre in the American Zone of Occupation. It was also one of a handful of cities designated as collecting points for Nazi-looted art and artefacts. Its famous university was among the first institutions designated to restore the ruined country's system of higher education. Indeed, the University of Marburg, especially for those who wanted to pick up their lives by continuing their education, was yet another attraction for Hendeles's parents and their surviving family and friends.

7. ***The Adventures of Two Dutch Dolls and a "Golliwogg,"*** **Bertha Upton (1849–1912, writer) and Florence K. Upton (1873–1922, illustrator), Longmans, Green & Co., London, 1895**
Four first edition issues
22.2 (h) x 28.6 x 1.9 cm each

Florence K. Upton was born in Flushing, New York, to English parents. Her father had immigrated to New York City in 1868, where he went to work for the American Exchange Bank, and her mother followed in 1870. Florence was the second of four children (including two sisters and a brother), and by all accounts she grew up in a happy, arts-loving household.

When she was 15, Florence joined her father to take free art lessons offered on evenings by New York's National Academy of Design. When she was 16, she had already started to earn some income selling drawings and illustrations to publications, an activity that tragically became a necessity when her father died of a stroke in 1889, leaving the family without its major source of income. The family in fact found its feet quite quickly, with Florence's mother, Bertha, giving voice lessons, and the two oldest girls quitting school to work, Florence as an illustrator.

In 1893, the family had sufficient means to visit Bertha's family in the London suburb of Hampstead. Now 20, Florence had been successful as a commercial illustrator in New York and started to find such work in London. Her goal was to become a painter, though she recognized that she would need further training, preferably in continental Europe. As a way of supplementing her income to finance her goals, she started to think about producing children's books. She decided to stay on in London when her family returned to New York in September 1894, and then also conceived the idea for the series of books that were, in their time, as much anticipated as J. K. Rowling's Harry Potter stories would become a century later.

Upton started with an idea for a story based on her own collection of five "penny-wooden" peg dolls. Produced mainly in Germany, these were popularly known as "Dutch Dolls" (a common Anglicization of "Deutsch" or "German," but also perhaps because some were made in the Netherlands). Upton's story about toy dolls that come alive was relatively new at the time, though the theme was known in England as early as 1845 from an English translation of a reworking of E. T. A. Hoffmann's *Nutcracker*. One of the most famous living-toy creations, *Pinocchio*, had come to life in Italy in 1881, though an English translation was not available for another decade. The plan was for Kate Upton to illustrate a new story written in verse by her mother, Bertha. Somewhere along the way, the Golliwogg, a soft rag doll of a black boy dressed in the American minstrel tradition, was taken up and given a central role in the story—and the leading role in all the sequels to what on its initial printing was titled *The Adventures of Two Dutch Dolls*.

In later years, Upton gave a matter-of-fact explanation of the genesis of the Golliwogg character. The inspiration, it seems, was a rag doll the Upton children owned, though Florence isn't clear about where it came from. In "Birth of the Golliwogg" (*John O'London's Weekly*, December 22, 1950), author Hubert Peet quotes Upton from notes made by his father when he was head of advertising for Longmans, Green & Co., Upton's English publisher:

> ***He fell into our hands when we were children. In those days he was nameless. Be it said to our disgrace he submitted to some pretty bad treatment. Seated upon a flowerpot in the garden, his kindly face was a target for rubber balls and other missiles, the game being to knock him over backwards. It pains me to think of those little rag legs flying ignominiously over his head, yet that was a long time ago, and before he had become a personality.***

Longmans was taking a chance when it signed a contract with the 21-year-old Upton. Initially, the company had not been interested, but one of its editors, J. W. Allen, took Upton's story home to read to his children. Their enthusiastic response is credited with changing the publisher's mind. When the title was released before Christmas, it was a huge success, necessitating additional printings. With these, and recognizing the instant popularity of the Golliwogg character, the title changed to *The Adventures of Two Dutch Dolls and a "Golliwogg."*

So successful was this first volume that the company commissioned the Uptons to develop a series, and the pre-Christmas launch of a new Golliwogg adventure would become a tradition for more than a decade. In all, there were 13 titles, one a year until 1909 (with the exception of 1908). By the time the series came to an end, the Golliwogg had become a well-established figure in the toy industry, too. While the first Golliwogg dolls would have been handmade, commercial companies took them up in the early 20th century, with the Germany-based Steiff starting mass production of them in 1908. In fact, as a toy, the Golliwogg predates the Teddy Bear, which made its first appearance commercially as a soft toy in late 1905. The Golliwogg became a favourite childhood companion of boys as much as of girls, as is evident in the poignant memories summoned by the late English art historian Sir Kenneth Clark in his autobiography, *Another Part of the Wood: A Self Portrait* (John Murray, 1974):

Like Charlemagne, I thought I would never succeed in mastering this difficult art [reading] but in the end I succeeded, and what joys were available to me. The chief of these was a series of illustrated books, by Florence and Bertha Upton which recount and illustrate the adventures of a Golliwogg and five Dutch dolls. I do not think it an exaggeration to say that they influenced my character more fundamentally than anything I have read since ... He was for me an example of chivalry, far more persuasive than the unconvincing Knights of the Arthurian legend. I identified myself with him completely, and have never quite ceased to do so.

The success of the Golliwogg series allowed Upton to realize her original ambition of studying further to pursue a career as an artist. She went on to study in Holland and France, and, at the time of her death, was described by *American Art News* as having "lived in London for many years and painted many portraits of well-known American and English men and women."

Upton never copyrighted her illustrations for the Golliwogg books, so never received royalties from the toy companies that appropriated her imagery. The only other notable income for her invention was an act of charity to aid the war effort. In 1917, she gave Christie's her dolls (including the rag doll minstrel figure that inspired Golliwogg) and 350 original illustrations from the 11 books for an auction to benefit the Red Cross. The lot sold for about £500, which was used to buy and equip an ambulance—called Golliwogg—that served on the Western Front in France. The dolls are now in the collection of the Victoria and Albert Museum of Childhood in London.

There's no reason to believe that Upton's invention of the Golliwogg character is based on anything other than her own fond memories of a childhood toy, though he was undeniably introduced as a distinctly different character and one who was frightening on first encounter. He first appears on page 26 of the original book:

Then all look round, as well they may
to see a horrid sight!
The blackest gnome
Stands there alone,
They scatter in their fright.

The mood changes over the next two stanzas when the dolls ask for a name ("The 'Golliwogg' my dear"), and then all three walk off arm-in-arm as each doll "tries her chance/And charms him with 'small talk'."
The shift in the dolls' attitude is significant. Initially, they react to Golliwogg's

difference based on skin colour, but then look beyond surface appearances. From here (and through the rest of the book series) the Golliwogg is a benevolent figure—cheeky, adventurous and extricating himself and his companions from all kinds of mildly dangerous situations (many of his own making). One can understand how the somewhat anarchic character might have appealed to children in the relatively straitlaced times in which he was created.

Another sympathetic but somewhat different perspective has been explored by Australian scholar Olga Buttiegieg in *Recognizing the spirituality of the Golliwogg: An analysis of Upton's Golliwogg picture books* (PhD thesis, Australian Catholic University, April 2014). She argues that the character's "original identity has been misrepresented by subsequent childhood authors ... The change reflects the different social conditions under which many people appropriated the Upton Golliwogg and used his name and image in ways that reflected racism. However, the Upton Golliwogg was a character who brought a new kind of spiritual presence to childhood literature." Far from alienating young readers by his otherness, Golliwogg invited them "to embrace all of life's experiences by drawing them into various adventures and creating characters with whom children could identify, thereby providing the potential to nurture their spirituality. His key spiritual qualities of kind-heartedness and imagination were legitimate ways of knowing and being in the world."

In the original book, Golliwogg is not, from the dolls' perspective, the only exotic character they encounter. One of the set pieces in the first story is a ball, where the more extroverted Sarah Jane dances with "a jovial African with large admiring eyes," a "magnate from Japan ... dances a curious Easter dance," Golliwogg dances with Peggy Deutschland, and "Sambo sings a song."

Upton's rendering of the "magnate from Japan" is not particularly Asian in demeanour, but he's shown dancing to the delight of the Caucasian girl, who watches with her arm over the shoulder of the "jovial African," an unnamed black girl in a striped dress. The illustration of Sambo draws entirely on the American minstrel tradition, still current when the Uptons produced their books. The character is seen playing a six-string banjo, dressed in a top hat, high-collar, tails and striped pants. The fuzzy hair protruding from the hat and the exaggerated lips are shown in white to stand out against the black skin in one of a group of sketches rendered in black and white to contrast with the more finely detailed main suite of coloured illustrations.

Interestingly, Upton's rendition of Sambo predates by four years another famous children's book seen elsewhere in this exhibition, Helen Bannerman's 1899 *The Story of Little Black Sambo*. The setting of Bannerman's story is South Asian, however, while Upton's explicitly derives from the African American history of her native America.

Even if the creation of Golliwogg, as Upton insisted, had no racist or discriminatory intent, her beloved character was soon burdened with negative historical baggage. "The comic incongruity of his gentlemanly demeanour, combined with his minstrel-show features, could only, in a basically racist society, lead to a degeneration of both his situation and his name," writes Lois Rostow Kuznets in *When Toys Come Alive: Narratives of Animation, Metamorphosis and Development* (Yale, 1994). Certainly, the minstrel tradition in popular entertainment, by the late 19th century well established in America and Europe, played off stereotypes of black people (males especially) and tended to bolster assumptions of their inferiority in white, Eurocentric society. In "Golliwogs and Teddy Bears: Embodied Racism in Children's Popular Culture" (*The Journal of Popular Culture*, vol. 46, no. 3, June 2013), Donna Varga and Rhoda Zuk describe the stereotyping embedded in the minstrel tradition:

> ***Originating in the US in the 1820s and a common entertainment in Britain by the 1850s, the white performer used burnt cork to color his face; painted a broad band of white or red around his mouth; put on elongated shoes to***

represent the supposed ape-like feet of blacks; dressed in fitted trousers and waistcoat to emphasize black male sexual debauchery; a tailcoat and top hat as mockery of incomplete civility; and/or a fright wig—the long black hair would stand on end when a cord was pulled. The minstrel spoke in a spurious dialect; sang, danced, clowned. Black performers in minstrel theatres were made to apply the burnt cork and paint as well—in effect imitating white people who imitated black people!

While Upton's creation may bear distinct connections to aspects of 19th-century American popular culture and racial attitudes, the use of a black figure as an outsider is of longer lineage and more global. In Europe, the black man, often portrayed as an inferior to white counterparts, might be associated as much with Middle Eastern as African peoples. Hence the origin in the 16th century of "blackamoor" to designate someone with a dark skin. In the arts, there is a very long history of characters whose position as (often malevolent) outsiders is signalled through the colour of their skin—in some variants of the *commedia dell'arte* tradition, for example, the Harlequin character had his origins in a black-faced servant of the devil who rounded up damned souls. The later Punch and Judy tradition in England saw the inclusion of a black character as early as 1825 and its development into a minstrel-like figure named Jim Crow, after the popular song of the 1850s. In literature and music, one might cite Shakespeare's Othello and Aaron in *Titus Andronicus*, Mozart's Monostatos in *Die Zauberflöte*, and (a comparatively rarer female) Verdi's fortune-telling, cave-dwelling Ulrica in *Un ballo in maschera.*

At the beginning of the 20th century, the Golliwogg's popularity grew without much comment. Toy companies appropriated the character freely, and it famously became the logo of the British jam manufacturer, James Robertson & Sons, in 1910. A decade later, Robertson's started a hugely popular programme, which lasted until the turn of the 20th century, in which children could exchange tokens from Robertson products for Golliwogg pins.

As the 20th century progressed, however, the Golliwogg morphed from child-friendly companion to increasingly insulting symbol of racial discrimination. Not surprisingly, in 1934, Adolf Hitler banned Golliwogg books and toys because the black characters were deemed unsuitable for Aryan children. Also in Nazi Germany, a Sambo-like minstrel figure, with grossly exaggerated lips and a Star of David on the lapel of his tailcoat, was used as an icon to represent *Entartete Musik* (Degenerate Music). In the post-war era, however, the Golliwogg was perceived in much more specifically racist terms further afield. In the English-speaking world, the name itself gained usage as a dismissive epithet for black people, and its association with the equally offensive "wog" only compounded the situation.

The etymological origins of "Golliwogg" and "wog" are not clear, and they are likely connected only by circumstantial usage. On some accounts, "Golliwogg" is derived from the much older "polliwog," which originally referred to tadpoles, though in later usage also designated sailors crossing the Equator for the first time or served as a dismissive epithet for politicians. One account connects "Golliwogg" to "polliwog" by suggesting that the character's tailcoat reflects the shape of a tadpole. It may be that the original doll character that inspired Upton was purchased as a "polliwog," a name that did not generally carry racial connotations.

Less than a century after *The Adventures of Two Dutch Girls*, Golliwogg, initially so beloved of children, was totally discredited as a negative and unacceptable stereotype. Racial tensions, immigration patterns and civil rights movements all contributed to the eventual elimination of Golliwogg images. By the late 20th century, the Upton books were already largely forgotten, and by that time opposition was focused more on the malevolent Golliwoggs of English author Enid Blyton's stories of the 1940s and 1950s. These developed three characters directly

appropriated from Upton in Golly, Woggie and Nigger. There was never anything in Upton's books to match Blyton's overtly racist passages, such as this from *The Three Golliwogs* (1944):

Once the three bold golliwogs, Golly, Woggie, and Nigger, decided to go for a walk to Bumble-Bee Common. Golly wasn't quite ready so Woggie and Nigger said they would start off without him, and Golly would catch them up as soon as he could. So off went Woggie and Nigger, arm-in-arm, singing merrily their favourite song—which, as you may guess, was Ten Little Nigger Boys.

By the turn of the 20th century, the Golliwogg had been largely relegated to the status of a collectible with a dubious heritage and associations. The Robertson jam company ceased production of its Golliwogg pins in 2001—20 million of them had been sent out by that time—and dropped the Golly brand altogether the following year, ostensibly on the grounds that children no longer knew about the character.

Caricatures of dark-skinned figures persist and cause suffering. There is, for example, the debate about Zwarte Piet (Black Peter), a traditional character in the Netherlands. He made his first popular appearance in an 1850 book by Jan Schenkman, but has deeper roots in the folklore of the Low Countries. Zwarte Piet is a servant of Saint Nicholas who distributes candies to children on the evening before his master's December 6 feast day.

Zwarte Piet, in Renaissance costume, is usually depicted as a blackamoor with blackface makeup. Even though Holland has its own history as a colonial power in Africa and Asia, polls suggest that most Dutch people do not associate Zwarte Piet with racism or slavery. But opposition is growing. Though a charge of racial stereotyping raised at the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 2013 was dropped, protests have continued, leading authorities, including the Mayor of Amsterdam, to suggest that some changes to the representation of the character may be made in future.

Such situations are in sharp contrast to the presentation here of an antique book depicting a black protagonist. The inclusion of the Upton book recalls the way society saw things at the time of publication. In the context I have provided, the focus is on the behaviour of the character, not his appearance, which is no impediment to his acceptance by the other toys. Upton's presentation is inclusive and Utopian. Whether that is the reality is up to the individual viewer to decide.

7.2 Steel worktable, French, c. 1910

7.3 Pair of Grödner Tal wooden dolls, German, 19th century
Hand-carved wood, with wooden peg joints at the shoulders, elbows, hips and knees; painted hair, bonnet, face and neck, one bib, forearms, hands, lower legs and shoes
19.7 (h) x 5.1 x 2.5 cm each

Dolls have been produced commercially in Europe for more than half a millennium, though the word "doll," a short form for Dorothy, only came into use in the 19th century. While wooden dolls have been produced over the years in many European countries, Germany and German-speaking regions were probably the first commercial centres and have always been dominant producers. As Jill Gorman notes in her essay, "The Heart of the Tree: Early Wooden Dolls to the 1850s" (Part II, *Doll News*, Fall 2002), Germany had the natural advantage of abundant hardwood and softwood trees in its forests, as well as fast-flowing streams to power lathes. There were strong local traditions of wood carving and woodworking for architectural or ecclesiastical use.

Peg wooden dolls, also known as Dutch Dolls, are a type that originated in the relatively isolated Grödner Valley region of South-Tyrol/Südtirol (a form Austrian region, that is now Italian). Starting as lathe-turned dolls with fixed, immobile limbs, they evolved into jointed constructions, with the arms and legs attached to the torso by pegs. They were sold without clothes, to be dressed in home-sewn garments. As is evident from the name "Peggy Deutsch" for one of the main characters, Florence Upton's *The Adventures of Two Dutch Dolls and a "Golliwogg"* relates the adventures of peg wooden dolls from this tradition.

Production of these dolls was effectively a cottage industry. An early 19th-century *Handbook for Travellers in Southern Germany* (John Murray and Son, London, 1837) shows how important wood was to the local economy, although it does not mention dolls specifically:

A large part of the population of this valley are carvers in wood. The crucifixes planted by the road-side in every corner of Tyrol, the figures of animals of unpainted wood which fill the toy-shops of London, Paris and other European capitals, are made here. They are cut out of the soft wood of the pine (*Pinus cembra zirbelnuss-kiefer*), a tree of slow growth, found in very lofty situations, and now become rare owing to the improvidence of the peasants in cutting down the forests, without sowing or planting others to succeed them. The total population of the valley exceeds 3000 souls, and the value of the articles they manufacture and export annually amounts to 50,000fl.

It is believed that the wooden peg doll was invented around 1800, and Grödner liked to take credit for that (as opposed to other wood carving centres such as Oberammergau or Thuringia). But another source says the first lathe was not introduced into the Grödner Valley until about 1820, which suggests that the earliest dolls would have been handcrafted. Grödner certainly eventually became the principal supplier of Dutch Dolls, also known in England, a prime market, as Plain Bettys, Gretchens and Plain Janes.

The construction of the dolls was reasonably good, but with their wooden pin joints they were inherently fragile. Wear and tear due to the stress and strain of normal child's play guaranteed a healthy replacement market. The volume of production was surprisingly high in its consistency. Doll production continued robustly up to World War I, but never really recovered from the total economic disruption that ensued. The industry then declined rapidly between the wars as interest in wooden peg dolls dwindled.

The peg-doll image became iconic through its widespread popularity as a children's toy, just as later figures would achieve similar status through childhood associations—from Mickey Mouse, Brer Rabbit and Elmo to Super Mario and Pokémon characters in our own video-gaming times. And just as the Golliwogg image was appropriated commercially beyond its original incarnation in a children's storybook, so the peg doll also had a longer history in popular culture through its use in non-toy items, such as the sugar tongs and salt-and-pepper shakers included in *From her wooden sleep....*

7.3 Curved glass haberdashery display case, French, c. 1910

8. Collection of seventeen fairground distortion mirrors, English, c. 1890–1930
Each curved (concave, convex or both) mercury-glass mirror housed in ebonized wooden box frame; maker's label: "T. & W. IDE, Glasshouse Fields, London"
Smallest: 59 (h) x 64 x 10.8 cm
Largest: 157 (h) x 65 x 10.8 cm
Thickness of mercury-glass mirrors: 0.95 cm

9. Primitive Windsor armchair, English, c. 1835; artist's articulated manikin, Italian, c. 1800

10. Audience rows 1–3:
Nine children's settles (catalogue no. 1937),
Charles P. Limbert (American, 1854–1924), c. 1905
Quarter sawn fumed oak
Eight of the nine settles in rows 1–3 custom-fabricated from an original example in the collection of Ydessa Hendeles by Michael Buchanan, Toronto, 2013
The 9th settle in this installation is the original Limbert example
58.4 (h) x 96.5 x 38.1 cm each

10.1 Artist's articulated manikin, English, mid-18th century
Hand-carved mahogany, with wooden ball joints reinforced with steel bolts and nuts; dimpled chin; sculpted rib cage and chest; articulated toes; fingers carved in the round
68 (h) x 20.3 x 10.2 cm
(Row 1, middle, 2/3)
Provenance: Collection of surgeon/artist Henry Tonks (English, 1862–1937)

Born in Solihull just outside of Birmingham, where his father owned a brass foundry, Henry Tonks first seemed destined for a distinguished career in medicine. He studied at the Royal Sussex County Hospital in Brighton before moving to the Royal London Hospital, where, in 1886, he was named House Surgeon under the eminent Sir Frederick Treves (1853–1923). That was the same year that, at Treves's instigation, the grossly disfigured Joseph Merrick (1862–1890), who had eked out a sad living as a freak under the title of the "Elephant Man," moved into the hospital to live out the final years of his life. It seems most likely that Tonks, mentored in this period by Treves, would have encountered Merrick, whose plight as a rejected outsider became a cause for some leading members of London society. Later in his early career, Tonks became Senior Medical Officer of the Royal Free Hospital and taught anatomy at the London Hospital Medical School. He passed his final exams and was admitted to the Royal College of Surgeons in 1888, the year he also started to take evening classes at the Westminster School of Art with Frederick Brown, later principal of University College London Slade School of Fine Art.

Brown subsequently persuaded Tonks to give up medicine and teach drawing and anatomy at the Slade, where he became a potent influence for generations of British artists. Tonks succeeded Brown as Slade Professor of Fine Art in 1918 and continued in that position until his retirement in 1930.

From the first exhibition of paintings in 1891 until the end of his life, Tonks put a premium on careful observation and fine draughtsmanship. He returned to medical practice at the front during World War I, but also produced a significant body of work (in the final stages of the conflict as an official artist) ranging from large-scale canvases documenting the battlefield to studies of wounded men for use in plastic surgery. Though far from an adherent of new directions in early 20th century art himself, Tonks nonetheless was a key figure in British art history for his influence on so many young artists over almost 40 years of teaching.

10.2 Audience rows 4–6:
Nine children's settles (catalogue no. 215), designed by Gustav Stickley (American, 1858–1942), c. 1903
Quarter sawn fumed oak
Custom-fabricated from original examples in the collection of Ydessa Hendeles by Michael Buchanan, Toronto, 2010
76.5 (h) x 104.5 x 35.6 cm each

10.2.1 Artist's articulated manikin, French, c. 1800
Hand-carved pine, with wooden ball joints and dowels; incised eyebrows; carved drapery around waist; painted head and face; fully articulated fingers

146.1 (h) x 44.5 x 20.3 cm
(Row 4, middle, 2/2)
Provenance: Collection of artist Arnold Machin, OBE, RA (English, 1911–1999), sculptor and designer whose effigies of Queen Elizabeth II were commissioned for coins and stamps

Born to a family of potters in Trent Vale, Arnold Machin's career began at the Minton factory in Stoke-on-Trent, where he painted figures on china. He subsequently moved to the Crown Derby Porcelain Works and started to study art part-time in Derby. After switching to full-time studies, he won a scholarship to the Royal College of Art, where his specialty was sculpture. The outbreak of World War II hampered his progress somewhat, though his early success won him a place with Josiah Wedgewood & Sons, which provided many opportunities to develop his technical and artistic skills. Besides his work for Wedgewood, Machin pursued his own interests, developing a flair for capturing the essential details for busts and portrait medallions. It was this facility that prepared him for his work as sculptor and designer of effigies of the Queen, starting in the 1960s. Machin's portrait of the sovereign appeared on every coin minted between 1964 and 1985, as well as on postage stamps from 1967. He was also commissioned to design commemorative coins marking the Royal Silver Wedding in 1972 and the Silver Jubilee in 1977. He was an influential teacher at the Royal College of Art and the Royal Academy School, where he held the position of Master of Sculpture.

11. "Skeletal" armature for artist's articulated manikin, Italian, c. 1870; standing display case, English, c. 1875

12. Artist's articulated manikins of a horse and male rider, possibly French, late 19th century
Unique extant example with original box, stand and locking key
Hand-carved walnut, with steel-screw ball joints; key-lock adjustable steel stand
Base also serves as storage box for the horse when collapsed
Original retailer's metal tag on base: "Roberson & Co. 99 Long Acre – London"
Possibly made by: Pitet Ainé & Fils, 24 Rue du Faubourg, St. Denis, Paris
Horse: 33 (h) x 64.8 x 11.4 cm
Rider: 38.7 (h) x 12.7 x 6.4 cm
Overall height, including box/stand, horse and rider: 75 cm
Provenance: C. A. (Nick) Bell-Knight (English, 1918–1994), the first restorer and craftsman of the American Museum in Britain

The London-born C. A. (Nick) Bell-Knight went through a series of apprenticeships—including cabinet making, French polishing and upholstering—that established him as a master craftsman and restorer. He had already established his own business as an antique dealer and restorer when he was persuaded to move with his family to the derelict but structurally sound Freshford Manor near the English city of Bath, in Somerset, where he undertook a major restoration on behalf of the new owners, antique dealers John Judkyn and Dallas Pratt. Bell-Knight's success with this project led to the invitation from the same two dealers to restore Claverton Manor, just north of Freshford and about three miles outside of Bath, to establish the American Museum in Britain. Judkyn and Pratt owned a major collection of Americana and saw the museum as a means of making it more widely accessible to the public. With a small team, Bell-Knight created the 15 period rooms that established the museum, as well as restoring furnishing and fittings. After the museum opened in 1961, Bell-Knight continued to develop other parts of the property and remained active with programs established at Freshford by Pratt after Judkyn was killed in a car crash in France in 1963. Bell-Knight would also establish his own museum of artefacts and collectibles, which he opened under the name of British Nostalgia

12.1 Manikin newborn baby, unknown maker, 1860s
Hand-carved ivory, unique, fully articulated with metal ball joints
With arms outstretched: 9.5 (h) x 9.5 x 1.9 cm

12.2 Celluloid pelvic bone, unknown maker, 1890s
3.2 (h) x 7.6 x 5.1 cm
Glass-dome display case with wooden base:
24.1 (h) x 29.2 x 18.4 cm

The components of an ivory manikin newborn baby, together with the celluloid pelvis, make up what is called an "obstetric phantom"—a tool for the medical teaching of the birthing process.

Its position, with arms outstretched, is that of a newly born baby, whose arms open up to allow the chest cavity to inhale air. This powerful symbol of life has its counterpart in a dark symbol of death. It is speculated that Christ died largely from the inability to inhale when limbs stretched open by crucifixion incapacitate the diaphragm.

Celluloid is the name of a class of compounds created from nitrocellulose and camphor, plus dyes and other agents, generally regarded as the first thermoplastic. Easily moulded and shaped, celluloid was first made as an ivory replacement. It is highly flammable and therefore no longer used.

12.3 Comic theatrical nose worn by Jester or Pulcinella character, Italian, c. 17th–18th century
Hand-carved pearwood, with traces of reddish-pink pigment and a hole in the top flange
Nose: 13.5 (h) x 7 x 5 cm
Nose with stand: 20.3 (h) x 7.6 x 5.7 cm

The nose would be tied around an actor's head with ribbon threaded through the flange hole, which would then be hidden by an upper face or carnival mask

Pulcinella is a stock character in the *commedia dell'arte* theatre tradition, which flourished in Italy in the 16th century. The origins of the tradition remain a subject of debate, with some tracing it back as far as comedic genres of the Roman Empire. In its 16th-century form, it emerged as street or puppet theatre, and while improvisation was a prominent feature, stock characters and stock situations evolved. Three main role types included masters, servants (usually clowns) and lovers. Pulcinella, first making his appearance as such in Naples, apparently represented a put-upon servant suffering the demands and whims of aristocratic masters.

Traditionally, Pulcinella appeared with a long beak-like nose and was dressed in white with a black mask. He was characteristically devious, crafty, mean and violent, often angling to gain the upper hand by pretending not to understand what's going on around him or what the other characters are saying.

From his early Italian origins, the character subsequently appears in variant forms across numerous popular cultures—as Polichinelle in France, Kasperle in Germany, Petruschka in Russia and, in perhaps the most-enduring puppet form, Mr. Punch in Great Britain. Punch had crossed the English Channel in the latter half of the 17th century. It's thought that a line in Samuel Pepys's diary for May 9, 1662, may be the earliest reference to a Punch and Judy puppet show: "Thence to see an Italian puppet play that is within the rayles there, which is very pretty, the best that ever I saw, and a great resort of gallants." (Accessed online, *pepysdiary.com*). Italian puppeteer Pietro Gimonde, performing as Signor Bologna (after his native city), introduced the first Pulcinella character in his glove-puppet performances around Covent Garden in the same year, and it's likely that Pepys saw one of these.

The Punch and Judy puppet tradition became well established in Britain through the 18th century, though it wasn't until the early 19th century that it was documented in literary and artistic form. In 1827, journalist John Payne Collier, artist George Cruickshank and publisher Edward Prowett visited Giovanni Piccini in London's Drury Lane district. Piccini was a leading "Punchman," and the glove-puppet performance he mounted for his visitors—much interrupted while Cruickshank sketched and Collier took notes—was captured in *The Tragical Comedy, or Comical Tragedy, of Punch and Judy*, published the following year. This is the first recorded script of a Punch and Judy show in England, though both marionettes and glove puppets were part of English popular culture long before Gimonde's first shows featuring Pulcinella. Collier's role in the first written presentation of one of western culture's great dissembling tricksters is ironic since he later gained notoriety as a literary forger.

By Piccini's time, England's Punch and Judy tradition had its own set of characters (such as the constable with his truncheon and Jack Ketch, the hangman) and its own storylines. With his anarchic defiance of authority, uninhibited speech and propensity to deal with any obstacle by violently eliminating it, Punch struck a responsive chord in children and adults alike. His development and popularity in the late 18th and early 19th centuries has been associated with Britain's rapid industrialization, increasingly violent colonial experience and the hardening of socio-economic divisions along class lines. Individual characters came to reflect social dynamics and tensions. The way Punch tricks Ketch into hanging himself, for example, resonated at a time when public hanging or transportation could be the penalty for trivial offences. The country's fractious involvement in the slave trade is reflected in a Punch script in Henry Mayhew's *London Labour and the London Poor* (1851), which has vivid scenes with a black character named Jim Crow. Later scripts, reflecting British expansion in Asia, added a Chinaman character.

"As Punch puts an end to wife and child, black servant and beggar, doctor and courtier, constable and hangman, he puts an end to the society that gave rise to the repressions of gender, race, class and law," writes Peter Linebaugh in *The London Hanged: Crime and Civil Society in the Eighteenth Century* (Allen Lane, 1991). "This, so to speak, is the revolutionary side to Punch. In exercising his murderous rage against women, children, beggars and black people, Punch recapitulates, in the little motions of the puppeteer, larger, actual divisions within the London working class as a whole, in which rape, infanticide and the suppression of slave rebellion were mass experiences, recognizable and undeniable."

Punch survives today, but differently and without any underlying dynamics of social protest. It is now pure slapstick entertainment, with Piccini's Punchman successors—often called Professor and working puppets made for the trade—nonetheless providing one of the few living links to the age-old oral tradition of itinerant players, street theatre and puppet theatre.

The theatrical nose is presented in this show both as a way to breath in air and also as a way to block breathing. Additionally, it might serve as a cultural signifier, since nose shape is determined by genetic characteristics linked to each person's family origins.

12.4 Miniature, apprentice-made cheval mirror, English, c. 1870–1880
Hand-carved wood and iron details in Regency style, with convex mirror
27.9 (h) x 13.3 x 9.5 cm

12.5 "Highway" mirror, Belgian, c. 1880
Circular convex mercury-glass mirror in steel frame
Diameter: 124.5 cm

12.6 Refectory table, English, c. 1620; twelve artists' articulated manikins and artist's manikin carrying case, 19th century; "Dutch doll", German, 19th century; Shaker child's armchair and Shaker miniature oval box, American, c. 1875

13. Industrial cart, Czech, 1986; 31 artists'miniature articulated manikins, 19th century; twelve "Dutch Dolls" and "Dutch Doll" objects, early 20th century; anatomical demonstration model of a pregnant woman, German or Austrian, c. 1770; display case, English, c. 1910

14. Shaker tailor's worktable, American, c. 1860–1880; "skeletal" armature for artist's articulated manikin, Italian, c. 1850–1880; haberdashery display case, French, c. 1900

14.1 Fairground distortion mirror, British, late 19th century
(Separate example from the set of 17 described above)
Mercury-glass mirror in ebonized-wood box frame
68.6 (h) x 68.6 x 10.2 cm

The set of fairground distortion mirrors was made by T & W Ide Ltd., a well-established 19th-century London glass manufacturer, located in Glasshouse Fields in the East End Borough of Tower Hamlets. Founded by Thomas Ide (1832–1896), the company grew to produce a wide array of glass products for commercial and household use (such as glass shades for electrical fittings) as well as more specialized components for medical and scientific equipment. In some contemporary references, Ide is also referred to as a glass bender, a skill necessary for the set of 17 distortion mirrors in this work. The set is believed to have been part of the last original "Hall of Mirrors" travelling fairground show in the United Kingdom; it was also a feature at one time in Brighton's Kings Road Arches, built in the 19th century and long the site of sideshows and public amusements.

Besides the set of fairground distortion mirrors, this show includes other mirror elements. A large convex outdoor "Highway" mirror hangs on the wall behind the refectory table, and there is a rectangular concave fairground mirror, not part of the Ide set, on the wall opposite. Both mirrors visually link different parts of *From her wooden sleep…* according to their surface geometries. On the refractory table, there is a miniature, full-length doll's house dressing mirror, also called a chevalier mirror, while at the entrance, standing behind the small Beaux Arts children's piano like an altar triptych or church organ pipes, is a three-part, flat-surface tailor's mirror, marked from Paris.

Although the history of the modern mirror—glass backed with a reflective sheet—certainly predates the Renaissance, key discoveries in that period spurred its development and wider usage. Convex mirrors, of the kind seen in such artworks as Jan van Eyck's 1434 *Arnolfini Portrait* in the National Gallery, London, became more common with the development of glass-blowing techniques, while the Venetians are credited with the commercial development (if not the invention) of flat mirrors starting in the early 16th century. Because they feared catastrophic fires in a city where wood was a primary building material, Venetian authorities had moved its glass manufacturers and their furnaces to the linked Murano islands, just outside the city proper in the lagoon. As the mirror trade became more lucrative, the Murano manufacturers enjoyed an effective monopoly and were in fact forbidden to share any of the secrets of their craft outside. Despite the strictures, Venetian glassmakers were enticed to France, where their expertise fuelled the development and refinement of glass- and mirror-making industries in that country. Mirrors were still luxury goods at this point, and, especially after the refinement of the polished plate glass process in France permitted manufacture

of larger sheets, were increasingly prized features in high-end interior design. The most extravagant example is the late 17th-century Hall of Mirrors built during the reign of Louis XIV at his Royal Palace of Versailles. Each of 17 arches contains 21 mirrors, for a total of 327 along the hallway, which reflect the 17 arcade windows opposite overlooking the royal gardens.

The history of mirror making into the 19th century is complex, as manufacturers across Europe experimented with different raw materials and processes to find a manufacturing solution that was efficient, economical and safe. The invention of the silver-backed mirror in 1835 (credited to German chemist Justus von Liebig) met all three goals and was key to carrying the mirror from luxury good to the mass market.

The history of the mirror has been crucially connected to the evolution of our ability to examine and document our world and geophysical environment in increasingly fine detail. Beyond the physical sciences, however, the mirror has served as a metaphor for the way we see and define ourselves socially, psychologically and psychically since the earliest times. There are biblical references, as well as numerous non-Christian religious citations. From the 12th–16th centuries, probably spurred by the growing interest and development of glass and mirror making, there emerged a whole genre of "speculum" literature, named for the Latin word for mirror. With titles such as *Speculum Humanae Salvationis* (Mirror of Human Salvation), manuscripts or texts generally surveyed knowledge on a certain subject or laid down broad prescriptive guides to behaviour or duties. In English, titles included the word "Mirror," such as *Myrrour of the Worlde*, one of the first illustrated books in that language. From Cassius's enticement of Brutus in Shakespeare's *Julius Caesar*—

> **And since you know you cannot see yourself**
> **So well as by reflection, I, your glass,**
> **Will modestly discover to yourself**
> **That of yourself which you yet know not of.**

—to more contemporary titles from Oscar Wilde's *The Picture of Dorian Gray* and Lewis Carroll's *Alice Through the Looking Glass* to J. K. Rowling's Harry Potter series, the mirror has remained a powerful and continuing literary symbol or metaphor for self-knowledge, self-awareness and self-deception.

In art photography, the *Distortions* series by André Kertész (Hungarian/American, 1894–1985) also comes to mind. Commissioned in 1933, the series of 200 female nudes explores extensively the perceptual effects of using reflections and mirrors. Kertész had first become interested in such effects much earlier, when he photographed a swimmer underwater. (There was a print of this work in Hendeles's 2010 show, *Marburg! The Early Bird!*) Further experiments that predate the *Distortions* series are to be found in photos Kertész made in the late 1920s for *Vu*, the Paris-based photography magazine. In her show *Realities* (Toronto, 1998), Hendeles included a group of seven unique prints of a shoot acquired from the *Vu* archives featuring editor Carlo Rim.

In *From her wooden sleep…*, the visitor is invited to find and interpret his or her own image in the mirrors, all in the context of a self-contained world populated by other people and by otherworldly people and their manikin surrogates. Though they are certainly distortions of our known reality, the mirrors also serve as portals to a dreamscape world of fragmentary recollections and memories. The curved mirrors are analogous to the use in film of waves or ripples on water as a convention to cue a flashback in time or space. The eerie and ethereal effect of the mirrors is augmented in this show with reflections playing off the glass of the large curved antique and custom-made vitrines housing some elements when their interiors are illuminated and their exteriors are dark.

15. Primitive industrial stand, French, c. 1900; artist's articulated female manikin, European, c. 1930

16. Anatomical model of a European Honeybee, German, c. 1920
Hand-painted plaster and paper, with steel supports on wooden base
Maker's label on base: "Louis M. Meusel, Sonneberg, Thüringen, Germany"
Overall: 55.9 (h) x 53.3 x 53.3 cm

While most of the bees in the more than 20,000 species described are solitary or sub-social, three distinct groups of the Apidae family, including the honeybee, are eusocial. This denotes the highest level of animal sociality; it typically involves a multi-generational community in a common home, a clearly defined caste structure in which most individuals work for the direct welfare of the relative few engaged in reproduction (and hence the continuation of the community) and co-operative care of the young. The honeybee has been used since classical times as a symbol or metaphor for industry and community.

In France, the bee is believed to be one of the oldest symbols of French royalty, dating back as far as the Merovingian monarch Childeric I (c. 440–481/482). A chance discovery in Tournai (now in Belgium) uncovered Childeric's tomb, which included numerous gold and silver objects, including what were described at the time as 300 golden bees. On some accounts, the bees were the visual inspiration for the *fleur-de-lys*, which has been associated with French kings since about the turn of the 12th century, although the design has been traced back to Mesopotamia. Since Childeric's tomb at the time was on Hapsburg land, the contents eventually went to the imperial treasury in Vienna, but then, in 1665, the Austrian Emperor Leopold presented the treasure to Louis XIV. The French king, however, then still in the first trimester of his long reign and not yet given to extravagant patriotic gestures like the Palace of Versailles and its Hall of Mirrors, consigned the gift to the royal library, where it was largely forgotten for more than a century. The Emperor Napoleon, searching for an alternative to the *fleur-de-lys* used by the deposed Bourbon royal family and looking to establish his own legitimacy and connection to a more ancient royal order, brought Childeric's bees back to light and life. He had the symbol woven into his coronation robe, into his Imperial Coat of Arms and engraved on imperial utensils and household objects. Besides the eagle, the bee became one of the most important Napoleonic icons, though the emperor may have adopted it under a misapprehension. Some scholars believe that Childeric's golden insects are cicadas rather than bees. Much of Childeric's trove was stolen in the early 1830s, and only two of the insect figures were recovered.

While bees have been taken as a symbol of industry and good social order through history, the inclusion of the bee here is also to suggest a medical class for which the enlarged model serves as a teaching tool.

16.1 Sculptor's adjustable tripod stand, European, c. 1880–1920

17. Painter's easel, French, c. 1875; oil painting of a young soldier as sculptor's apprentice, French, 1916

18. Butterfly-jointed hall settle, designed by Gustav Stickley, c. 1902
Quarter sawn oak
Custom-fabricated from a unique antique example in the collection of Ydessa Hendeles by Michael Buchanan, Toronto, 2013
161.9 (h) x 144.8 x 62.2 cm

18.1 20 artists' articulated manikins, 18th–20th century; Santos head, Italian, c. 1840

19. Child's Table (catalogue no. 639), Gustav Stickley, c. 1904
Quarter sawn fumed oak
55.9 (h) x 61 x 91.4 cm

Gustav Stickley and Charles P. Limbert were both furniture makers around the turn of the 19th century whose work exemplifies the American Arts and Crafts Movement. Stickley is the more important figure, his company's introduction of the experimental New Line of furniture in 1900 doing much to launch the form and aesthetic of the style (also sometimes referred to as Mission Furniture). Based in New York State, the Gustav Stickley Company in 1903 became the Craftsmen Workshops and, while remaining primarily a furniture maker, branched out into other areas, including home design. Limbert's enterprise was based around Grand Rapids, Michigan, and his output was often described as Dutch Arts and Crafts to recognize the influence of the large Dutch immigrant population in that area.

In the context of rapid industrialization, the philosophical aesthetic of the Arts and Crafts Movement inclined towards plain and simple design, emphasizing "honest" and quality craftsmanship to afford any household well-designed furniture that was good for the soul and mind. Stickley incorporated an old Flemish craftsman's phrase, *Als ik Kan* (To the Best of My Ability), in some of his branding marks. It was a "back-to-basics" philosophy of integrity, of objects crafted with "honest materials and honest labour," of furniture made with sturdy hardwoods in geometric and vernacular forms that primarily served function. Decoration was often limited to the natural look of the materials or to the details of construction—large key tenons or exposed joinery, for example. Much of the furniture, even the cheaper-quality items, lasted for years. Evolving to some degree out of Gothic furniture, Shaker furniture and Japanese designs, the Arts and Crafts style's "form-follows-function" approach to design was also a critical precursor to Modernism.

American Arts and Crafts was a high-minded movement. The desire was to go back to a time when things were made by hand—the era of guilds. It was a reaction to the forces of industrialization and mechanization that were driving society in the later 19th century. The movement's work expressed a wistful longing for an earlier age that valued individual craftsmanship and a lifestyle that was more in harmony with the natural world.

At the same time, as Kevin W. Tucker makes clear in his survey of the evolution of Stickley's enterprise (*Gustav Stickley and the American Arts & Crafts Movement*, Dallas Museum of Art, Yale University Press, 2010), Stickley and his designers were also keenly aware of and influenced by the work of contemporary European furniture designers, such as English architect-designer Mackay Hugh Baillie Scott (1865–1945). Stickley visited England and purchased furniture there, and the transatlantic connections of his approach were readily appreciated. Reviewing an exhibition organized by Stickley in 1903, The *Rochester Herald* noted under the headline "Arts and Crafts: Wonderful Exhibition in Mechanics Institute":

Every bit of the furniture is made by hand. The big old fashioned [settles] and the goodly proportioned Morris chairs suggest some baronial hall or some rustic English country seat. There is a dining room, all furnished, every article handmade. It is indeed a revelation to one who has lived all his life in a machine-made world. (Quoted in Tucker, p. 44.)

The tall, butterfly-jointed settle from Hendeles's collection appeared in that 1903 show, introduced as a unique piece and perhaps made on commission. The only extant example of this form, it is the model for the custom-fabricated versions used in *From her wooden sleep....*

Even though most American Arts and Crafts furniture was built by machine, consumers believed they were buying quality, handcrafted products, usually oak with strong joints. Arts and Crafts furniture functioned like a sturdy protective

forest. Although frequently slatted, seating designs also included oak "settles," wooden benches with high backs as a protection from draughts, often placed near the fire in a sitting room. The kitchen was particularly important as the central hearth of a house, where food is cooked and eaten. The practical design philosophy was expressed in down-to-earth moralizing mottos, such as this one for the kitchen: "A place for everything and everything in its place."

The aesthetic colour palette of the American Arts and Crafts school was philosophically based and essentially autumnal. It celebrated the harvest moment in the seasonal cycle of Fall in the northern hemisphere, where everything is about to die in Winter. But every Spring, God, or Mother Nature, brings back new life, completing the cycle of birth, death and rebirth. This movement glorifies the glowing Fall fruits of the land.

The attempt to reconnect with some far-off, pre-industrial age is patently evident in some of the prominent design elements, such as the medieval-looking leather coverings attached by large round-headed nails. As Wendy Kaplan wrote in *The Arts and Crafts Movement in Europe & America, 1880–1920: Design for the Modern World* (Thames and Hudson, London, 2004), "Arts and Crafts ornament was thus meant to carry the mind out to the countryside, just as the historical inspiration of Arts and Crafts work carries the mind back to the past. Nature and the past were the twin dream worlds of the 19th-century Romantic imagination, the opposites of the city and the modern. Antimodernism runs deep in the Arts and Crafts."

In the end, the American Arts and Crafts Movement was not commercially viable and devolved into a trend of the times. Handmade furniture was then, as it is now, costly. With much of the American furniture made by machine, the sturdy pieces had become accessible to a wider market, but never a mass market. That, ironically, became the preserve of the mail-order enterprise of Sears, Roebuck and Company, which was established in 1893. This was how most people outfitted their homes. In fact, by 1908, the company was selling entire houses as kits, marketed as Sears Modern Homes.

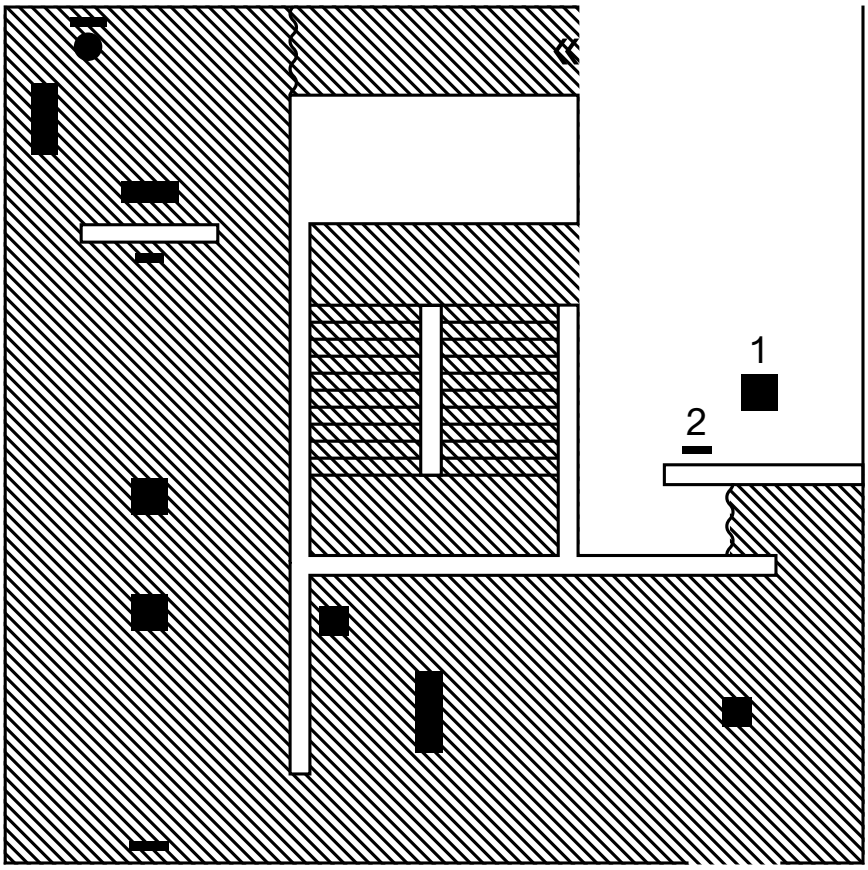
By the time Roycrofters founder Elbert Hubbard (1856–1915) died in the sinking of the RMS *Lusitania* in 1915, the movement was already in decline. When Gustav Stickley's Craftsmen enterprise went bankrupt in 1916, he moved in with his daughter, Barbara, and lived with her until his death 23 years later. Modernism and Art Deco had begun to thrive, alongside the return to luxury materials and design extravagance. After World War I, tastes changed and other philosophies prevailed.

Just a few decades after Stickley went bankrupt and American Arts and Crafts had gone out of style, Germany's post-World War I sentimental and patriotic interest in folklore had its attendant back-to-the-land movement. The embrace of the *völkisch*, with its connotations of folklore and populism, comes out of the German term *Das Volk* ("The People," as a national group). In 1932, Adolf Hitler conceived the idea of the Volkswagen (the "People's Car") at a time when only the economic elite owned cars. Hitler believed that everyone should own a car and enjoy it for vacation travel. He called the 1936 version of the car, which Ferdinand Porsche designed, the KdF-Wagen ("Kraft durch Freude" or "Strength through Joy"). His, too, was an anti-urban populism that aspired to a self-sufficient life in a mystical relationship with the land. Another good idea going bad.

19.1 Artist's articulated manikin, French, c. 1630: child's slatted folding chair, German, c. 1900, with artist's articulated putto manikin, Italian, 18th century; panelback open armchair, English, 1809, with artist's articulated life-size manikin, Italian, c. 1770–1800

20. Standing artist's articulated manikin, with original supporting armature, base and locking key, Italian, c. 1800

Lower Floor (Foyer) - No. 5



***Canadian Child*, 2009**

1. Oversize bicycle bell, Établissements Paul Maury, Paris, c. 1925
Steel, with fully functional internal gears and action
Image of rooster's head inscribed on front of thumb-lever ring mechanism, "Le Coq" inscribed on reverse
Custom white-painted wooden plinth
Bell: 55.9 (h) x 81.0 x 61.0 cm
Plinth: 34.3 (h) x 121.9 x 121.9 cm

2. Family-album photograph, 1951
Black-and-white pigment print on archival paper, white-painted maple frame
Print: 21.0 (h) x 29.5 cm
Frame: 62.5 (h) x 57.8 x 3.4 cm

This precise enlargement of a tiny object was probably fabricated by Établissements Paul Maury as an engineering prototype for the mass-produced "Le Coq" line of bicycle bells.

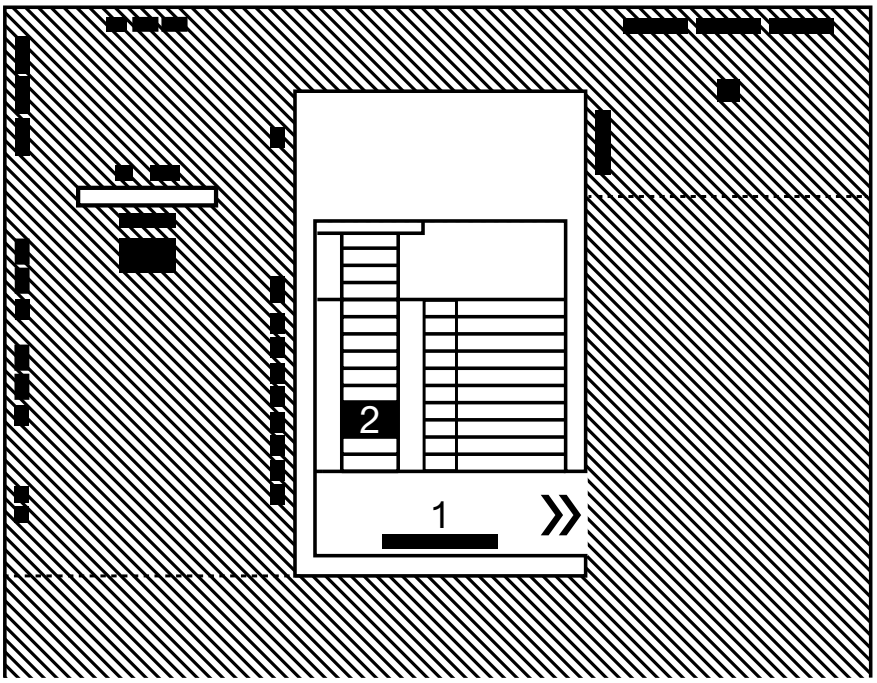
French companies started to use the Gallic rooster, the country's national symbol, in their marketing in the late 19th century, the symbol being especially useful in the burgeoning world of competitive sports. French bicycle maker A. Clément & Cie., for example, adopted the rooster, as did Émile Camuset, whose sportswear

business would eventually become the giant "Le Coq Sportif" enterprise. The rooster symbol resonates through its associations with French history, culture, commerce and, ultimately, representations of virility, nationality and nationhood. The photograph of Ydessa Hendeles was posed and taken by her father, Jacob Hendeles (1917–1987), shortly after her family emigrated from Germany to Toronto, Canada in the wake of World War II to create a new identity in a new world.

The photo shows a surface change in identity already, with the Union Flag (the Union Jack) flying on the handlebar of the tricycle. Though Canada sometimes used the Union Flag before the country gained its own flag in 1965, the Union Flag was always strictly speaking the symbol of the royal sovereign and his or her services and representatives. It was put on the tricycle to celebrate the visit to Canada and America of The Princess Elizabeth and her husband, Philip, Duke of Edinburgh. When they arrived in Toronto for a visit that lasted October 10–12, 1951, an estimated 500,000 greeted them. Contemporary documentary film footage and photographs show local buildings festooned with flags and banners for the visit and crowds of cheering children greeting the couple with Union Flags wherever they went.

Less than six months later, while Elizabeth was touring African countries, King George VI died. On June 2, 1953, she was crowned Queen Elizabeth II in a coronation ceremony at Westminster Abbey in London. It was the first coronation broadcast on the relatively new medium of television, and, perhaps a mark of Canada's close British ties at the time, the Canadian Broadcasting Corporation beat out its American competitors by commandeering a Royal Air Force plane to fly the film back to Canada for the earliest possible broadcast.

Upper Floor (Staircase) - No. 1



***The Eagle and the Hare*, 2017**

1. *Flying Eagle*, Alpine, 18th century
Oil on canvas, unsigned, in wooden frame
The painting by an unknown artist depicts a life-size golden eagle, in flight with talons open, descending on its prey. The eagle's head and it's neck was deliberately distended by the artist to make the figure look natural when viewed from below.
240 (h) x 106 cm

2. *Wild hare* (model no. 077531), Margarete Steiff GmbH, Germany, c. 2000
Woven wool, with painted acrylic eyes
33 cm in length

2.1 Four-post doll's bed, Charles P. Limbert (American,1854–1924), c. 1904
Oak with original fabric mattress
40.6 (h) x 53.3 x 30.5 cm

Though the painting renders the eagle life-size, it is also an example of artistic anamorphosis in that part of the image is deliberately distorted to make the whole look realistic from a specific point of view. In this case, the head and neck of the eagle are distended so that they appear naturally in proportion when viewed from below. The device is familiar in art history from Renaissance times. The upper facial features of Michaelangelo's David are similarly distorted to be seen in proper perspective from below.

In heraldic terms, the painting shows a form of eagle displayed, meaning that it is upright with head, both wings, both legs and tailfeathers outstretched. The common phrase "spread eagle" is related to this, the most common

representation of eagles as emblems of military or national power. The attitude is not entirely warlike, serving as a symbol of the strength of a protector as well as of an aggressor. Besides Austria, the bird figures in the national seal or coat of arms of countries as diverse as Poland, Romania, the Philippines, Kazakhstan, Montenegro, Mexico and the United States.

The bird figures as an emblem of courage, strength, power and even wisdom around the world in mythology and history. It's natural size and superiority in the skies have given it a ready association with gods and supernatural forces across many cultures. It was, for example, thus associated with Zeus by the Greeks, with Jupiter by the Romans and with Odin by the Germanic tribes. In North America, the birds figure prominently in the myths and spiritual traditions of almost all First Nations, which often imbue the bird with magical powers. There is a Banner of the Eagle in Islamic history, while in Christian iconography the bird is the symbol of Saint John, alongside the winged lion, winged ox and winged man for the other three.

The dual potential of the eagle as predator or protector is well established in art history. While such old masters as Michelangelo, Rubens and Titian produced powerful images of deadly aggression—the story of the eagle eternally tearing a regenerated liver from Prometheus as punishment for giving fire to mankind is a common subject—the depiction of a more benign power and strength is especially evident in Christian and other religious or spiritual iconography. The eagle appears in other installations in this exhibition in different forms and contexts, and, just as the eagle here may be maneuvering to protect its nest or readying to attack the hare, the various representations of the bird are open to interpretation.

Though not prominent like the eagle as a national emblem, the hare nonetheless plays a rich part in global culture, featuring in folklore and legend in the East and the West. Though classified into the same family of rabbits, there are significant differences, most notably in the popular imagination their relatively long ears, their solitary, above-ground lifestyles and their generally faster speed. There are almost three dozen identified species of the mammals around the world.

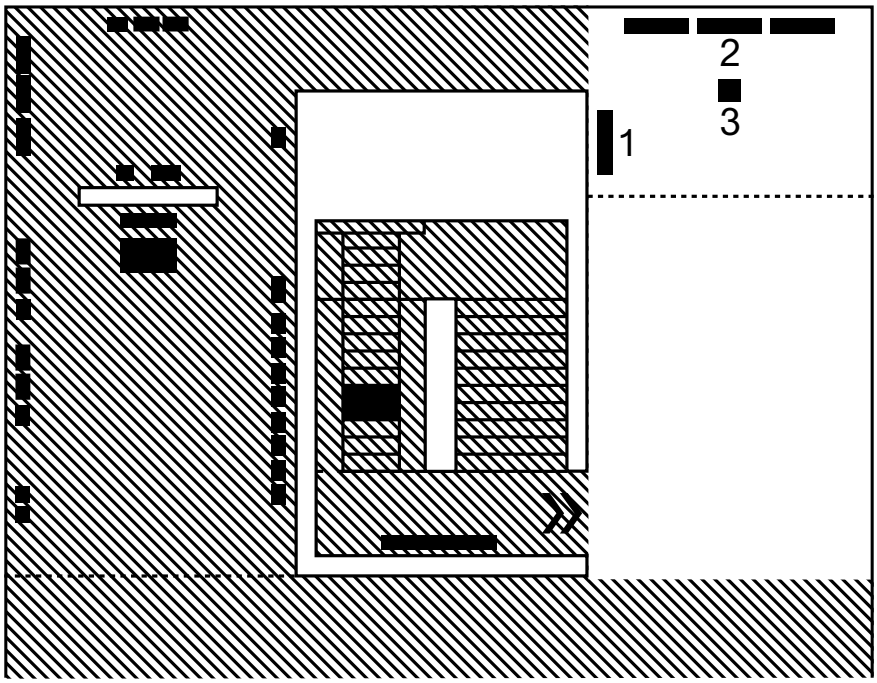
With significant variations from culture to culture, hares have been associated with or as deities, as fertility symbols (like rabbits, they breed rapidly), as tricksters and shapeshifters, and variously as cunning, careless, resourceful and mad. The phrase "mad as a march hare," perhaps referring to the animal's behaviour at the start of breeding season, appears as early as a 16th-century collection of proverbs in England, though the idea of madness would gain much wider circulation through the appearance of the character in Lewis Carroll's *Alice's Adventures in Wonderland*. Another instance of the creature's supposed poor judgement comes earlier from the collection of Fables credited to the Greek storyteller Aesop around the turn of the 6th century BCE. In its most familiar version, the fable tells of a boastful hare that goads a tortoise into a race. After swiftly taking the lead, the hare is so confident of victory that it decides to take a long nap, during which time the tortoise plods past and on to the finishing line. The moral of the story is some variant of "slow and steady wins the race."

On the other hand, there are traditions and beliefs that put the hare in a more positive light. In one, a hare immolates to feed Buddha and is rewarded by a permanent spot on the moon (visible in the heavenly body's dark markings; in another, an Indian hare, like Sambo in the *Veronica's Veil/Tigers' Tale* element in this exhibition, outwits a tiger intent on eating it by persuading the cat to engage in an endless fight with its own reflection.

The hare, like the "Golliwogg," has crossed the border from popular culture to high art. In 1965, the German artist Joseph Beuys (1921–1986) performed *How to Explain Pictures to a Dead Hare* as a performance piece for a gallery in Düsseldorf. In this, the artist, his head covered with honey and gold leaf, could only be seen at first from outside the locked gallery explaining pictures in the exhibition to a dead hare cradled in his arms. When the public was finally admitted, he sat at

the entrance with the hare still in his arms and his back to the visitors. Beuys's widely discussed action proved influential beyond contemporary art circles. While the performance would be recreated in New York in 2005 by the Serbian performance artist, Marina Abramovic (b. 1946), its influence was also seen in the controversial 2004 production of Wagner's *Parsifal* staged by the late Christoph Schlingensief (1960–2010). In this, the Klingsor character was seen holding a large hare in a clear reference to the Beuys (one of many allusions to the artworld in the production), while Schlingensief also incorporated a time-lapse video, *Hasenverwesung* (Rotting Hare, 2007), which graphically showed the decay of a dead hare as its corpse was infested with maggots. While Beuys wrote about the hare as a clear symbol of incarnation, and though dismissed by some as egregious bad taste on the opera stage, commentators also took Schlingensief's imagery as an exaggerated symbol of the life-death cycle.

Upper Floor - No. 2



***The Dead Jumbo.*, 2011**

1. ***The Dead Jumbo.*, 2011**
Based on an original photograph by Scott & Hopkins, St. Thomas, Ontario, Canada (Thomas Hunter Scott, 1849–1918; James Henry Hopkins, d. 1927)
Black-and-white pigment print on archival paper, with custom round blind deboss (3.8 cm, in diameter), mounted on museum-board, in ebonized poplar frame
Original newspaper illustration
Original publication: *Harper's Weekly*, Saturday, September 26, 1885 (Volume XXIX, No. 1901, p. 629)
168.1 (h) x 122.6 x 5.2 cm

2. ***The Dead Jumbo. ("Death of Jumbo." Obituary)*, 2011**
Three black-and-white pigment print on archival paper, one print with custom round blind deboss (3.8 cm, in diameter), mounted on museum-board, in ebonized poplar frames
Original publication: *Harper's Weekly*, Saturday, September 26, 1885 (Volume XXIX, No. 1901, p. 629), uncredited author
The text is reset to run over three panels, the third marked with the round blind deboss in the lower right corner
155.9 (h) x 122.9 x 5.2 cm each

3. ***The Dead Jumbo. (French Bulldog, c. 1950)*, 2011**
Lithographed tin-plate, key-wind clockwork toy, displayed on custom white-painted wooden pedestal and linen-covered riser, under acrylic cover
Made in Nuremburg by the toy company Blomer & Schüler. "MADE IN GERMANY U.S. ZONE" marked on stomach. Blomer & Schüler Jumbo logo appears as a dog tag attached to the red collar. The logo also appears on both sides of the original winding key inserted in the side of the toy

Bulldog: 16.8 (h) x 20.3 x 8.3 cm
Linen riser: 7.6 (h) x 21.6 x 21.6 cm
Pedestal with cover: 150 (h) x 38.1 x 38.1 cm

The Dead Jumbo. **is an allegorical reference to the largest systematic, state-sponsored extermination program in the history of the world. Originally made as a site-specific extension to *THE BIRD THAT MADE THE BREEZE TO BLOW*, it includes wall panels based on material published in Harper's Weekly in 1885 and a Blomer & Schüler clockwork tin toy of a French Bull Dog (c. 1950) with the company's "Jumbo" logo on its collar tag.**

In her practice, Hendeles frequently takes imagery and objects from one historical context and reorients them to precipitate insight into another. At a time when many cultures believe that they have experienced a "Holocaust" in their own histories, she summons the story of Jumbo to talk about the way a name—like "Holocaust"—has definitive roots, though its signification and usage mutates over time. Meanings change as shared values and belief systems play out in cultural and social dynamics—for better and for worse. The fate of "Golliwogg," explored in *From her wooden sleep...*, provides a different example.

The four hanging elements here recreate in word and image the violent end of an animal that had galvanized attention in North America and Europe, but whose celebrity and influence became global. The illustration was derived from a news photograph that showed a crowd of people around the animal. The image as it was etched showed the carcass of the animal, with its constant human trainer and companion standing over the body, while the anonymous text, from *Harper's Weekly* (a leading American publication that counted Mark Twain among its contributors), is an artfully written obituary that both records the event and provides a wry commentary on its circumstances and major characters.

The African elephant named Jumbo would become the first live animal superstar in popular culture, his celebrity appeal becoming equally great on both sides of the Atlantic and his influence pervasive and enduring. His name quickly entered the English language as an adjective to describe any super-sized object, and his image and name is still used to market and promote a wide variety of goods and services, from hotdogs to jet airliners. Jumbo is one of the very earliest cultural icons whose widespread fame was both a product of and a shaper of the emerging mass media, a creature of hyperactive marketing and promotion and blatant manipulation.

The exact origins of the elephant are unknown, with accounts placing his birth in various locations around what is now Sudan and Ethiopia. But as a young elephant, he ended up in a diverse group of wild animals that a Bavarian-born animal collector, Johann Schmidt, assembled for shipment to Europe in 1862. African wild animals were already popular attractions in European menageries and travelling shows, exotic creatures that excited great interest at a time when the African continent was still being explored and opened for colonial development.

From Africa, the Italian adventurer and entrepreneur Lorenzo Casanova, Schmidt's boss, transported Jumbo to Trieste via Suez and Alexandria, and then by train on to Vienna and Casanova's home base of Dresden. Pressed for money, Casanova sold the animals to Gottlieb Kreuzberg (c. 1810–1874), a Prussian impresario with a travelling menagerie that was part circus and part itinerant pet shop. All of Kreuzberg's animals were for sale, and Jumbo, the first live African elephant seen around that part of Europe, was snapped up by the wealthy and prestigious Jardin des Plantes in Paris. It beat out the Zoological Society of London, which was looking for a specimen for its London Zoo.

Three years later, in 1865, London got its opportunity when Paris offered to swap one of its three African elephants for a rhinoceros and other animals and birds. At this point, Jumbo was about four years old, but hadn't grown much since arriving in Paris and was not in good condition. Matthew Scott (1834–1914),

who would become Jumbo's principal keeper right up to the elephant's violent end, had a very poor assessment: "A more deplorable, diseased and rotten creature never walked God's earth."

In London, however, Jumbo thrived and became the storied mainstay of the animal collection. Just how he acquired his name is unknown, although some believe the elephant already had the name in Paris. One possible derivation is from Mumbo Jumbo, a West African holy man known from explorers' descriptions, who dressed in bark and leaves. On this account, Jumbo's sorry-looking state when he was bought from Paris might have suggested the holy man's appearance. An 1823 English dictionary of slang and sporting idioms also has the following entry:

> *Jumbo—a clumsy or unwieldy fellow. 'Go it, my jumbo' said to an ugly wallupping chap. Watermen to hackney coaches, market-porters and others, who wear heavy patched-up habiliments are addressed with 'My Jumbo.' Derived distinctly from Mr. Park, who relates (*Travels in Africa*,) that a scolding wife of a certain nation (of blacks) was corrected by a being huddled up and clumsily disguised, applying a tremendous birch to her bare —. He took for name 'Mumbo Jumbo,' but is shrewdly suspected (by us) of being the hen-pecked husband himself.* (*Slang. A Dictionary of The Turf, The Ring, The Chase, The Pit, of Bon-Ton and the Varieties of life*, Jon Bee Esq., T. Hughes, London, 1823)

No matter what the origins, the name became so associated with the animal that the large size it attained itself gave the term new meaning. A generally even temperament and willingness to carry children, first by saddle and then in a howdah, made the elephant a beloved beast of burden and turned him into a folkloric character. But as it approached full maturity, its behaviour also became more unpredictable. Keeper Scott seemed to be the only person who could calm him, and the zoo became increasingly nervous about the risks of keeping the undoubtedly popular animal in a public place. In 1881, when he was about 20 years old, Jumbo's behaviour was particularly erratic, perhaps fueled by the sexually charged state of musth in male bull elephants. Zoo Superintendent Abraham Dee Bartlett (1812–1897) was so concerned that he wrote to the Zoological Society Council: "In conclusion, I may ask that I should be provided with and have at hand, the means of killing this animal, should such a necessity arise." In December of that year, however, Bartlett received a telegram that offered a different solution: "What is the lowest price you can take for the African elephant?" It was signed "Barnum Bailey and Hutchinson."

Phineas Taylor Barnum (1810–1891) was already one of the most flamboyant characters in American popular entertainment, an impresario and huckster whose travelling shows and entertainments —"The Greatest Show on Earth"—drew big crowds with a wide array of genuine and fraudulent oddities, freaks and sports of nature. After Barnum merged his operation with three similar shows owned by James Bailey (1847–1906) and James L. Hutchinson (1838–1902), the three were looking out for new and bigger attractions. When a scout cited Jumbo as the biggest thing he'd seen on his travels, the circus owners asked the zoo for a price. Bartlett set it quite quickly at £2,000. It took a while for the American showmen to follow through—ironically, Barnum was not enthusiastic initially—but they finally signaled their firm intent to bring Jumbo to North America.

The sale attracted little attention initially. But after Jumbo acted up violently on the first attempts to get him to the ship for transportation and was returned to the zoo pending alternative plans, there was a new wave of Jumbo-mania. The press, including such leading establishment newspapers as *The Times*, whipped up a public outcry against the sale that even raised questions in the House of Commons and resulted in legal action. Zoo visits skyrocketed again, with thousands of visitors a day in February, when attendance would usually be

measured in the low hundreds. Barnum fueled the controversy with a canny eye on Jumbo's prospects in North America now that the purchase had become an international incident. Here's how London's *Daily Telegraph* characterized Jumbo's fate: "No more quiet garden strolls, no shady trees, green lawns, and flowery thickets... Our amiable monster must dwell in a tent, take part in the routine of a circus, and, instead of his by-gone friendly trots with British girls and boys, and perpetual luncheons on buns and oranges, must amuse a Yankee mob, and put up with peanuts and waffles." Even after the attempted assassination of Queen Victoria on March 2, 1882, Jumbo was still a bigger story in some newspapers.

A deal had been made, however, and despite protests and legal wrangling, Jumbo was hoisted aboard the SS *Assyrian Monarch* for the transatlantic crossing, with keeper Scott in attendance. The ship left London on March 25, 1882, picked up more than 400 immigrants bound for a new life in the New World at Gravesend, Kent, and then, after a further brief stop at Dover, steamed westwards until it dropped anchor in New York late at night on April 8.

Barnum, of course, had prepped the media for Jumbo's arrival, successfully rebuilding the hype around the elephant as a star attraction with his travelling circus. After an initial appearance at Madison Square Garden, Jumbo achieved the same celebrity status he had enjoyed in England. For the 1885 season, Barnum had revamped the Greatest Show on Earth program, and was laying plans to take Jumbo to western states that had not seen him yet and on an international tour back to Europe and to Australia. On September 15, however, the show was in St. Thomas in southwestern Ontario, the town then an important intersection for Canadian and U.S. railways.

After the show finished that evening, Barnum's crew packed up to move on to the next destination. There are numerous accounts of what happened, but it appears that Jumbo and a young elephant, named Tom Thumb, were moving down an empty railway track to board their own train when Scott, who was minding them, saw the lights of a freight train bearing down on them from behind. According to one account, Jumbo heaved the young elephant out of the way in time, though it's more likely that the train hit them both. Tom Thumb was injured, but survived; for Jumbo, the clash with the freight locomotive proved fatal. Scott, who by this time had been with the elephant for 20 years, broke down and reportedly lay on the body for hours weeping and sobbing.

Even in death, however, Jumbo exerted a powerful influence. Barnum lost little time getting the dead animal to a taxidermist, and for a while toured both a reassembled skeleton and a ghoulish replica made by nailing the animal's hide around a padded wooden frame. Indeed, in death Jumbo was truly larger than life, since Barnum encouraged his taxidermists to make the frame as large as possible with the injunction: "By all means…let him show like a mountain!" However, because they showed different sizes, the hide and the skeleton could not be displayed side by side. In the winter of 1889/90, Barnum's circus took both artefacts on tour to England, drawing English crowds once again.

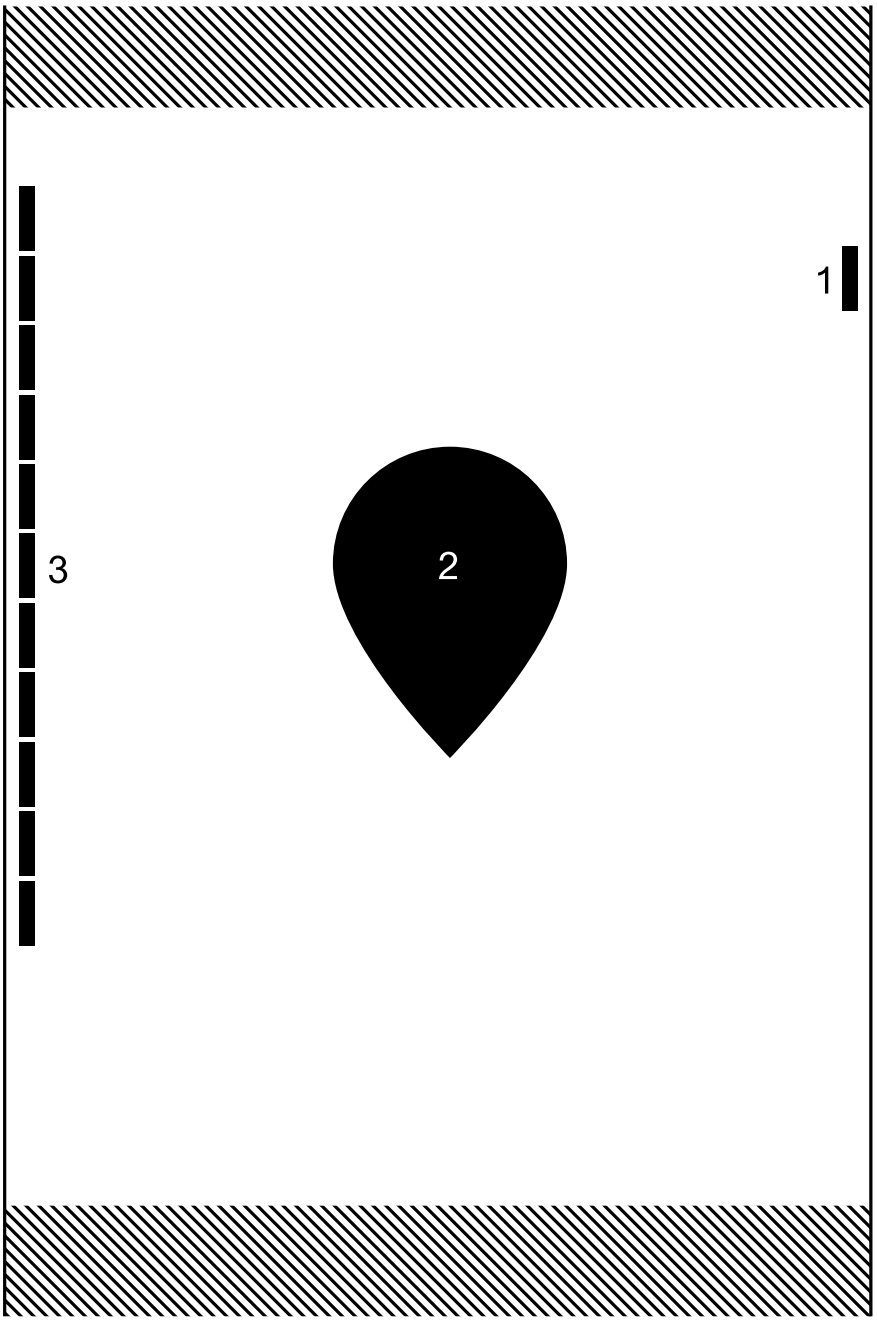
Shortly after, the skeleton was loaned, then ultimately donated, to the American Museum of Natural History in New York—not Washington's Smithsonian Institution as "The Death of Jumbo." obituary text here on view suggests. It was on display until 1975, and bought out again in 1993 to commemorate the 200th anniversary of the first American circus (the museum promoted the bicentennial in a release titled, "Jumbomania returns to New York City"). Barnum gave the hide to what is now Tufts University in Massachusetts, an institution of which he was a major benefactor. Besides being a must-see attraction, Jumbo became a Tufts mascot, the elephant logo and "Jumbos" name still used by the college's sports teams. The hide stood in Barnum Hall (originally the Barnum Museum of Natural History) until April 14, 1975, when a fire destroyed the building and its contents. The only purported physical remains of Jumbo today are in ashes collected from the site

of the fire the day after in a Peter Pan Crunchy Peanut Butter jar, and a fragment of tail, apparently broken off by a Jumbo fan by accident years earlier and now in the Tufts archive.

Nuremburg-based Blomer & Schüler made the toy bulldog shortly after World War II, when Germany was still occupied. The "Made in Germany U.S. Zone" shows the historical geography of its manufacture, though the company's Jumbo trademark on the tag on the toy dog's collar harks back to the company's pre-war success. So popular were its wind-up tin toys of Jumbo in the 1930s that the company adapted the image of the elephant for its logo. Britain's Moko Lesney, which developed the Matchbox series of toys, would issue its own clockwork Jumbo based on Blomer & Schüler's design.

Blomer & Schüler was well known for a variety of wind-up mechanical models, including carousels, helicopters and cars, including the Aero-Car design featured elsewhere in this exhibition. Here, however, is an animal from its toy menagerie—a small, rather wary-looking, pumpkin-coloured dog, who is a fan of Jumbo. In this composition, the dog appears to be reading the obituary of Jumbo, though it carries the legacy of the elephant in the logo on the dog-tag collar around its neck.

Upper Floor - No. 3



***THE BIRD THAT MADE THE BREEZE TO BLOW*, 2006–2011**
This work is composed of three chapters:

I. ***THE BIRD THAT MADE THE BREEZE TO BLOW (Hallowe'en Girl)*, 2006**
II. ***THE BIRD THAT MADE THE BREEZE TO BLOW (Aero-Car N°500)*, 2011**
III. ***THE BIRD THAT MADE THE BREEZE TO BLOW (PART ONE – PART ELEVEN),* 2011**

1. ***THE BIRD THAT MADE THE BREEZE TO BLOW (Hallowe'en Girl)*, 2006**
LightJet photograph of an enamel painted cast-iron doorstop, c. 1930
Made by Littco Products, a division of the Littlestown Hardware & Foundry, Littlestown, Pennsylvania, USA
Printed on Kodak Endura Premiere archival matte paper, in ebonized poplar frame

The original doorstop is 34.9 cm tall and in the collection of the artist.
Frame: 155.9 (h) x 122.4 x 5.2 cm

This is one of only four known examples of this doorstop design, and the only one with the maker's label on the reverse. The company, established in 1916, is still in operation, but now specializes in aluminium casting for commercial use as well as aluminium awning and marine hardware.

The figure shows a young girl in a Hallowe'en ghost's costume, with a traditional carved pumpkin jack o'lantern distending her stomach, making her appear pregnant. The doorstop was made at a time when Hallowe'en was becoming increasingly popular in North America as a secular annual celebration in which children dress in costume to go door-to-door seeking candies, money or favours. Their cries of "Trick or Treat" when the homeowner opens the door is a playful threat that the household will suffer from their tricks if they don't receive treats. One of the earliest known references to the practice by the name of "Trick or Treat" is in a November 1927 newspaper article in the *Lethbridge Herald* in Alberta, Canada.

Although the spirit of today's secular Hallowe'en celebration is largely a 20th-century construct, it's just the latest development in one of the world's oldest and most widespread celebrations, which has been traced back beyond the early Christian era to pagan Celtic times. Some authorities believe that Hallowe'en has its roots in the Celtic festival of Samhain, which marked the end of summer and the beginning of the dangerous winter season. This eventually became the celebration of a kind of netherworld intersection of life and death where ghosts and spirits were abroad.

The tradition of dressing up in costumes for Hallowe'en is also of very early origin, perhaps based on the practice of wearing masks to avoid being recognized by ghosts or spirits, or of dressing up as a ghost or demonic agent to blend in with the spirit world and so again avoid recognition. Until quite recently, children generally dressed as witches, goblins and spirits to go trick-and-treating, though today they are just as likely to dress in the costumes of popular cartoon characters or even figures from popular film, television or video-gaming culture. The actual practice of trick-or-treating itself likely has its origins in medieval times, when beggars and children around the time of All Saints Day would offer to say prayers for the dead in return for food or money.

The custom of carrying a lantern to light the way on Hallowe'en or to guide good spirits to a home is also of great antiquity. The common name of jack o'lantern comes from an old British legend. According to one Irish variant, a farmer nicknamed Stingy Jack invited the Devil to have a drink with him, though, being stingy, did not want to pay for it. He convinced the Devil to turn himself into a coin, but then decided to keep the money and put it into his pocket next to a silver cross. This prevented the Devil from changing back into his original form. Stingy Jack agreed to free the Devil only on condition that he did not bother Jack for one year or, should he die, claim his soul. The next year, Jack tricked the Devil again, this time persuading him to climb into a tree to pick fruit. Jack then carved the sign of the cross into the tree, stranding the Devil until he agreed not to bother Jack for 10 more years. When Jack died shortly after, God would not allow the trickster into heaven, while the Devil, punishing Jack for his trickery, would not let him into hell and sent him off into the dark night with a burning coal to light his way. According to the legend, Jack put the coal into a carved-out turnip and has roamed the earth with it ever since. Jack o'lantern, then, is another eternally wandering soul, like the Mariner who killed the Albatross.

In North America, the pumpkin has become emblematic of the Hallowe'en lantern, and the carved features in the Hallowe'en Girl doorstop are typical. Though perhaps not by design, the girl figure looks pregnant, which is suggestive of the pumpkin's significance in some cultures as a symbol of fecundity (as also is the rooster). In his *Zoological Mythology, or the Legends of Animals* (1872), the Italian born,

Berlin-trained philologist Angelo De Gubernatis (1840–1913) notes that, "In Hindoo (sic) tradition, besides the pea or kidney-bean, we have the pumpkin as a symbol of abundance, which is multiplied infinitely, or which mounts up to heaven. The wife of the hero Sagaras gives birth to a pumpkin, from which afterwards come forth 60,000 sons."

The pumpkin, as a cultivar of squash, has a prominent position in North American indigenous cultures, which often consider it as one of the "three sisters" of agriculture alongside corn and beans. Indeed, the pumpkin and its golden orange colour is generally taken as a symbol of the fall season, after the harvest and when the days grow shorter. This in part explains why pumpkins and the orange colour feature prominently in the American Arts and Crafts Movement, whose aesthetic colour palette was essentially autumnal. The movement celebrated the harvest moment in the seasonal cycle of Fall in the northern states of America, when everything is about to die in winter. The colour orange is celebrated not only because it is a central symbol of a fruit that flourishes in the Fall, but because it represents fire and, by extension, the warmth of the hearth—the heart of the home, a refuge to keep safe from predators outside.

The pumpkin figures in many other legends and tales, notably in the most familiar western versions of the Cinderella story, a fable of a journey from persecution to liberation that appears in some form in most cultures around the world. In the late 17th-century version written down by Charles Perrault (1628–1703) as *Cendrillon, ou La petite pantoufle de verre* (*Cinderella or The Little Glass Slipper*) in his collection, *Histoires ou contes du temps passé*, Cinderella has been reduced to the status of a servant after her father remarries and is not allowed to go to a ball at which a prince intends to choose his wife. Left alone, she is distraught until her fairy godmother appears to help, turning the girl's rags into a ball gown, a pumpkin into a golden coach, mice into horses to pull it, a rat into a coachman and lizards into footmen. She warns the girl that if she doesn't leave the ball by midnight, all the spells will be broken and the coach will turn back to a pumpkin and the animals to their original form. Cinderella just makes the deadline, though in her hurry loses a glass slipper that the prince finds and will eventually use to identify her to give her a happy ending. Such is the way children are encouraged to believe their lives will turn out. As she appears in this show, however, the fearful girl is left carrying the pumpkin, forever serving the door as a doorstop and burdened with a frightening and perpetual pregnancy.

The assemblage of elements in this work intertwines three psychological conditions in a way that suggests there may be no escape.

2. *THE BIRD THAT MADE THE BREEZE TO BLOW (Aero-Car N°500)*, 2011
Sculpture based on a toy made in the U.S. Zone, Germany, 1945–1952
An original example in green is in the collection of the artist.
Hand-worked and machined aluminium body, clear-coat gloss automotive paint and nickel-plated steel and brass details, welded and aircraft-riveted to a waterjet-cut aluminium chassis, supported by four powder-coated cast-aluminium wheels
Overall height: 85.7 cm
Overall length (propeller retracted): 297.8 cm
Overall length (propeller extended): 316.2 cm
Overall width (wings retracted): 108.9 cm
Overall width (wings extended): 323.1 cm
Original Toy: 6 (h) x 19.2 x 7 cm
Scale of the Aero-Car to the original toy: 15.5:1

2.1 Custom-made disassemblable display vitrine, 2011
Mahogany, linen, seven-paneled, curved-glass showcase with a pair of curved-glass end doors for access, brass hardware
Fabricated by Michael Buchanan, Toronto
Overall height: 252.7 cm
Overall length: 510.9 cm

Overall width: 368.9 cm
Height of glass: 199.4 cm
Height of base: 45.7 cm
Height of the two interior risers: 15.2 cm each
Key is in cast aluminium with sides and raised surfaces polished
41.3 (h) x 44.8 x 8.3 cm

The vitrine has 26 structural elements to facilitate assembly and disassembly for transportation. These include: mahogany and poplar-plywood base consisting of six units bolted and keyed together to make a seamless construction; seven curved glass panels and two doors of two-ply curved glass panels provide hinge support for two rear curved glass doors; and locked-together, three-piece mahogany crown, which ties the entire structure together with pin-locks. Starburst ceiling formation not glazed so the sound can be heard.

Two hinged curved glass doors at rear provide access for Aero-Car, which is rolled into position on its four cast-aluminium wheels. Inside, it sits on two 15.2 cm high, linen-covered wooden bases built to support the 181 kg sculpture. Three-piece mahogany crown locks together and is pinned to each of the eight upright supports.

This Aero-Car, designed on a scale to suit a child of about seven, is based on an antique mechanical wind-up tin toy—Das Flugzeug-Auto—made shortly after World War II by Nuremburg-based Blomer & Schüler. The toy realized the dream of making a car that could travel by land and air, a futuristic hybrid that encapsulated the hope for new possibilities in the immediate postwar period. A lever on the bottom of the car allowed a child to set the toy to work either as a car or a plane.

Quite apart from its protractible central turning propeller, vertically moving control lever at the back and retractable side wings and rear stabilizers, the overall shape of the toy embraced the modernist streamlining in European transportation design of the 1920s and 1930s, specifically the pre-war streamlined products of Czechoslovakia's Tatra automobile company. Tracing its corporate roots back to 1850 and, in 1897, Tatra produced the first car made in Central Europe and its vehicles were highly regarded in Germany by Hitler and Ferdinand Porsche. The earliest Volkswagen Beetle had so many elements in common with Tatra models that the Czech company launched a lawsuit, though that was dropped after the German invasion of Czechoslovakia.

The articulated Aero-Car sculpture stands at just under 86.4 cm, but when positioned in the vitrine on risers, its roof height is 164 cm, which is about the same as that of the pre-war Tatra T-series production vehicle. The length of the vitrine also echoes that of the vehicle and is designed to accommodate the Aero-Car's full wingspan when extended to line up with the sculpture's riser platform. Significantly for this work, the fully extended wingspan of the automaton (323 cm) matches that of the Wandering or White-winged Albatross (*Diomedia Exulans*), the first species of Albatross fully described in science. The Wandering Albatross has the largest wingspan of any bird, and examples have been cited with spans as wide as 370 cm. The wingspan of the Aero-Car links this streamlined symbol of postwar hope to the promise the Albatross must have offered to sailors facing an uncharted and unknown future in their exploratory voyages in earlier centuries. The eagle ("*Der Adler*") was also a bird of hope (as well as a Christian symbol of omnipotence) soaring over the earth, and in Whalley's analysis of Coleridge's *Ancient Mariner* (op. cit.) is cited alongside the albatross as a symbol of the poet's creative imagination.

Hendeles's interest in automata and clockwork wind-up toys dates to 1992, when she started to assemble an extensive collection of antique examples. Her first exhibited wind-up toy was in *Canadian Stories* (Toronto, 2000); the piece, called *Snik-Snak*, was a German toy made by Ernst Paul Lehmann Patentwerk in the period 1926–1933. In 2002, she presented *Minnie Mouse Carrying Felix in Cages* in a show entitled *sameDIFFERENCE*. In 2005, she positioned a unique, life-

size, painted papier-mâché automaton of American illustrator W. W. Denslow's Mother Goose (made in 1901 for Marshall Field's department store in Chicago and perhaps the earliest automaton created to advertise a published American children's book) as a still element in a work she made for *Predators & Prey* in Toronto. Two years later, just after *Documenta 12* in Kassel, she returned to Marburg for the first time since her infancy at the invitation of Prof. Dr. Matthias Rothmund and his wife, Dr. Gesine Rothmund, to consider making an exhibition for their town. She was intrigued by the city's emblematic rooster, which functions in the manner of an automaton. She then installed a circa-1900 Puss in Boots automaton in *Marburg! The Early Bird!* exhibited at the Marburger Kunstverein in 2010, and restaged here in the North Gallery upstairs.

This Aero-Car is the first automaton she conceived herself, reimagining the Blomer & Schüler toy's wind-up action as an articulated creature. The performance sculpture is controlled with a custom aluminum-and-steel clockwork mechanism driven by DC electric motors and controls. One motor drives a cam and crank assembly to control the movement of the wings and the in-and-out motion of the steel propeller shaft. A second electric motor controls the propeller's rotation through a set of bevel gears. And a third electric motor powers the up-down action of the lever on the back of vehicle. A zinc-coated steel spring mounted around the propeller unfolds the three propeller blades when they emerge; contact with a bezel closes the blades as the propeller shaft retracts.

The Aero-Car in its vitrine as a sculpture in the round continued Hendeles's work with curved glass, the vitrine serving as both a container and as a generator of light reflections and refractions. Both static and in operation, the Aero-Car projects otherworldly images and light scintillations onto the transparent curves of the vitrine's glass elements, the effects changing as viewers shift position and perspective around it. The performance of the sculpture is a rendering of the mechanical function of the key-wind toy, except that the wings and propeller of the toy spring into place whereas the sculpture operates in a slow gliding motion. The remote-controlled sequence of the Aero-Car's movements is adjustable, and set using a series of timers, controllers and relays.

The seven-part performing sequence is as follows:

- **Activation lever on the back moves down to the "on" position**
- **The wings begin to unfold, gliding out to the side until they are at right angles to the car and give the vehicle the form of a Christian cross; at the same time, the propeller shaft in the car's body cavity moves the blades towards the edge of the bezel covering the opening on the front.**
- **As the propeller blades move beyond the edge of the bezel, the spring around the shaft forces them to unfold.**
- **Unfolded, the propeller begins to spin and continues for 1 minute 50 seconds.**
- **The propeller shaft and the wings start to retract, the activation lever on the rear moving up to the "off" position as this happens.**
- **As they retract past the bezel at the front opening, the propeller blades close like the petals of a flower at night.**
- **The wings and the propeller fold back completely to rest inside the Aero-Car's body.**

The large fabricated key that is part of this sculpture is based on the key for the Blomer & Schüler toy, and bears Hendeles's interpretation in *bas-relief* of the company's Jumbo the Elephant logo on both sides.

The articulated creature tries to fly, but is trapped behind glass. The glass also protects others from harm from the twirling propeller that comes out regularly.

3. ***THE BIRD THAT MADE THE BREEZE TO BLOW (PART ONE – PART ELEVEN)*****, 2011**

Eleven black-and-white pigment prints on archival paper with square blind deboss (3.8 x 3.8 cm), ebonized poplar frames
Source: *The Rime of the Ancient Mariner*, New York, Harper & Brothers, 1877
American first edition issue in the collection of the artist
Frames: 156.21 (h) x 122.6 x 5.2 cm

Poet, critic and philosopher Samuel Taylor Coleridge (1772–1834) remains an enigmatic and emblematic figure in English letters. Alongside William Wordsworth (1770–1850), a close friend and collaborator, he is credited as a founder of the Romantic Movement in British poetry.

The Rime of the Ancient Mariner **is the longest and most influential of Coleridge's poetic works. It was published in 1798 in** ***Lyrical Ballads*****, a poetry collection co-authored with Wordsworth. In his own recollections,** ***Biographia Literaria*** **(1817), Coleridge says that when he and Wordsworth devised the idea of a collection melding supernatural subjects with topics taken from everyday life "it was agreed, that my endeavours should be directed to persons and characters supernatural, or at least Romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith." The idea of the "willing suspension of disbelief," then, may be traced back to Coleridge.**

It's not certain why he decided to set his story on a sea voyage ranging as far as the southern ice pack, though such voyages were vivid in the popular imagination in the 18th century Age of Exploration. An account by Wordsworth suggests the idea for the poem was developed on a country walk with his sister and Coleridge. Wordsworth says he told his companions about a book he was reading, ***A Voyage Round the World by Way of the Great South Sea*** **(1726) by Captain George Shelvocke (c. 1675–1742), in which a sailor kills an Albatross. Wordsworth also takes credit for the idea that supernatural spirits rose to exact vengeance for the crime.**

Coleridge's mariner, however, seems condemned not only to a sea voyage over which he has no control, but also, even after he has reached port, endless wandering in search of redemption for the crime of killing the seabird. This key aspect of the story taps into more widespread narratives, most clearly that of the ***Flying Dutchman*** **ghost ship. That in turn has been linked with the older tale of the Wandering or Immortal Jew, an association that Coleridge himself made explicitly when he wrote in a notebook: "It is an enormous blunder...to represent the An. M as an old man aboard ship. He was in my mind the everlasting wandering Jew—had told this story ten thousand times since the voyage, which was in his early youth and 50 years before."**

Although there is a Christian underpinning to the poem's tale of sin, guilt and the search for redemption, the universality of its themes gives it much wider resonance. The poem is also rife with references to the role of chance or fortune in our lives, of individual and collective responsibility and the secular concept of death-in-life.

The first illustrated edition of Coleridge's poem was published in Edinburgh in 1837, three years after the poet's death. There have been numerous attempts to capture its mystery since, though the most widely known is that of the Strasbourg-born Gustave Doré (1832–1883), one of the most influential artists and illustrators of the 19th century (see also the Note on ***Marburg! The Early Bird!*****). His 38 full illustrations (there are also four smaller supporting images) were first published in a jumbo-format edition in 1876. The prints have assumed iconic status, and their visual representation of the poem has certainly influenced its interpretation.**

THE BIRD THAT MADE THE BREEZE TO BLOW (PART ONE – PART ELEVEN) **derives from *The Rime of the Ancient Mariner* and uses some of Doré's illustrations to focus on the tale of the ship in trouble, the encouraging omen of the bird, the mariner's shooting of the bird and his subsequent shunning by the other sailors, who scapegoat him for the ship's miserable reversal of fortune after he kills the bird. By selecting specific images to create a filmic sequence that ends with the mariner still at sea, the sole survivor of the trauma, Hendeles's retelling of the story is restricted to the bird and the sailor and his subsequent isolation with the carcass of the albatross strung around his neck. There is no resolution or redemption in her allegory insofar as the mariner is stranded on the ship, burdened both by his own sense of responsibility and remorse and by the behaviour of the group of which he was part.**

The dynamic interplay of personal and group belief systems in Hendeles's interpretative reading arises from the eleven selections she made from the total suite of Doré illustrations, resequenced to create a narrative with an alternative beginning, middle and end.

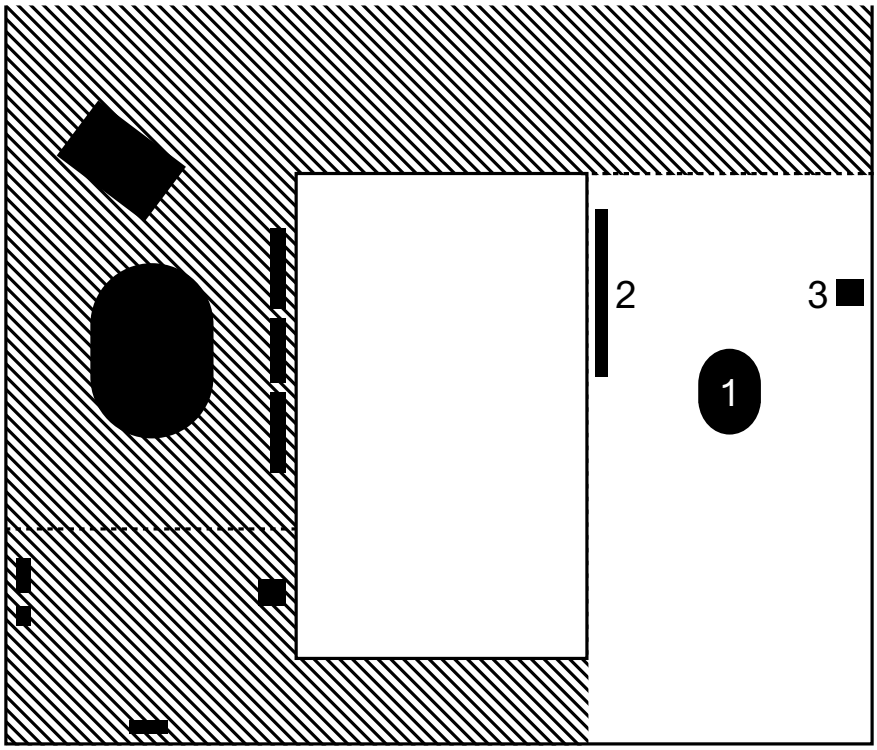
In form, these large pages were inspired by the didactic panels recording another narrative of group prejudice, persecution and responsibility at the Topographie des Terrors museum in Berlin. Located on the site of the Nazi Secret Police, SS and State Security headquarters, the museum is close to König Galerie, where this artwork was first shown. As with early photographs, which were initially made for publications, engravings were generated for books and journals. Hendeles's renditions are scaled for viewing on a gallery wall. Their size addresses the viewer in the public space, while also inviting an intimate experience by revealing the handmade gestures inscribed in each engraving.

They were made on a high-density, state-of-the-art scanner by a master scanner, the contemporary equivalent of Doré's master engravers, the resulting images recreating the original artwork on a larger scale and in unparalleled detail. The scans were painstakingly worked on to reverse the effects of the publishing process, effectively rendering the type and engraving on the original pages in a hyper-realistic way. They were then printed with inkjet technology that generated deep, rich blacks. The eleven elements chosen are debossed with individual square blind stamps to identify each one (*PART ONE* to *PART ELEVEN*) as part of a group. They were then presented as a specific selection.

The book pages selected create a new narrative that acts as both a context for and dialogue with the other components in this work, and they do the same for it. That is, each "frames" the other.

One aspect of Hendeles's practice is to choose narratives that are so deeply entrenched in culture that specific words or images can assume iconic status as metaphors for understanding the human condition. The common English idiom, "like an albatross around the neck," to designate an unwanted burden is derived from Coleridge's poem. It is analogous to a spiritual burden. It hampers an individual's freedom to act through its psychological or emotional weight, as well as isolating and stigmatizing the individual among peers. The Doré images reflect Coleridge's original portrayal of a solitary soul separated and tormented by his separation from others. In "The Mariner and the Albatross" (*University of Toronto Quarterly*, XVI, 1946/47), George Whalley (1915–1983) made a detailed case for reading Coleridge's poem as an allegorical reflection on his own life as an artist and outsider. "Whether or not he recognized this process at the time, Coleridge enshrined in *The Ancient Mariner* the quintessence of himself, of his suffering and dread, his sense of sin, his remorse, his powerlessness." Even the grotesquely vivid image of Life-in-Death in the poem reflects the ghosts and demons that haunted the poet's life and informed his writing. "Life-in-Death is a recurrent theme in Coleridge's thought," Whalley continues. "Life-in-Death meant to Coleridge a mixture of remorse and loneliness. Yet 'loneliness' is perhaps too gentle and human a word; let us say 'aloneness'."

Upper Floor - No. 4



***Predators & Prey (Denslow's Mother Goose)*, 2005–2017**
Please note: Pages of the book Denslow's Mother Goose *(1901) contain a number of politically incorrect / racial stereotypes. We want to point out, that Ydessa Hendeles and the Kunsthalle Wien do not agree with the depicted ideas (images), but included the pages in the show, for it's historical contextualization.*

1. Automaton of Denslow's Mother Goose, American, 1901
Life-size painted papier-mâché head articulated at the neck and beak, on a carved-wood body with hollow, hooped back containing an open-spring, key-wind clockwork motor and counterweight; webbed papier-mâché feet. Original yellow cotton cape with fringe and ribbon border beneath open-work cape tied with a black ribbon, pantaloons and felt bonnet trimmed with silk flowers. Figure stands on a dark-green, paper-covered wood base with printed gilt borders and lettering on four sides: "I am Denslow's Mother Goose." (Refers to the children's book: *Denslow's Mother Goose*, McClure Philips, New York, 1901.)

When wound, Mother Goose nods her head, opens and closes her beak rhythmically and, as the spring unwinds, produces an occasional clucking sound. This automaton, originally displayed in the window of the Marshall Field's department store in Chicago, is believed to be unique.

Denslow's Mother Goose may also be the earliest automaton created to advertise a published American children's book.
Removable key: 6.4 x 3.5 x 0.6 cm
94.6 (h) x 43.2 x 30.5 cm

The iconographic history of Mother Goose may be taken as part of the deep-rooted tradition of associating women with birds and winged goddesses. Such images are

prevalent in Greek, Roman and Egyptian mythology, but also date even further back to the pre-historic Neolithic and Upper Paleolithic eras.

However, the name of Mother Goose was not connected to children's stories until 1650, when it first appeared in print in *La Muse Historique*, a French versified diary of current events that ran over many years. After that, three countries claim her as their own: France, England and America. In 1697, Charles Perrault published his *Histoire, ou Contes du temps passé. Avec des Moralitez*, a collection of eight folk tales that included the still-familiar "Cinderella," "Sleeping Beauty" and "Little Red Riding Hood." The frontispiece shows a woman in a bonnet telling stories to children by candle and firelight; behind them, a poster reads: "Contes de ma mère l'oye." Although the storyteller has a rather prominent, beaky nose, she is neither old nor goose-like. In 1729, Robert Samber translated Perrault's collection into English, which remains the first authenticated appearance of Mother Goose in the English language.

After crossing the channel, the history of Mother Goose becomes a trans-Atlantic story. In 1744, a London publisher, John Newbery, brought out *The Little Pretty Pocket Book*, which included rhymes and which was so successful that Newbery continued to publish juvenile literature until his death in 1767. His stepson, Thomas Carnan, took over the publishing business, and, in 1780, published what most regard as the first volume that associated Mother Goose with nursery rhymes: *Songs for the Nursery, or Mother Goose's Melodies of Children*. It consisted of traditional English rhymes and nonsense patter songs, as well as some verses by Shakespeare.

Pirated editions of Carnan's *Songs for the Nursery* appeared in the young American republic almost immediately until, in 1786, Isaiah Thomas of Worcester, Ohio, published the first authorized U.S. edition. The collections were popular in America, as in England, and went through several reprints. By the early years of the 19th century, Mother Goose had become almost exclusively associated with rhymes and children's songs, effectively losing her original connection to the folk tales recounted by Perrault. After Thomas, the Boston publishing firm of Munroe and Francis published editions from the 1820s to the 1840s, which helped establish the character as a standard of American children's literature.

There's a curious twist to the tale later in the 19th century. In 1860, John Fleet Eliot wrote a letter to the *Boston Transcript* claiming that one of his ancestors, the colonial Boston printer Thomas Fleet, had printed a collection of nursery rhymes in 1719, under the title, *Songs for the Nursery, or Mother Goose's Melodies for Children*. Not only does this book bear the same title used by Carnan in London in 1780, its publication is a decade before Samber's translation of Perrault's *Contes*. If true, Mother Goose would have been invented as a figure in children's literature independently by Perrault in France and Fleet in England's American colonies! Intriguingly, Fleet's mother-in-law was named Elizabeth Foster Goose. However, no copy of the Fleet book has ever been found, and his claim to authorship remains conjecture.

Though not written down until the 18th century, nursery rhymes are of much older vintage in the oral tradition and there have been many interpretations of the rhymes as references to historical personages and events. The interpretations, however, are largely speculative. The reason the old rhymes have survived is probably due, as Henry Bett writes in *Nursery Rhymes and Tales - Their Origin and History* (Methuen & Co. Ltd., London, 1924), "to the astonishing persistence of popular tradition, reinforced by the characteristic conservatism of childhood which insists on having rhymes repeated the same way each time."

In addition, some well-known English rhymes have counterparts in other popular cultures. The story of Humpty Dumpty, for example, is found across Europe under various titles: "Boule, Boule" in France, "Annebadadeli" in Switzerland, "Lille-Trille" in Denmark, and "Humpelken-Pumpelken" in different parts of Germany. "The House That Jack Built," a cumulative rhyme, is also found in numerous variants. Bett cites an example in "Had Gadya," one of two Aramaic rhymes recited at the end of the Passover Seder service to keep the children entertained:

It begins: 'A kid, a kid! My father bought a kid for two zuzim.' Then it proceeds to relate that a cat worried the kid, a dog bit the cat, and so forth. The splendid climax of the tale (possibly influenced by St. Paul's words in 2 Tim. i, 10) is as follows: 'then came the Holy One — blessed be He! — and destroyed the Angel of Death, who killed the butcher, who had slaughtered the ox, that had drunk the water, that had quenched the fire, that had burned the staff, that had smitten the dog, that had bitten the cat, that had worried the kid, that my father bought for two zuzim. A kid, a kid!'

The Rabbis explained it as a parable of the persecutions of Israel. The Hebrew nation is the kid; the two zuzim (pieces of money) were Moses and Aaron; the cat represented Assyria; the dog, Babylonia; the stick, Persia; the fire, Alexander the Great; the water, Rome; the ox, the Saracens; the butcher, the Crusaders; the Angel of Death, the Turks. The Holy One is the Messiah. The edition of the Haggadah printed in Prague in 1526 does not contain the tale, but the edition of 1590, published in the same city, prints it with a German translation.

Numerous collections of Mother Goose rhymes and songs have been published right up to the present day. She is an intriguing character, always a single woman, though one who has assumed several forms. She has been portrayed as an old crone in human form, sometimes in a witch's conical hat. In *Mother Goose: The Old Nursery Rhymes* (1913), English illustrator Arthur Rackham represented her as a kindly looking witch flying on a goose. In the Denslow version, she is an anthropomorphic goose wearing an 18th-century American country wife's costume, with a hand-crocheted shawl and a flowered bonnet.

One common element in her history is that she has always been a collector or curator, whether of the original folk tales or of the nursery rhymes. Moreover, her collections are much older than she is. In the case of the rhymes, especially, she is the curator of some of the oldest attempts to clarify and codify human experience. Bett persuasively shows how the origin of rhymes can be traced back to myth and early history as vestiges of our attempt to make sense of the world and the dynamic forces—natural and man-made—that have shaped human experience. In a sense, then, Mother Goose has always been much more than a literary device to entertain, educate or soothe children; she has also been the custodian of the enduring collective memory and experience from the childhood and adolescence of mankind itself.

1.1 *Jumeau Triste* or "Long-faced" *Bébé Jumeau*, Maison Jumeau, Montreuil-sous-Bois, France, c. 1885

Doll with fully articulated wood and composition body, jointed wrists; bisque head, impressed "13" on neck, old blonde mohair wig, flowered cap, lightly outlined closed mouth with white space between lips (small pink line at corner of mouth where the painter's hand slipped), large applied ears with earrings, with paper label "Bébé Jumeau Diplome d'Honneur," white cotton undergarments and white lawn dress with lace insertion, brown leather shoes with Jumeau bee imprint on sole
73.7 (h) x 25.4 x 15.2 cm

The outstretched arm gesture of the doll—her "show-and-tell" gesture to Mother Goose—is one of many body-language communications made with limbs. In this scenario, the articulated arm is posed stiffly in a straight-arm salute, alongside the goose, the gait of which inspired the goose-step military march favoured by Stalin, Hitler and Mussolini and still in use in many countries around the world. Although the distinctive straight-legged gait of the goose-step originated in military practice in Prussia in the 18th-century, the term is of later English origin. It is thought to come from a training drill in which recruits adopted a gait that had them standing alternately on one leg while swinging the other backwards and forwards. "Goose-step" appears to reference the way geese often stand on one leg.

George Orwell extrapolated upon the menacing nature of the goose-step in his wartime essay, "The Lion and the Unicorn: Socialism and the English Genius"

(1941). Sitting in Britain, while "highly civilized human beings are flying overhead, trying to kill me," he wrote:

> **One rapid but fairly sure guide to the social atmosphere of a country is the parade-step of its army. … The goose-step, for instance, is one of the most horrible sights in the world, far more terrifying than a dive-bomber. It is simply an affirmation of naked power; contained in it, quite consciously and intentionally, is the vision of a boot crashing down on a face. Its ugliness is part of its essence, for what it is saying is 'Yes, I am ugly, and you daren't laugh at me.' … Beyond a certain point, military display is only possible in countries where the common people dare not laugh at the army.**

In anti-Fascist propaganda, however, the goose-step was also ridiculed. As Mark Scheffler writes in "Marching Orders: Goose-stepping, the dance craze of tyrants" (*Slate.com*): "Where there isn't revulsion, there's humour. Years of sarcastic derision —both in the popular culture at large and by comedians such as Mel Brooks and ex-Monty Python cast member John Cleese—have ultimately relegated the goose-step to the realm of the ridiculous."

Historically, the American pledge of allegiance to the flag ("I pledge allegiance to my Flag and the Republic for which it stands; one Nation, indivisible, with Liberty and Justice for all"), written by Francis Bellamy in August 1892, had the palm of the hand turned downwards until the words "to my flag," when, as suggested by James Bailey Upham, who wrote the original drafts, it was then turned upwards and held like that to the end of the affirmation.

Even with the palm turned upwards, people later realized that the palm-down part of the original pledge had been appropriated (possibly from American films) by Germany's National Socialists, which converted it into the "Heil Hitler" military salute. To eliminate any similarity or confusion in these straight-arm gestures, the American Congress adopted a bent arm, hand-over-the-heart gesture instead of the straight-arm salute in the U.S. Flag Code of June 22, 1942.

1.2 Child's Chair, Gustav Stickley (American, 1858–1942), c. 1905
Quarter sawn oak with leather upholstery
60.3 (h) x 35.6 x 33.0 cm

Gustav Stickley was a leading figure in American Arts and Crafts, his company's introduction of the experimental New Line of furniture in 1900 doing much to launch the form and aesthetic of the style. New York State-based, the Gustav Stickley Company in 1903 became the Craftsmen Workshops, and while remaining primarily a furniture maker, branched out into other areas, including home design.

In the context of rapid industrialization, the philosophical aesthetic of the Arts and Craft Movement inclined towards plain and simple design emphasizing "honest" and quality craftsmanship to afford any household well-designed furniture that was good for the soul and mind. Stickley incorporated an old Flemish craftsman's phrase, *Als ik Kan* (To the Best of My Ability), in a number of his branding marks. It was a "back-to-basics" philosophy of integrity, of objects crafted with "honest materials and honest labour," of furniture made with sturdy hardwoods in geometric and vernacular forms that primarily served function. Decoration was often limited to the natural look of the materials or to the details of construction—large key tenons or exposed joinery, for example. Much of the furniture, even the cheaper-quality items, lasted for years. Evolving to some degree out of Gothic furniture, Shaker furniture and Japanese designs, the Arts and Craft style's "form-follows-function" approach to design was also a critical precursor to Modernism

American Arts and Crafts was a high-minded movement. The desire was to go back to a time when things were made by hand—the era of guilds. It was a reaction

to the forces of industrialization and mechanization that began to drive society in the later 19th century. The movement's work expressed a wistful longing for an earlier age that valued individual craftsmanship and a lifestyle that was more in harmony with the natural world.

At the same time, as Kevin W. Tucker makes clear in his survey of the evolution of Stickley's enterprise (*Gustav Stickley and the American Arts & Crafts Movement*, Dallas Museum of Art, Yale University Press, 2010), Stickley and his designers were keenly aware of and influenced by the work of contemporary European furniture designers, such as the English architect-designer, Mackay Hugh Baillie Scott (1865–1945). Stickley visited England and purchased furniture there, and the transatlantic connections of his approach were readily appreciated. Reviewing an exhibition organized by Stickley in 1903, *The Rochester Herald* noted under the headline, *Arts and Crafts: Wonderful Exhibition in Mechanics Institute*: "Every bit of the furniture is made by hand. The big old fashioned [settles] and the goodly proportioned Morris chairs suggest some baronial hall or some rustic English country seat. There is a dining room, all furnished, every article handmade. It is indeed a revelation to one who has lived all his life in a machine-made world" (quoted in Tucker, p. 44).

The tall, butterfly-jointed settle in Hendeles's collection appeared in that 1903 show, introduced as a unique piece and perhaps made on commission. The only extant example of this form, it is the model for the custom-fabricated versions used in *From her wooden sleep….*

Even though most American Arts and Crafts furniture was built by machine, consumers believed they were buying quality, handcrafted products, usually oak with strong joints. Arts and Crafts furniture functioned like a sturdy protective forest. Frequently slatted seating designs also included oak "settles," wooden benches with high backs as a protection from draughts, most frequently placed near the fire in a sitting room. The kitchen was particularly important as the central hearth of a house, where food is cooked and eaten. The practical design philosophy was expressed in down-to-earth moralizing mottos, such as this one for the kitchen: "A place for everything and everything in its place."

The aesthetic colour palette of the American Arts and Crafts school was philosophically based and essentially autumnal. It celebrated the harvest moment in the seasonal cycle of fall in the northern hemisphere, where everything is about to die in winter. But every spring, God, or Mother Nature, brings back new life, completing the cycle of birth, death and rebirth. This movement glorifies the glowing fall fruits of the land.

The attempt to reconnect with some far-off, pre-industrial age is patently evident in prominent design elements, such as the medieval-looking leather coverings attached by large round-headed nails. As Wendy Kaplan wrote in *The Arts and Crafts Movement in Europe & America, 1880–1920: Design for the Modern World* (Thames and Hudson, London, 2004): "Arts and Crafts ornament was thus meant to carry the mind out to the countryside, just as the historical inspiration of Arts and Crafts work carries the mind back to the past. Nature and the past were the twin dream worlds of the 19th-century Romantic imagination, the opposites of the city and the modern. Antimodernism runs deep in the Arts and Crafts."

William Morris (1834–1896), one of the most important cultural voices in England during the Victorian era, was also an important influence. In 1903, Stickley even republished a compendium of his socialist writings about the current "conditions of manufacture" and outlining a vision for the modern enlightened factory in his magazine, *The Craftsman*. Perhaps the most conspicuous production crossover between Morris and Stickley was the popular "Morris chair" referred to in the review of Stickley's 1903 show. It's a slant-backed, adjustable reading chair with moderately high arm rests on which one can balance a book. The original design was popularized in England by Morris himself, produced by his own

company, Morris & Co., from about 1866 based on the design of a chair found in the possession of an old Sussex carpenter.

Morris expressed disdain for the progressive dehumanization of the world in the 19th century. In keeping with his philosophy, the myth of the "noble savage" was revitalized in the form of a gratifyingly idealistic belief in living close to the land, in harmony with it and not disturbing the environment. One uses what one needs and no more, allowing nature to replenish itself. Whole communities were established on Arts and Crafts Movement principles, a leading one being Roycroft House and the Roycrofters Group in East Aurora, New York.

But the American Arts and Crafts philosophy of handmade products of integrity, utility and simple style was not the reason why most people bought the furniture. Indeed, the movement was beset with contradictions. As Stickley grew more successful, he increasingly relied on machines, albeit never in the grim factory settings characteristic of other industries and never utilizing a dehumanizing assembly-line process. However, his business was increasingly caught between the ideals of the Arts and Crafts Movement and commercial practicalities.

Unlike the more flexible and more commercial company formed by his younger brothers, L. & J. G. Stickley, Gustav was staunchly unwilling to make compromises. Tucker argues that his commitment to the ideals "was genuine, leaving him to obligate his financial resources to championing its principles and works, well beyond the point when it was commercially logical to do so. Both idealistic and ambitious, Stickley can rightly be perceived as one who was particularly well suited to reconcile the progressive aspirations of early twentieth-century America with the established principles of the English Arts and Crafts movement of the nineteenth-century, with its exhortation of the virtues of the simple life, celebration of the handmade, expression of natural materials, and emphasis on the unity of design, creation, and use."

In the end, the American Arts and Craft Movement was not commercially viable and devolved into a trend of the times. Handmade furniture was then, as it is now, costly. With much of the American furniture made by machine, the sturdy pieces had become accessible to a wider market but never a mass market. That, ironically, became the preserve of the mail-order enterprise of Sears Roebuck and Company, which was established in 1893. This was how most people outfitted their homes. In fact, by 1908, the company sold entire houses as kits, marketed as Sears Modern Homes.

By the time Roycrofters founder Elbert Hubbard (1856–1915) died in the sinking of the RMS *Lusitania* in 1915, the movement was already in decline. When Gustav Stickley's Craftsmen enterprise went bankrupt in 1916, he moved in with his daughter, Barbara, and lived with her until his death 23 years later. Modernism and Art Deco had begun to thrive, alongside the return to luxury materials and design extravagance. After World War I, tastes changed and other philosophies prevailed.

Summing up Stickley's achievement, Tucker might be speaking by extension about the whole Arts and Crafts Movement: "Having shaped a style through his efforts, he found that it could not be sustained indefinitely within a consumer culture driven by changes in fashion. Nonetheless, Stickley's underlying principles of carefully considered and emphasized function, proportions, materials, and construction, would resonate throughout the following decades as a precursor to Modernism's own tenets, which glorified the possibilities of the city and the machine over the Arts and Crafts movement and its romance of the country and nature."

Just a few decades after Stickley went bankrupt and American Arts and Crafts had gone out of style, Morris's writings would experience a resurgence in popularity and find a place in the development of Germany's post-World War I sentimental and patriotic interest in folklore, with its attendant back-to-the-land movement. The embrace of the *völkisch*, with its connotations of folklore and populism, comes out of the German term *Das Volk* ("The People" as a nation).

In 1932, Adolf Hitler conceived the idea of the Volkswagen (the "people's car") at a time when only the economic elite owned cars. Hitler believed that everyone should own a car and enjoy it for vacation travel. He called the 1936 version of the car, which, Ferdinand Porsche designed, the KdF-Wagen ("Kraft durch Freude" or "Strength through Joy"). His, too, was an anti-urban populism that aspired to a self-sufficient life in a mystical relationship with the land. Another good idea going bad.

1.3 Cobweb card, German, c. 1840
Watercolour country scene. Pulling up the centre string creates a paper cage and reveals a watercolour of a songbird on a perch
10.5 cm, in diameter
7.0 cm in height when suspended
Frame: 30.8 x 30.8 x 4.8 cm

The child manikin in the vitrine is holding in her hand what turns out to be the final filmic frame of an animated paper puzzle. She is showing the Mother Goose figure the answer to the riddle of what is inside the antique card beneath the romantic pastoral scene (a foretaste of later sentimental longing in the Arts and Crafts movement). It is a small magic trick.

In the book *Eyes, Lies and Illusions* (Hayward Gallery Publishing, London, 2004), a catalogue for an exhibition of curiosities from the Werner Nekes Collection, this type of intricately cut, handmade paper is also described as a "beehive paper animation." The Werner Nekes Collection has an example that opens up to show a rat caught in the paper cage.

Propped against the child's chair is a frame displaying the original antique cobweb card closed; the exhibition replica hanging open from the manikin's hand was crafted by artist David Armstrong Six. It is as if she has brought the card to the *Antiques Roadshow*, the popular television series that originated in Britain in 1979 but has given rise to similar shows elsewhere. In North America, the Public Broadcasting Service has touted its series at its "most watched, thanks to an addictive mix of suspense, history, and dramatic revelations—in bite-sized segments. It's the alchemy of turning trash into treasure (and sometimes vice versa) before our very eyes, performed by some of the world's most adept antiques and collectibles experts. Each appraisal reveals a new surprise — and that never gets old."

The appraisers are often noted dealers, themselves in search of fresh material to sell in their own shops and auctions. Their knowledgeable status functions as a calling card to lure items to the marketplace.

1.4 Handbag in form of French poodle, Belgian (made for Walborg Corp., USA), 1950s
Handmade beaded purse with hand-strap at collar and concealed zippered back, Walborg Corp. label affixed to interior of purse
33 x 27.9 x 12.7 cm

Although there is no general agreement on the exact timeline, Hilde Cahn Weinberg (1905–1976) founded the Walborg Corp. as a specialist manufacturer of high-fashion purses and bags in the late 1940s. She had been an executive in a cosmetics company, although her involvement in that industry seems to have come to an end after she and the distribution company of which she was vice-president were charged and found guilty of trading in cleansing creams adulterated with "uncertified coal-tar colours" (she was put on probation for one year and, along with the company, fined US$1,500). She then apparently studied bag design and construction for a period before launching what through the 1950s and 1960s would become a very successful enterprise. Besides running the company alongside her husband, she also served as its chief designer. Her beaded bags were particularly notable and popular, valued not only for their design but also for

their first-class construction. In the 1950s, most of them were made in Italy, France or Belgium, although later, for economic reasons, manufacture shifted to Asia. An astute businesswoman, Hilde maintained a high-profile, central location for the company on Madison Avenue, she and her husband were prominent in New York's commercial society, and she would be officially honoured by Belgium, Italy and Hungary for her role in developing international markets. The company was sold in 1974, two years before her death.

1.5 Custom-made disassemblable display vitrine, 2005
Mahogany, linen, double curved glass showcase with bow front and back, side doors (keyed) for access, brass hardware
Fabricated by Michael Buchanan, Toronto
204.5 (h) x 177.0 x 156.1 cm

The choice of wood, mouldings and fittings references well-appointed, 19th-century libraries. The double-curved glass panels reference snow globes and 19th-century museum dioramas, while the surrealist reflections created under the exhibition lighting recall the ghostly imagery captured in Eugène Atget's photographs of Paris store fronts.

2. *Denslow's Mother Goose*, McClure Philips, New York, 1901
Illustrated by William Wallace Denslow (American, 1956–1915), verses hand-lettered by Frederic Goudy (American, 1865–1947)
Colour lithographic process, cloth-bound
First edition issue
Presented on a stand as a book in the vitrine, and with the pages in a grid of 49 ebonized oak frames on the wall.
Stand: 20.3 (h) x 17.8 x 8.9 cm
Book: 28.3 x 22.5 x 1.9 cm
Each sheet: 27.6 x 21.6 cm
Each frame: 51.9 x 35.6 x 3.2 cm
Overall installation (frames): 250.5 x 363.7 x 3.2 cm

Frederic W. Goudy was a world-renowned type designer whose classic fonts, created in consciously archaic styles, are still widely used. Goudy drew all his letters by hand, and would not let the large commercial foundries translate his designs into commercial type. He also insisted on achieving a hand-lettered look in lithographed books, such as the Denslow on display. To achieve his vision of a harmony of design and production, he opened his own foundry in 1925, personally engraving his matrices. After the enterprise ran into economic difficulties, he went on to design type, becoming an instructor and lecturer for the next 50 years.

Goudy's attempt to capture the essence of what is handmade even though it would be realized by machine in the printing process is an example of a cultural dichotomy in his own time. In our own time, his handcrafted fonts have been made available digitally for mass use.

William Wallace Denslow was the original illustrator of L. Frank Baum's *The Wonderful Wizard of Oz* (1900) and held, with Baum, joint copyright to the book. With his portion of the royalties from the book and its first staging (as *The Wizard of Oz),* Denslow bought himself an island off Bermuda, crowned himself King Denslow I, drank away his money and died of pneumonia in obscurity. Denslow and Baum achieved their first success with *Father Goose, His Story* in 1899, one year before the *Oz* book. By the time Denslow produced the Mother Goose volume two years after, his playful, juvenile style was well-established and hugely popular, albeit some renderings of non-white characters, although innocently conceived, are considered offensive caricatures today.

3. ***Quelle Idole* or *Kelly Doll* purse, Hermès International S.A., Paris, 2000**
Swift leather; posable arms, palladium eyes and turn-lock clasp nose; displayed on custom white-painted wooden pedestal and linen-covered riser, under acrylic cover
Designed under the direction of Jean-Louis Dumas (French, 1938–2010) and produced as an edition of 50
Purse: 18.4 (h) x 16.5 x 11.4 cm
Linen risers: 7.6(h) x 21.6 x 21.6 cm and 1.0 x 19.1 x 8.9 cm
Pedestal with cover: 150 (h) x 38.1 x 38.1 cm

Family-owned for five generations, Hermès is one of France's preeminent international enterprises specializing in luxury fashion goods and accessories. The business was founded in Paris in the early 19th century by Thomas Hermès, who parlayed his training as a leather maker into a successful business crafting harnesses and other related goods for an age in which horses provided the main means of transportation. By the mid-century, the Hermès name was already widely respected for fine craftsmanship and the company built up a wealthy and influential clientele. After Thomas died in 1878, the business was developed by his son, Charles-Emile, who moved the business's headquarters to Rue du Faubourg Saint-Honoré, where it now counts most of the major fashion houses as neighbours. The company's early focus on leather goods for the horse-and-carriage trade, still referenced in the graphic that is part of the corporate logo, continued up to the rapid development of mechanized transport after World War I. By this time, the company was controlled by Charles-Emile's son, Emile-Maurice, who, through the interwar years, expanded the lines to include handbags, couture and fashion accessories. Today, Hermès stands as the last high-end global brand that is still in private hands. While most other luxury brands have gone public, Hermès has resisted takeover, most recently the controversial and bitterly contested attempt by Maisons LVMH (the conglomerate including Louis Vuitton and Moët Hennessy).

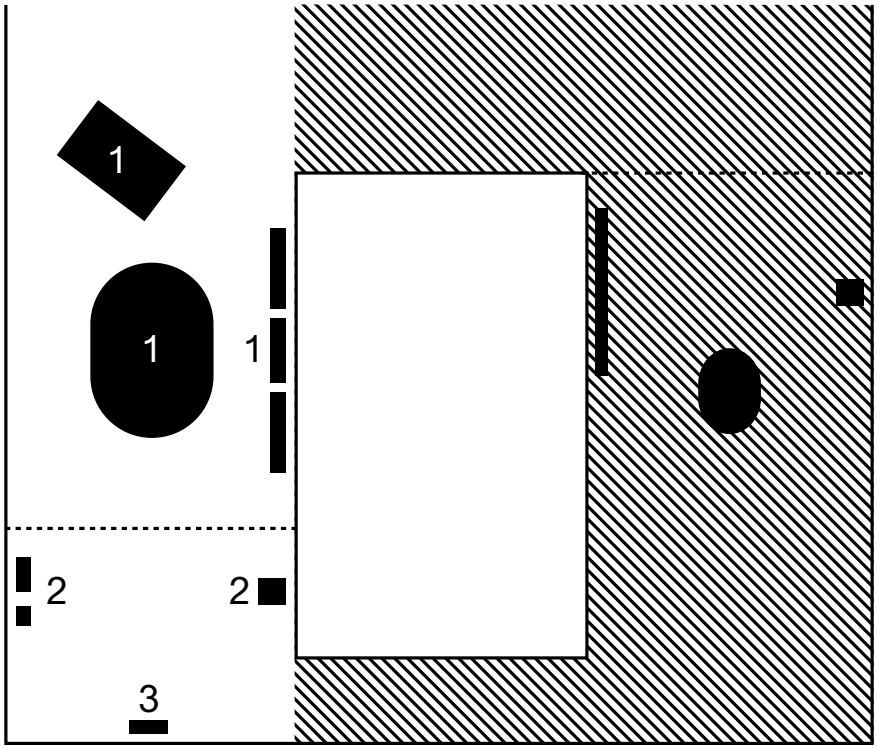
The trapezium-shaped Kelly Bag is one of Hermès's most distinctive and successful products. With long handles and a studded, reinforced bottom that allows it to stand on the ground, it owes its origins to a large bag designed by the company in the early 1890s to hold saddles. It was redesigned in the 1920s to fit into a car door (the primary purpose still to hold saddles) and then again in the 1930s, when it was refashioned as a spacious travel bag called a *sac à dépêches*. The bag remained a low-key element in the Hermès line until the mid-1950s, when its popularity surged through celebrity association. The costume designer Edith Head used Hermès products in Alfred Hitchcock's *To Catch a Thief*, which starred American actress Grace Kelly alongside Cary Grant. Kelly's first encounter with the bag in the movie turned her into a life-long customer as well as (albeit inadvertently) one of the bag's biggest advertisers when she was frequently photographed with one after she became Princess Grace of Monaco. Photos of Kelly appearing in *Life* magazine, including a 1956 cover photo in which she clearly uses the bag to hide her pregnancy, were particularly influential in turning the accessory into a fashion statement for the well-heeled. Indeed, so close was Kelly's association with the bag that eventually her name became the name of the product itself.

Only 50 of the Kelly Doll bags were made (for adults and not for children), the vintage example from Europe in the exhibition made of smooth, fine-grained "Swift" leather rather than pebbled "Togo" leather. Today, Hermès uses the "Kelly" name on bags and accessories in a range of sizes and materials. Very few of the original Kelly Bags are made, however, and are unattainable for most even if they can afford them. Some high-profile would-be customers have been turned away at Hermès stores, including, in 2005, a widely reported rebuke of American media mogul Oprah Winfrey, who was turned away from the signature Paris boutique. The company apologized for the misunderstanding, but the incident is emblematic of the extent of exclusivity that has grown up around the brand and become an important element

in its marketing. Offered exclusively and discreetly to selected clients in private rooms in stores, Kelly Bags have acquired additional status as finely crafted rare objects, and, as with the best of artworks, an active secondary market has grown up around them. One recent study has shown that the price appreciation for the related line of Birkin Bags (created for and subsequently named for actress Jane Birkin) has outpaced the S&P 500 on Wall Street over the 35 years from 1980 to 2015.

It takes a trained craftsperson about 25 hours to make a Kelly Bag by hand, which contributes to the comparative rarity of the goods produced. There used to be waiting lists of five years or more, although the company now claims greater availability. Still, the desire and demand for the coveted bags serves the company well to market its range of more-accessible products, from scarves and jewellery to clothing and fine china.

Upper Floor - No. 5



***Marburg! The Early Bird!*, 2008–2016**
This work is composed of three chapters:

I. ***Marburg! The Early Bird! (Church & State)*, 2008**
II. ***Marburg! The Early Bird!*, 2010**
III. ***Marburg! The Early Bird! (The Milliner's Daughter)*, 2016**

Elements of this work were originally part of a group show Hendeles curated for the Marburger Kunstverein in Germany. It also included artworks from her collection by Ian Carr-Harris, John Massey, Liz Magor, Colette Whiten and André Kertész, together with other objects. She has since reworked and reimagined it as a single artwork in three scenes. The title was inspired by the timing of her birth. Of four children born in Marburg to the small flock of family and friends who survived the Holocaust, she came second but was the firstborn in her family. Her cousin, Joel, was born five months after to her mother's sister.

1. ***Marburg! The Early Bird! (Church & State)*, 2008**

1.1 Custom-made disassemblable display vitrine, 2010
Mahogany, linen, six-paneled, curved-glass showcase with bow front and back, double side doors (keyed) for access, brass hardware
Fabricated by Michael Buchanan, Toronto
252.7 (h) x 350.5 x 238.1 cm

1.2 ***Le Chat Bott*é (Puss in Boots) automaton, Roullet et Decamps, Paris, c. 1900**
Papier-mâché cat with white, rabbit-fur coat, green glass eyes and pink nose
Posed standing, with papier-mâché front paws and black wooden boots with tan leather cuffs

Internal key-wind clockwork mechanism activates head, hands and internal music box, original key
Metal lift-up lever located at belly starts and stops mechanism
36.2 (h) x 16.5 x 12.1 cm

From about 1860 to the outbreak of World War I, Paris was renowned as a centre for clockwork and mechanical automata, with Roullet et Decamps one of the most highly regarded manufacturers.

The automaton here represents a much-loved figure in France. Charles Perrault (1623–1703), a retired civil servant and a member of the Académie française, told the tale of *Le Chat Botté*, Puss in Boots, in his 1697 book of fairy tales, *Histoires ou contes du temps passé*. Though not necessarily the earliest version of the story about the trickster cat, it remains the most widely known. The toy automaton also has a windup, mechanical musical instrument embedded in its body. After winding, music plays as the figure turns its head from side to side and its hands rotate at the wrists as though opening or closing a sack, or conniving its next move. The standing cat automaton and its movements reflect details of the story. At the outset, Puss in Boots tells his new master, a miller's youngest son, that all he needs to improve his master's fortune as the poorest of the three inheritors is a pair of boots to walk in the woods and a pouch or sack. The cat uses the pouch to trap animals and birds and carry them as gifts to curry favour with the king.

The cat perches precariously on the back of a high-flying eagle that looks as if it has just landed. The cat's head rotates and its hands twirl back and forth as he conjures up new ideas and new tricks.

1.3 Eagle lectern, German, 19th century
Hand-carved oak on a previously truncated post; custom-made wooden shelf; custom-made Belgian Black (Noir Belge) marble base
105.4 (h) x 87.6 x 71.1 cm

Eagle lecterns are common in churches and cathedrals throughout Europe, some dating back to medieval times. This imposing lectern depicts a proud bird, its wings outstretched and its head cocked attentively to one side, clutching a dragon or winged serpent.

In early Christianity, pictorial symbols taken from the natural world were used to represent people and ideas as a means of communication before the advent of print. The eagle is associated with Saint John the Apostle, for example, and has also been widely used as a symbol for angels and for Christ. The latter is perhaps the more likely representation here, since it holds dominion over a winged serpent, a common Christian symbol for the Devil.

1.4 Bisque-head manikin with articulated wooden arms and legs and regimental uniform, attributed to Maison Jumeau, Montreuil-sous-Bois, France, c. 1885
Hand-sculpted and -painted bisque head with brown glass eyes on original twill-over-form torso; wooden limbs dowel-jointed for infinite articulation at the shoulders, elbows, wrists, hips and knees; wooden hands with fully articulated finger joints; carved knee-high boots with applied gilded decorations
Original blue and white wool regimental uniform, including golden brass buttons embossed with the French Imperial eagle, grasping a thunderbolt in its talons with a crown above its head; original wig made of natural hair
Labelled "Musée Grévin, 10 Bd Montmartre, Paris 9e" on the inside of the waist of the wool trousers; "Grenadier" is hand-written on the label]
Body form stamped "Stockman, Paris"
Undervest and overcoat hand-labelled "Junot" Possible reference to Jean-Andoche Junot (1771–1813), who participated in the French Revolutionary War and became a

First Empire General
Overall: 170.8 (h) x 48.9 x 27.9 cm
Bisque-head: 24.1 (h) x 19.1 x 22.2 cm

The doll-making firm Maison Jumeau was founded in the early 1840s, originally as a partnership between a ship's captain, Louis-Desire Belton (died c. 1846), and Pierre-François Jumeau (1811–1895), who had worked as a young man in the fabric trade. After the partnership dissolved, Jumeau went into business on his own and built his enterprise into a leading doll-making company highly respected for the quality of its work. Its heyday was in the final decades of the 19th century. The bisque head here is attributed to Jumeau, based on stylistic attributes and the fine quality of the workmanship. With its unique bisque face, this is an adult manikin version of the articulated Jumeau doll shown in *Predators & Prey (Denslow's Mother Goose)* (Toronto, 2006).

According to verbal documentation, in 1885 or thereabouts the manikin appeared in the workshop of a French tailor who specialized in regimental uniforms. The uniform is that of the Imperial Guard, which started out as a small elite corps serving Napoleon I but developed into a full-scale army over the years leading up to the Emperor's final defeat at the Battle of Waterloo in 1815. The buttons on the uniform, which are embossed with the French Imperial Eagle flying under a crown and with lightning bolts in its talons, are key identifiers. Napoleon's regiments, like Roman legions, liked to carry eagle emblems at their head and their capture was a mark of defeat and shame. The bronze-cast eagles carried by the regiments had outstretched wings and their heads cocked to one side, much like the carving on the lectern in this vitrine.

1.5 Percussion-action truncheon pistol, English, designed by John Day, c. 1830
Brass, with an eagle-head handle containing compartment for shot, swamped blunderbuss barrel and screw-affixed metal label ("DAY's PATENT")
40.0 (h) x 7.6 x 3.5 cm

John Day, of Barnstable, Devonshire, designed and invented weapons intended for police enforcement or self-defence, including truncheons, cane guns, rifle sticks and this unique combination of truncheon and pistol. The eagle head, large enough to store three shots, screws off, and the percussion-cap mechanism has an ingenious under-hammer design. An innovator in his field, Day was granted many patents, including English Patent #4861 for an "under-hammer percussion-cap lock." He designed the weapon around 1823 to supply London police (an organized police force in the capital wasn't set up until 1829) with a reliable gun and truncheon, but there is no evidence the weapon was ever purchased or used officially.

The truncheon in the tableau is hidden from sight when a visitor enters the gallery. While the vitrine presents like a history museum display, it functions more as a book illustration or a film frame. Unlike a flat image, however, this picture is three-dimensional, free-standing and viewable on all sides. It is a sculpture in the round. The full scenario only unfolds when the viewer approaches and walks around the vitrine. There to be discovered on the lap of the male figure, gripped in his hand, is the cocked truncheon. Staged to pose a direct threat to the cat's survival, the truncheon immediately animates the interplay between the three primary players—and piques individual viewers to grapple with what this psychological constellation might mean.

1.6 Armchair, Chinese, 20th century
Mahogany
Chair form and hand-carved decorations incorporate elements typically found in furniture of the late Ming period (early to mid-17th century), towards the end of

a long-ruling dynasty that brought social stability and orderly though autocratic government to China.
88.3 (h) x 55.8 x 55.2 cm

1.7 *Märchen nach Perrault neu erzählt von Moritz Hartmann. Illustriert von Gustav Dor*é, Eduard Hallberger, Stuttgart, c. 1870
Two copies of the third edition
Large quarto, gilt edges. Front cover has gold-embossed Gustave Doré illustration of Puss in Boots
35.7 (h) x 29.2 x 2.2 cm

The *Puss in Boots* story was known in Germany through numerous sources. This German edition was published within a few years of the original French edition illustrated by Gustave Doré (*Les Contes de Perrault, dessins par Gustave Dor*é, J. Hetzel, Libraire-Éditeur, Paris, 1862).

1.8 Davenport desk, English, c. 1880
Exotic woods, with burled-walnut veneer, slant top fitted with red leather decorated with gold tooling, with four side drawers and a decorative railing at the top with four small drawers; finished on all four sides for a variety of room placements
94.0 (h) x 61.6 x 58.4 cm

The desk is named for a Captain Davenport, who apparently commissioned this compact and practical design for a writing desk towards the end of the 18th century. The inclined, hinged desktop, rather like a traditional school desktop, is a common feature, as are side drawers and other cubbyholes to store paper and supplies. Often the desk has two front legs for support, though the example here is of a pedestal design. The desk is like portable campaign desks carried by officers to the field (or to sea) on active service and the style became popular in English and American homes in the 19th century.

1.9 "Canary Songster," American, patented 1923
Brass whistle with water reservoir. Three of the four examples here are of the same form, but only one is marked on top of reservoir: "RISDON MFG CO. NAUGATUCK, CONN. PAT. 3-13-23 USA"
9.2 (h) x 8.2 x 2.9 cm

1.10 "Canary Songster (fat)," unmarked, probably Victory Sparkler & Specialty Co., Elkton, Maryland, USA, c. 1925
Brass whistle with water reservoir
10.8 (h) x 5.7 x 2.9 cm

Although initially developed as a child's toy or amusement, bird whistles had a practical application as commercial photography developed in the later 19th century. Photographers used the brightly coloured whistles -to get the attention—and perhaps a smile—of their subjects, especially children. This simple tool gave rise to the still widely used English idiom when taking a photograph: "Watch the birdie!" The number of songster whistles here is the same as the number of children born in Marburg in the Hendeles circle of family and friends.

1.11 Folding spectacles, Chinese, c. 1850
Glass; brass fittings and clasp; hinged rubber foot
Closed: 6.4 (h) x 4.4 x 0.8 cm
Open: 7.0 (h) x 10.5 x 2.6 cm

1.12 Oversize pince-nez, unknown maker, early 20th century
Tortoiseshell, glass and bronze fittings
Store-window advertising item
35.5 (h) x 19 x 5 cm

A pair of Chinese folding spectacles are on the right side of the book. The eyepiece on the left is a pince-nez. Although the pince-nez design has been traced back as far as the 15th century, the style of eyewear became increasingly common around the mid-19th century, reaching its peak popularity in the 1880s and 1890s. The fashion for pince-nez died out by the mid-20th century.

The pince-nez here is partially constructed of tortoiseshell. The material is obtained from the shell of a turtle, traditionally the Hawksbill. Over the years, demand put so much pressure on this natural source that the use of tortoiseshell is now illegal in many parts of the world.

The text in the open book on the Davenport desk is displayed in another element outside the vitrine but on a gigantic scale, as are the four engravings that illustrate the story. The enlargements highlight details that may be difficult to discern and admire in the original volumes. Enlarged scale not only augments images physically, but can also amplify our appreciation. Items in differing scales have a significant effect on our visceral experience of the world. They can startle and enchant us with memories that take us back to feelings we had as children, giving us permission to escape into the realm of fantasies and dreams and possibly gain access to our inner reality.

Marburg has Germany's largest school for the blind. In the Carl-Strehl-Schule, assistants help with research, photocopying and recording texts on tape. The entire town is navigable by the visually impaired. Indeed, with the help of elevators and special lights at every crossing, young people with white canes are part of everyday life.

1.13 Sighthound stirrup cup, British, c. 1840
Hand-carved ivory
6.4 (h) x 16.8 x 6.0 cm

A stirrup cup was traditionally a drink served to departing guests when they already had their feet in the stirrups and were ready to ride away. (In later idiom, the parting drink would be referred to as "one for the road.") A stirrup cup also became the name of the drink offered to mounted hunters before they rode to hounds, and, by extrapolation, of the cup in which the drink was served. Such hunting cups developed as a distinctive art form, usually crafted in silver and in the shape of a fox's head or, less often, that of a hare or a hound. This finely carved stirrup cup is of a sighthound.

Over thousands of years, these have been bred to sight their prey first and then to pursue and kill through speed and strength. There are numerous breeds of sighthounds, including smaller-framed animals such as whippets and greyhounds (prized particularly for their speed) and larger dogs like Scottish deerhounds and Irish wolfhounds.

Like tortoiseshell, the use of ivory is now illegal in many countries because its acquisition involves killing elephants, which are an endangered species.

1.14 Anatomical teaching model of human eye, German, workshop of Stephan Zick, 18th century
Turned ivory, wood, glass, the carved eye parts contained in an ornate cup that also serves as a display stand for the assembled piece
Displayed: 15.2 (h) x 4.4 x 4.1 cm
Stored: 14.3 (h) x 4.4 x 4.4 cm

Examples of carved ivory date back to prehistoric times, and in Europe, craftsmanship had already reached a high level by the Renaissance. Although the source material came mainly from African and Asian countries, there were already workshops renowned for working with ivory before the age of concerted European colonial expansion. The piece here is from the Nuremberg workshop of Stephan Zick (1639–1715), well known in Europe for his exact ivory carvings of eyes and of pregnant women. Many sources characterize Zick's models as teaching tools for medical students in an age when the workings of the human body were only recently and perhaps still imprecisely understood. There has, however, also been a suggestion that because the internal organs are not always exactly located according to contemporary knowledge (and also because the models were often made with coffin-like enclosures), the pregnant women models were created as *memento mori*. The figures were, after all, produced in an age when infant mortality rates and the risks associated with childbirth were still quite high.

Zick came from a line of renowned carvers and turners, originally specializing in wood. His grandfather, Peter Zick (1521–1629), had been an instructor of the Emperor Rudolf II, an important Renaissance patron of the arts, while his father, Lorenz Zick (1594–1666), had instructed the Emperor Ferdinand III and held the appointment of Crown Turner to the Imperial Court.

Carving and turning are quite distinct skills. Carving generally involves handcrafting an object held firm, whereas turning involves the cutting and shaping of an object turning in a mechanical lathe. In a turned object, for example, the thinness of the finished object is a mark of the craftsman's skill. Zick was a master of both carving and turning.

1.15 ***After Gustave Dor***é: Der gestiefel***te Kater (1.)***
Original signed by Doré & Adolphe-François Pannemaker
Oversize book-form model: two black-and-white pigment prints on archival paper; gold hand-painted medium-density fibreboard; fabric spine; black leather cover; archival adhesive tape; glue
7.0 (h) x 230.5 x 145.4 cm

1.16 ***After Gustave Dor****é: Der gestiefelte Kater (2.)*
Original signed by Doré & Jean François Prosper Delduc
Black-and-white pigment print on archival paper in ebonized poplar frame
124.9 (h) x 156.1 x 5.2 cm

1.17 ***After Gustave Dor****é: Der gestiefelte Kater (3.)*
Original signed by Doré & Héliodore-Joseph Pisan
Black-and-white pigment print on archival paper, ebonized poplar frame
156.1 (h) x 124.9 x 5.2 cm

1.18 ***After Gustave Dor****é: Der gestiefelte Kater (4.)*
Original signed by Doré & Adolphe-François Pannemaker
Black-and-white pigment print on archival paper, ebonized poplar frame
124.9 (h) x 156.1 x 5.2 cm

Four enlarged etchings of illustrations by Gustave Doré for *Der gestiefelte Kater*, the first, accompanied by the beginning of the text, mounted on an oversize wooden book form on the floor and the subsequent three mounted sequentially on the wall.

The Strasbourg-born Gustave Doré (1832–1883) was one of the most influential artists and illustrators of the 19th century. He was equally at ease artistically with classical and contemporary authors, and he and his studio were also noted for their illustrations for religious texts, including the Bible. So influential

were Doré's designs that in some cases they had a defining impact on the way their subjects would subsequently be perceived and imagined. These are the four Doré illustrations for *Der gestiefelte Kater*, originally drawn and engraved for *Les contes de Perrault, dessins par Gustave Doré*, published by J. Hetzel, Libraire-Éditeur, Paris, in 1862. These illustrations were subsequently published in *M*ärchen *nach Perrault neu erzählt von Moritz Hartmann* in the next decade. The illustrations were created from Doré's drawings by three master engravers: Adolphe-François Pannemaker (1822–1900), Héliodore-Joseph Pisan (1822–1890) and Jean François Prosper Delduc (1829–1885).

The first Doré illustration, in the oversize book-form model, shows Puss in Boots on the riverbank as the King's carriage approaches, calling for help and claiming his master is drowning. The cat wins the King's sympathy with an elaborate lie about how his master, the miller's son—Puss represents the boy as the Marquis of Carabas—has had his clothes stolen by thieves. This is the first of the charades engineered by the cat that will eventually end in the so-called Marquis acquiring a castle, great wealth and the hand of the King's daughter.

In the illustration at left on the back wall, Puss in Boots is threatening local farmers harvesting their fields with dire consequences if they do not tell the king, who is approaching in his horse-drawn carriage behind the cat, that all the lands around belong to his master. In the background to the right is the ogre's castle.

In the middle illustration, Puss is asking local farmers about the wealthy ogre before he enters his castle, which sits high on the hill behind.

In the illustration at right, Puss is in the castle with the wealthy ogre, who is seated on an eagle-like throne chair at a table filled with food (complete with human babies on a platter) because he is expecting guests to a feast. The image of the bird of prey harkens back to the eagle lectern in *Marburg! The Early Bird! (Church & State)*

Once inside the castle, Puss tricks the ogre by asking him to show how he can transform himself into other animals. First, he asks him to transform himself into something big, like an elephant or a lion. After feigning fear at the sight of the lion, Puss asks the ogre if he can transform himself into something very small, like a cat or rat. When the ogre becomes a rat, the cat eats him and gains the castle for his master. When the King arrives with his daughter, Puss suggests the miller's son has prepared the feast for them. In another example of popular culture crossing over to high art, composer Richard Wagner (1813–1883) would adapt this episode for Wotan and Loge to capture Alberich and the gold in Scene III of the 1869 music drama, *Das Rheingold* (composition completed 1854, first performed 1869).

Trickster cats have turned up in some guise in stories that predate Charles Perrault's first literary treatment in the late 17th century, including a collection of 5th-century Hindu tales and earlier 16th-century Italian publications. Animals with human (or even superhuman) powers are a common phenomenon across world cultures, and are still embraced by children in contemporary popular culture. There is, for example, a Puss in Boots character in the popular *Shrek* series of animated movies. The character—only loosely based on the Perrault original, insofar as the sanitized character does not lie and deceive—made its first appearance in *Shrek 2* (Dreamworks Animation, 2004) and its own spinoff *Puss in Boots* animated 3D movie in 2011.

In Germany, there is also a version of the *Puss in Boots* story in the collection of Jacob (1785–1863) and Wilhelm Grimm (1786–1859), whose interest in folk and fairy tales was first triggered by the jurist and historian Friedrich Carl von Savigny (1779–1861), one of their professors at the University of Marburg. Further north, about 30 km from Kassel along the heavily promoted *Fairy Tale Route* in German tourism, the borough of Oedelsheim in the Upper River Weser region has adopted *Puss in Boots* as its mascot, with the character representing the town in local events.

1.19 Oversize pince-nez, unknown maker, late 19th/early 20th century
Glass, silver-over-bronze fittings
Store-window advertising item
Overall: 38.1 (h) x 118.1 x 2.5 cm
Each lens: 45.7 (h) x 34.3 x 1.0 cm

The oversize pince-nez here would have been used as an advertising and marketing tool for a store window, similar to the large bicycle bell elsewhere in the exhibition.

2. *Marburg! The Early Bird!*, 2010
Handmade earthenware child's mug**;** lithographed tin-plate, key-wind clockwork toy; framed colour pigment print

2.1 "THE EARLY BIRD," Saturday Evening Girls, Boston, 1909
Handmade earthenware mug, displayed on custom white-painted wooden pedestal and linen-covered riser, under acrylic cover
Child's mug incised with roosters on a green ground, and "THE • EARLY • BIRD"
Painted by Frances Rocchi (1890–1965), 1909, as marked in ink on bottom: "SEG FR 26-5-09"
Cup: 10 cm (h); 7.5 cm (diameter at base); 6 cm (diameter at top); 10 cm (overall width with handle)
Pedestal with cover: 150 (h) x 38.1 x 38.1 cm
Only known example with roosters

The Saturday Evening Girls club was the product of forces reshaping America's burgeoning industrial urban centres in the last decades of the 19th century. In architecture and interior design, there was a reaction to the effects of rapid industrialization. It found expression in the Arts and Crafts Movement, which, harking back longingly to medieval guilds, stressed individual craftsmanship and an interest in nature and the natural world. The high-minded movement strove to make good quality items affordable not just for the wealthy, but for everyman.

In society, the pace of change in the role of women quickened as they took a more active part in social and economic life, particularly in health and education. Women played a big part in the Settlement House Movement, for example, which aimed to assist through education and other means the vast number of poor immigrants flocking to the urban centres and settling in overcrowded and economically depressed neighbourhoods.

The founding members of what would become the Saturday Evening Girls club—Edith Guerrier (1870–1958) and Edith Brown (1872–1932)—were both teaching in schools associated with the Settlement House Movement around Boston. In the fall of 1906, on a European vacation, a visit to a small pottery in Switzerland exposed the pair to folk and peasant pottery. This seems to have germinated the idea of adding pottery to Guerrier's Saturday Evening Girls club so the young women could earn a little money.

By 1911, the cottage industry had become very successful, with 60 girls spending an hour a week to maintain and run the pottery and 12 working full-time as decorators. It became a model of social activism and functioned until 1942. Frances Rocchi, whose signature mark is on the cup in this artwork, was among the first decorators employed by the pottery.

This small mug for children tells a story of two roosters in a power struggle. Perhaps as a double entendre, it may also for adults make a knowing nod to male sexuality. The cockerel on top of Marburg's clock-tower, which dominates the town square, was the inspiration for including the mug here. The tower remains from an earlier time, when it marked the hours for field

workers in the agrarian culture much romanticized by the "back-to-the-land" ethos of the Arts and Crafts Movement.

The decorative image on the mug summons a playful scenario to entertain children. Hendeles's of it here, however, has a different and darker agenda. It is both whimsical and not. By taking it out of one context and putting it into another, she torques its meaning. The conflict between the roosters becomes a way of talking about power struggles. There were small-town conflicts between the existing community and the newly formed one that descended on Marburg after the war. As well, there were conflicts within this new community and within the family itself. So, what might seem innocent and benign at first is not necessarily so.

Hendeles often works with images rooted in her personal history, not to illustrate her life but to imagine a wider story. What may initially seem sweet and unthreatening can surprise and perhaps even shock a little as viewers realize the story has undercurrents moving to another reality. Conflict, danger and drama often lurk beneath the surface of her work. In this way, she can make art about the human condition, reflecting on the effects of trauma while also addressing social dilemmas such as assimilation.

2.2 "Ludwigsbahn," Model 325, Karl Bub, Nuremberg, 1935
"Adler" locomotive
Lithographed tin-plate, key-wind clockwork penny toy with original key stamped "K.B." and lithographed cardboard presentation base with box flaps
Train: 4.8 (h) x 7.3 (diam.) cm
Cardboard base: 0.2 x 17.5 x 17.5 cm
Key: 3.2 x 3.5 x 0.6 cm (key)
White wood wall-mounted vitrine with Plexiglas cover
Overall: 28.6 (h) x 22.2 x 21.6 cm
Plexiglas cover: 10.5 (h) x 22.2 x 21.6 cm

In the centre of the cardboard base of the toy's original 1935 issue, where the train sits, a field of text in Fraktur font reads: "Nürnberg die Stadt der Reichsparteitage" ("Nuremberg, the City of the Reich's Party Rallies").

2.3 Marburger Schloss from the Rathaus, December 1st, 2010
Colour pigment print on archival paper in ebonized maple frame
57.3 (h) x 49.5 x 3.5 cm

This Nazi-era souvenir toy train was produced to commemorate the centenary of the first steam-driven railway system in Germany, the Bayerische Ludwigseisenbahn (Bavarian Ludwig Railway), also known as the Ludwigsbahn. Founded in 1833, the company was granted the right to operate a railroad by Bavaria's King Ludwig I the following year. Named the *Adler* (Eagle), the locomotive made its first run on December 7, 1835, between Nuremberg and Fürth, a distance of 7.45 kilometres. It could pull up to 12 cars and ran for 22 years before it was scrapped in 1857.

In 1935, a replica of the *Adler* and its carriages was constructed in Nuremberg to celebrate the anniversary, along with wind-up toys such as this one. The key is stamped with the initials K.B., indicating that it was made by Karl Bub, a manufacturer of clockwork toys in Nuremberg from 1851 until 1966. The toy was listed in the Karl Bub catalogue as Model 325 under the name "Ludwigsbahn." The base of the tin toy shows a silhouetted, skyline view of Nuremberg and a view of the train with waving bystanders, along with the dates 1835 and 1935. Three of the display box's flaps depict scenes of Nuremberg—the skyline with the two spires of the Church of St. Sebaldus, the Nürnberger Burg (Nuremburg Castle) and the

Sinwellturm (Sinwell Tower); the Henkersted (Hangman's Bridge); and the Heilig-Geist-Spital (Holy Spirit Hospital), dating from the 14th-century. On the fourth flap is a picture of the Rathaus (City Hall) in Fürth.

The toy celebrates a centenary that fell just weeks after the promulgation of the Nuremberg Laws, which would provide a quasi-legal framework for the Final Solution. The extensive and efficient German railway system, whose origins were celebrated in the Ludwigsbahn toy, would become an essential tool in this as the main means of transportation to the camps. After the war, what was left of the same rail system played a role in the re-establishment of the ruined state and countless ruined families.

The photograph features the emblematic cockerel standing on the top of the 16th-century town hall in Marburg. It is part of the clockwork mechanism fabricated by Christoph Dohrn, dating from 1581. The mechanism controls the clock and bells in the tower as well as the cock and other figures near the clock face. These include the figure of Justice with a scale, a guardian with a trumpet and death with an hourglass. Marking the passage of time, a bell chimes the hour while the guardian's trumpet makes a comical, air generated sound like a foghorn and the cock appears to crow and flaps its wings.

In the background, the photograph shows the Marburger Schloss (Marburg Castle), with the chapel and south wing visible. The building as it stands today was largely complete by the end of the 1400s, though the origins of this fortified seat of secular power are considerably earlier.

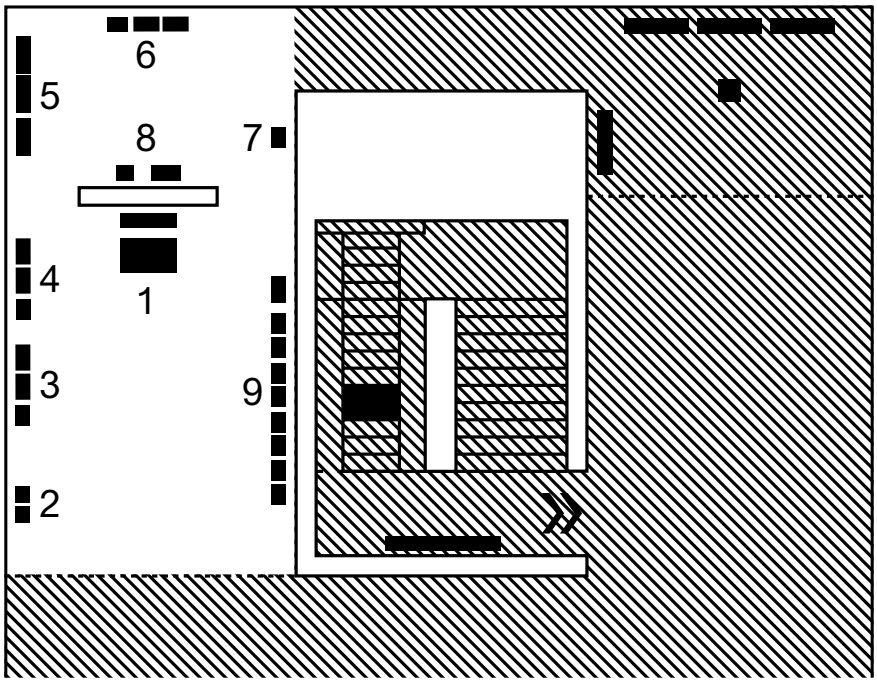
The cardboard flaps of the toy's box show scenes of other German cities much like those that identify Marburg—a church, a castle, a hospital and a town hall. The toy train is destined to travel in a circle, like the German trains that took people to the camps and then away from them when the war was over—and like this narrative, which loops from the past to the present and round again. The present is haunted by the past; the reality and then the memory of the Holocaust is a terrible haunting for the victims, the perpetrators and the offspring of both.

3. *Marburg! The Early Bird! (The Milliner's Daughter)*, 2016

3.1 Gustave Doré (French, 1832–1883), *Puss in Boots*, c. 1870
Oil on canvas, based after the artist's original woodcut design for the book *Les Contes de Perrault* (Paris, 1862). Signed "G Doré" at lower left.
In period hand-carved and plastered gilt frame
Canvas: 76.5 (h) x 46.7 x 1.9 cm
Frame: 94.0 (h) x 67.3 x 7.6 cm

This original oil painting of *Puss in Boots* by Gustave Doré, although based on one of his own woodcut designs for an 1862 French edition of Perrault's fairy tales was made after the book's publication.

Upper Floor - No. 6



***Death to Pigs*, 2015–2016**
A Narrative in Nine Scenes

1. ***Prize*, 2015**
Oil painting suspended from painted steel chains, anatomical model, child's table
Installation dimensions: 294.6 (h) x 91.4 x 61.0 cm

1.1 Farmer with Prize Pig, English Naïve School, c. 1860
Oil painting on stretched canvas in ebonized obeche frame
Canvas: 20 (h) x 29 with steel supportsngs livestock, including almost 200 images for the leading Farmer'ming magazines, 50.8 (h) x 75.9 cm
Frame: 65.1 (h) x 88.9 x 3.8 cm

English Naïve School images of farm livestock were popular in the 19th century, with some exponents making a living as itinerant artists travelling to fairs, markets and estates to paint prize-winning animals, sometimes with their proud owners standing by. Pigs were rare as subjects compared to cattle, horses and sheep, perhaps reflecting the animal's perceived status as unclean and living in its own filth. While some religions have specific objections to the consumption of pork, including both Islam and Judaism (though for different reasons), the animal's bad reputation is more pervasive through popular culture, to the point that it is a primary metaphor for bad human behaviour and a common source of insult across multiple cultures and ethnicities.

The pig's reputation, however, masks its real qualities. Contrary to popular belief, pigs are relatively clean animals in their habits, never eating or sleeping in their own waste, for example, if given enough room. And you can't sweat like a pig because pigs don't sweat. Moreover, numerous studies suggest that pigs are at least as, or even more intelligent than, dogs or cats, and are equally capable of empathetic behaviour. Disregarding or ignoring the pig's real qualities is perhaps a mass rationalization that helps us accept the prominence of pork in diets around the world.

As mammals, pigs share numerous characteristics with humans. Pig heart valves are already used to repair human hearts, while recent research concludes that pigs are genetically even more closely related to primates than previously thought. Some scientists now believe it might be possible to use pig organs for human transplants. It has even been hypothesized that humans might be descendants of a cross between a pig and a chimpanzee, the latter long thought to be our closest relative in the animal world. This exhibition, in part, explores a metaphorical anthropomorphization of pigs.

1.2 Anatomical teaching model of a domestic sow, German, c. 1930
Hand-painted plaster, fixed to a wooden base with steel supports
Maker's label on base: "Louis M. Meusel, Sonneberg, Thüringen, Germany"
44.1 (h) x 83.8 x 29.2 cm

The model is approximately half life-size, with the right side showing the sow's natural surface anatomy and the other its muscular system. Both the model and the base are bisected along their lengths and the two halves separate to reveal a third layer that contains the sow's internal anatomy. (The two halves can be locked together with a pair of brass hooks and eyes.) The left side of the interior section carries the thoracic and abdominal organs as removable three-dimensional models, while the other side holds the thoracic and abdominal organ covers. The model is comprised of ten parts: two body halves, two removable ears, lung, heart with removable ventricle wall, stomach, liver and intestines.

1.3 Child's table (catalogue no. 639), designed by Gustav Stickley (American, 1858–1942), c. 1904
Quarter sawn stained oak
Custom-fabricated from an original antique fumed-oak example in the collection of Ydessa Hendeles by Michael Buchanan, Toronto, 2012
55.8 (h) x 61.0 x 91.4 cm

The Arts and Crafts Movement adopted a utopian, "back-to-the-land" aesthetic that stressed solid, plain and simple design in high-quality, handmade furniture for Everyman as it was made in the era of guilds. It was a reaction to the forces of industrialization and mechanization that drove society in the later 19th century. These high-minded, decorative art furnishings expressed a wistful longing for an earlier age that valued individual craftsmanship and a lifestyle that was more in harmony with the natural world.

The furniture was made with sturdy hardwoods in geometric and vernacular forms that primarily served function. Decoration was often limited to the natural look of the materials or to the details of construction—for example, the large key tenons and exposed joinery seen on the sides of this table.

The practical design philosophy was derived from the Socialist writings of William Morris (1834–1896) and embodied down-to-earth precepts, such as "fitness for purpose" or "truth to materials." Such quasi-moralistic precepts have been compelling through history, though they have their dark complements in dystopias, such as the National Socialists' "Arbeit macht frei" ("Work Makes You Free"), placed on the gates of Auschwitz and other concentration camps, or "Four Legs Good, Two Legs Better," the self-aggrandizing motto of the corrupted leader pigs in George Orwell's *Animal Farm*.

2. *Princess (1964)*, 2015
Black-and-white pigment print on archival paper and first-edition copy of *Animal Farm* (1945) by George Orwell, both framed in hand-painted white poplar frames
Frame dimensions: 36.8 (h) x 30.5 x 3.5 cm each

The book support is marked with a custom blind deboss (2.9 x 4.4 cm)
Installation dimensions: 36.8 (h) x 62.4 x 3.5 cm

2.1 Leslie Van Houten as Homecoming Princess
Source material: page 129 of the 1964 yearbook of the Monrovia High School (Monrovia, California)
Printed image dimensions: 21.0 (h) x 14.6 cm
The original yearbook is in the collection of the artist.

The photograph shows Leslie Van Houten (b. 1949) as a Freshman Princess presiding over Homecoming celebrations at her high school in November, 1963. Van Houten later became associated with Charles Manson (1934–2017) and the notorious "Manson Family" of young, mostly female "flower children" who sought a more meaningful lifestyle. Under Manson's control, they became a pseudo-family and a cult that aspired to a communal, hippie, free-love philosophy on the Spahn Ranch north of Los Angeles. Initially, this counter-culture movement had utopian back-to-nature aspirations. However, in July and August, 1969, the experiment took a murderous turn. Reputedly inspired by his perverted interpretations of songs on the Beatles' *White Album* (1968), Manson masterminded a series of gruesome killings. "In Manson's mind," author Kory Grow wrote in a 2017 essay, "benign songs like 'Blackbird,' 'Piggies' and, most prominently, 'Helter Skelter,' foretold a bloody, apocalyptic race war. But when the battle never began, he decided to kick-start it with the murders." ("Charles Manson: How Cult Leader's Twisted Beatles Obsession Inspired Family Murders," *Rolling Stone*, August 17, 2017)

Undertaken by followers he assigned, the victims included Sharon Tate, the actress and model married to film director Roman Polanski, who was butchered in a house with four friends on August 8. Van Houten was not involved in that, but on the following night she asked to be part of the group that murdered Leno and Rosemary LaBianca at their home in the Los Feliz district of Los Angeles. Both victims died from multiple stab wounds, and "Death to Pigs" were smeared on the living-room wall in their blood. For her role in the killings, Van Houten is currently serving a "life sentence with the possibility of parole" in California.

After denying her appeals 19 times, the state Board of Parole, despite receiving a petition with 140,000 signatures opposing release, granted it in April 2016. However, California Governor Jerry Brown vetoed the decision in July, citing Van Houten's failure to explain her transition from model teen to brutal killer. "Both her role in these extraordinarily brutal crimes and her inability to explain her willing participation in such horrific violence cannot be overlooked and lead me to believe she remains an unacceptable risk to society if released," he wrote. In September 2017, the Board again recommended parole, but Brown vetoed this in January 2018. Van Houten's lawyer has vowed to continue the efforts on behalf of his client until her release is secured.

The photograph is taken from the 1964 yearbook of the Monrovia High School in Monrovia, California, where Van Houten was a student. She was a 14-year-old freshman at the school that year and was evidently an active and popular pupil. In addition to her student photograph, she appears as a Freshman Class Officer, as a member of the Senior Band and as a Homecoming Princess, chosen by the boys in her year. Van Houten and her fellow Homecoming Princesses appear in a double-page spread of photographs under the title "ROYALTY," the text reading in part:

November 1, 1963, was a day of thrill and excitement for twenty Monrovia High School co-eds. Chosen by the boys of their class to reign over Homecoming festivities, they enjoyed being known as Royalty for one week. Midnight, Friday, found some very tired Cinderellas with very tired feet.

The yearbook, now in the collection of the artist, originally belonged to Mark Hoffmann, who was a member of the 1964 graduating class and appears with Van

Houten in the photo of the Senior Band. The pages of the book are filled with notes of goodwill from Hoffmann's friends and classmates, recalling their time together at school and looking ahead optimistically to future endeavours. Hoffmann earned a Bachelor of Arts degree at the University of California, Los Angeles, and a Master's at California State University, Fullerton. Considered an expert in rain-forest and desert ecologies, he taught life sciences at Santa Monica College until his death, at age 40, on September 26, 1986, from complications due to cystic fibrosis.

2.2 ***Animal Farm: A Fairy Story*, George Orwell (born Eric Arthur Blair, English, 1903–1950), Martin Secker & Warburg, London, 1945**
First edition issue
18.7 x 12.7 x 1.0 cm
92 pages

The subtitle "*A Fairy Story*" was left off the first American edition in 1946 and subsequently omitted from all but one known translation. In some later editions, the subtitle became "A Satire."

The copyright page states that the book was "First published May 1945," which was also the month Hendeles's parents were released from Auschwitz. Due to paper shortages and other factors, however, the book's publication was delayed until August, 1945. The book was printed and bound in accordance with the Wartime Economy Standard mandated by the British Government in the Book Production War Economy Agreement of 1942. As a result, this first edition was made with thin paper and boards and the fragile paper book jacket is usually in pieces or missing altogether.

Orwell wrote his satire on the Russian Revolution and its devolution into the Stalinist Soviet Union in the few months between November, 1943, and February, 1944. As a democratic socialist, he was disillusioned by what had happened to the ideals of the Revolution, though at the time of writing Britain and the U.S. were close allies of the Soviet Union in the fight against Hitler and Fascism. Publishers on both sides of the Atlantic were, as a result, reluctant to publish Orwell's critical text, including his London publisher, Victor Gollancz. Although not a universal critical success on first publication, it sold well. Shortly after publication, however, political attitudes changed and the book would be promoted for its prescience when the Iron Curtain was drawn rigidly to separate communist and non-communist blocs at the outset of the Cold War. Today, *Animal Farm* figures prominently on rosters of the greatest English-language novels.

Orwell cleverly limns Russian and Soviet history in his tale of downtrodden animals who rise against their drunken human master and take over the farm. The political consciousness of the animals is first raised by the Marx-like figure of Old Major, an old boar, though after his death the revolt itself is led by two younger pigs, Snowball (Trotsky/Lenin) and Napoleon (Stalin). The new order is established on egalitarian principals ("All animals are equal" is a primary maxim) and adamant in its refusal to compromise with the farm's previous owners ("Whatever goes on two legs is an enemy" is another maxim). Though things go well at first, Orwell's story parallels events in the course of Russian history after the Revolution, including the German invasion and Great Patriotic War (Battle of the Windmill in the book). The emergence of Napoleon, the Stalin figure, is the major satirical focus, however, and the way his increasingly autocratic rule debases the ideals of the original revolution. The maxims start to change under Napoleon's leadership. "No animal shall kill any other animal" becomes "No animal shall kill any other animal without cause" (which allows for the disappearance of dissenters) and the fundamental principal that "All animals are equal" becomes "All animals are equal but some animals are more equal than others." Increasingly, Napoleon and his sycophantic followers assume the characteristics and behaviour of the humans they overthrew, to the point where,

in the end, the other animals can't tell the difference between the humans and the ruling pigs. The most graphic sign that the smarter pigs have become like their former oppressors is that they are seen to be walking upright on their hind legs like humans. The first maxim of the revolution had been: "Whatever goes on two legs is an enemy." This is replaced in the failed utopian community by: "Four legs good, two legs better!"

3. ***Hope*****, 2015**
Five colour pigment prints on archival paper, framed in hand-painted white poplar frames
Frame dimensions: 38.4 (h) x 43.5 x 3.5 cm (four frames) and 44.8 (h) x 37.1 x 3.5 cm (one frame)
Installation dimensions: 78.1(h) x 134.6 x 3.5 cm

3.1 Five photographs of *Paddy's Pride* (model no. 130), Walter Stock, Solingen, Germany, c. 1925
Lithographed tinplate, key-wind clockwork toy with additional homemade, hand-painted markings in red
Toy: 14.0 (h) x 20.3 x 8.9 cm
The original antique toy is in the collection of the artist.

The toy depicts a butcher seated on a two-wheeled butcher's barrel cart drawn by a pig. Wearing his apron, the butcher grips a whip (also suggestive of a pigsticker, the traditional sharp knife used for slaughter and letting blood from the animal's throat) in his right hand and braided cloth reins attached to the harnessed pig's ears in the other. The toy may be taken to show the pig fleeing from the butcher and the boiling barrel he intends to use to render the animal. The irony is that the pig is harnessed to his pursuer and cannot easily escape; but despite the seeming hopelessness of its condition, the pig still has the will to flee and live.

The maker's logo and "Marke Stock" are printed on both sides of the pig's decorative harness. The logo is also printed on the barrel, as is "Made in Germany" and the German design patent mark "D.R.G.M." (acronym for *Deutsches Reichs Gebrauchsmuster*). The red paint applied to the cart's wheels and also to define the lips and eyebrows of the pig was probably added by a parent of one of the toy's owners.

When the key to the clockwork mechanism is wound, the wheels turn and propel the cart forward. The butcher raises and lowers his arms, thus pulling and easing the reins and causing the pig's ears to move back and forth.

4. ***Mother*****, 2015**
Seven colour pigment prints on archival paper, framed in hand-painted white poplar frames
Frame dimensions: 38.4 (h) x 43.5 x 3.5 cm (six frames) and 44.8 (h) x 37.1 x 3.5 cm (one frame)
Installation dimensions: 118.4 (h) x 135.6 x 3.5 cm

4.1 Photograph of handmade, painted ceramic figure of Alice holding a pig, English, c. 1894
Figure: 10.2 (h) x 5.1 x 5.1 cm
The original ceramic figure is in the collection of the artist.

The figure captures a scene in "Pig and Pepper," the sixth chapter of *Alice's Adventures in Wonderland*, the novel by English mathematician Charles Lutwidge Dodgson (1832–1898), written under the pseudonym of Lewis Carroll and published in 1865 by Macmillan and Co., London.

In the chapter, Alice gains entry to the chaotic, pepper-filled kitchen of the Duchess's palace to find a cook, the Cheshire cat and the Duchess, who is nursing a wailing, sneezing baby. There's a constant undertow of violence in the scene, with the cook throwing kitchen tools and dishes at the Duchess and the baby and the Duchess physically abusing the child as she sings a mock lullaby ("Speak roughly to your little boy/And beat him when he sneezes/He only does it to annoy/ Because he knows it teases"). When the Duchess leaves the kitchen, she flings the baby to Alice to nurse it. Alice barely manages to hold on to the "queer-shaped little creature," but resolves to carry it away to safety: "If I don't take this child away with me, they're sure to kill it in a day or two: wouldn't it be murder to leave it behind?"

As she carries it away, the grunting baby begins to take on the anatomical features of a pig. "'If you're going to turn into a pig, my dear,' said Alice, seriously, 'I'll have nothing more to do with you. Mind now!'" When, shortly after, Alice realizes that her charge is unmistakably a small pig, she releases it and it trots off. "'If it had grown up,' she said to herself, 'it would have made a dreadfully ugly child: but it makes rather a handsome pig, I think.' And she began thinking over other children she knew, who might do very well as pigs…"

The idea of the flying pig, in popular speech often a metaphor for the practically impossible, also figures in Carroll's Alice stories. In "The Mock Turtle's Story," chapter nine of *Alice's Adventures in Wonderland,* the following exchange occurs with the Duchess:

> **'Thinking again?' the Duchess asked, with another dig of her sharp little chin.**
> **'I've a right to think,' said Alice sharply, for she was beginning to feel a little worried.**
> **'Just about as much right,' said the Duchess, 'as pigs have to fly…'**

And in the sequel, *Through the Looking Glass, and What Alice Found There* (Macmillan & Co., London, 1872), there is the following stanza in "The Walrus and the Carpenter," the poem recited by Tweedledum and Tweedledee in chapter four:

> **"'The time has come,' the Walrus said,**
> **'To talk of many things:**
> **Of shoes—and ships—and sealing-wax—**
> **Of cabbages—and kings—**
> **And why the sea is boiling hot—**
> **And whether pigs have wings.'"**

4.2 Six photographs of an anatomical teaching model of a domestic sow, German, c. 1930
Hand-painted plaster, fixed to a wooden base with steel supports
Maker's label on base: "Louis M. Meusel, Sonneberg, Thu¨ringen, Germany"
Overall: 44.1 (h) x 83.8 x 29.2 cm

The anatomical model is a component of *Prize* (2015), also in this exhibition.

5. *Sow (1904)*, 2015
One black-and-white and two colour pigment prints on archival paper, with custom blind deboss (3.8 x 6.4 cm), mounted on museum-board, in ebonized ash frames
Source material: *The Story of the Three Little Pigs with drawings by L. Leslie Brooke*, Frederick Warne & Co., London & New York, 1904
Frame dimensions: 83.2 (h) x 67.3 x 3.8 cm each
Installation dimensions: 83.2 (h) x 224.8 x 3.8 cm

L. (Leonard) Leslie Brooke (English, 1862–1940) was an artist, illustrator and author of children's books. Although he launched his career as a portrait painter, he is

remembered mainly as an illustrator of children's stories, rhymes and fairy tales. Beginning in the 1890s, Brooke was engaged to illustrate books by many authors, including the popular Victorian children's novels by Mrs. (Mary Louisa) Molesworth and Andrew Lang's *The Nursery Rhyme Book* (1897). By 1903, Brooke was writing and illustrating his own stories, including *Johnny Crow's Garden* (1903), *Johnny Crow's Party* (1907) and *Johnny Crow's New Garden* (1935).

In 1904, he illustrated a retelling of the familiar fairy tale, *The Story of the Three Little Pigs*, published as a "Shilling Book" by Frank Warne & Co. in London. The issue included eight full-page colour illustrations (halftone prints of Brooke's watercolours) and more than 15 black-and-white illustrations. The story was republished the following year in Brooke's popular collection, *Golden Goose Book*, which also included *Tom Thumb*, *The Three Bears* and *The Golden Goose*.

Brooke's version of *The Story of the Three Little Pigs* begins when an old mother sow sends her three offspring into the world to seek their fortune and continues through each young pig's encounter with a predatory wolf. The first pig built a house of straw, but the wolf knocks it down and eats him. The second pig built a house of furze (shrubbery branches), but again the wolf knocks it down and makes a meal of the pig. Each encounter begins with a rhyming refrain as the wolf demands entry to each pig's house:

Wolf: "Little pig, little pig, let me come in"
Pig: "No, no, by the hair of my chinny chin chin"
Wolf: "Then I'll huff, and I'll puff, and I'll blow your house in!"

The third little pig built a house of brick, which the wolf cannot blow down. He makes three attempts to trick the pig into going outside, but is outwitted each time. Finally, frustrated and angry, the wolf climbs down the chimney to reach his prey, but the pig, after learning of the wolf's plan, has prepared a cauldron of water over a fire in the hearth. When the wolf falls into the cauldron, the pig quickly covers it to cook the wolf, eats him for supper and "lived happily ever after."

Brooke's source appears to be Shakespearean scholar James Orchard Halliwell (1820–1889), who included the first known printed version of *The Story of the Three Little Pigs* in this form in a later edition of his *The Nursery Rhymes of England*, first published in 1841 though not then including this tale. The origins of the folktale itself are unclear, but the plot is common in oral traditions. A version appears in *The Wolf and the Seven Young Kids* (*Der Wolf und die sieben jungen Gei*ßlein) by German brothers Jacob and Wilhelm Grimm, who included it in their 1812 collection, *Kinder- und Hausmärchen (*commonly known in English as *Grimms' Fairy Tales*). In English, one of the earliest printed versions is a variant, *The Fox and the Pixies*, which was included in *English Forests and Forest Trees: Historical, Legendary and Descriptive* (Ingram, Cooke, & Co, London, 1853); in this, the houses are built of wood, stone and iron, and the wolf finally falls victim to a pixie spell. Another early English variant is *The Fox and the Geese*, included in *A Treasury of Pleasure Books for Young People*, ed. J. Cundall (Sampson Low & Son, London, 1856). In some variants, the two pigs whose houses are destroyed are not eaten, but take refuge with their smarter sibling.

The three panels of *Sow (1904)* tell a new story. The narrative presents the wolf threatening just one pig, and that pig outwitting the wolf to neutralize the threat. Like the leader pigs in Orwell's *Animal Farm*, the pig here has distinguished itself by learning to walk on two legs. She has found her feet to stand up for herself, survive the threat and do away with the predator.

The wolf in fairy tales is traditionally an undomesticated wild beast. German Shepherd dogs, renowned for their intelligence, capacity to work and aggression as guard dogs, were first bred in Germany in 1899 by Max von Stephanitz from stock that was known to have partial wolf or wolf-dog parentage.

6. ***Nose*, 2015**
Seven colour pigment prints on archival paper, framed in hand-painted white poplar frames
Frame dimensions: 38.4 (h) x 43.5 x 3.5 cm each
Installation dimensions: 118.4 (h) x 141.3 x 3.5 cm

6.1 Three photographs of a cast and chased Sterling silver, key-wind clockwork bell in the form of a standing pig, William Edward Hurcomb, London, 1912
Body cast in halves, but with snout and tail cast separately; chased fine detail; fixed brass key on underbelly; internal bell (rung by pressing pig's nose or curly tail); hallmarks on all components
Overall dimensions: 8.3 (h) x 15.6 x 6.7 cm
Total weight (including mechanism): 644 g,
Provenance: Passmore family, England. The original bell was given to a member of the family as a christening present.
The original bell is in the collection of the artist.

6.2 Two photographs of a key-wind clockwork, walking toy pig, Roullet & Decamps, France, c. 1890
Covered in pigskin, with glass eyes; painted snout, eyes, ears, mouth and hooves; curly tail; activation lever on underbelly, with original key
When activated, the pig moves forward on serrated wheels under each hoof, its head moving from side to side and emitting grunting sounds.
Pig: 13.3 (h) x 28.6 x 8.3 cm
Key: 7.9 cm in length
The original toy is in the collection of the artist.

6.3 Two photographs of a handmade and painted terracotta sow, Neapolitan, 18th century
Figure from a crèche (Christmas nativity scene), with painted glass eyes
Overall dimensions: 9.5 (h) x 15.9 x 5.7 cm
The original crèche figure is in the collection of the artist.

7. ***Family*, 2015**
Colour pigment print on archival paper, framed in hand-painted white poplar frame
Frame: 42.5 (h) x 48.6 x 3.5 cm

7.1 Photograph of three small bisque porcelain dolls, German, c. 1930
A child figure with sculpted hands and hair and two pig figures without hair, each with wire-jointed limbs and hand-painted facial features (the child also with painted hair)
Child: 13.3 (h) x 7.0 x 3.2 cm
Large pig: 11.1 (h) x 5.4 x 3.8 cm
Small pig: 8.9 (h) x 5.7 x 3.5 cm
The original figures are in the collection of the artist.

8. ***Three Little Pigs*, 2015**
Sound video housed in custom-made, wall-mounted steel box with key-lock door and antique chain; cast-bronze sculpture on wall-mounted steel shelf
Installation dimensions: 88.9 (h) x 56.8 x 12.1 cm

8.1 Solid, polished solid cast-bronze sculpture of a pig lying on its side displayed on wall-mounted shelf
"*Death to Pigs*" and the edition designation stamped on the bottom of the pig
Source of form: Two-part tin chocolate mould made by Anton Reiche, Dresden, Germany, c. 1920s

Steel shelf: Stephen Richards, Toronto
Bronze sculpture dimensions: 3.5 (h) x 9.5 x 6.0 cm
Steel shelf dimensions: 4.4 x 12.7 x 10.2 cm
The original chocolate mould is in the collection of the artist.

8.2 Video with found documentary footage and custom-mixed soundtrack using original documentary audio, Jewish liturgical music and additional found digital audio elements
Steel box housing for video: Stephen Richards, Toronto
Video duration: 00:01:34
Steel box dimensions: 26.7 (h) x 26.7 x 12.1 cm
Antique chain length: 48.9 cm
LCD screen dimensions: 17.8 cm (measured diagonally)
Video fragments copyright Aussie Farms Inc. (used with permission)
Excerpt from "Kehilot haKodesh": copyright Cantor David Weinbach (Tel. 050.412.0040), Israel (used with permission)
Video editor: Yoav Bezaleli, Tel Aviv
Sound editor: Isabelle Noël, Toronto

The *Three Little Pigs* video is presented in a wall-mounted, key-lock blue steel box accessed by a hinged door. The box opens to reveal a (17.8 cm) LCD screen above a push-button controller and volume-control knob. The audio for the piece is heard through a single set of wireless headphones stored on the interior of the door. The viewer puts on the headphones and pushes the button to play the video through once. By limiting the audio play-back to one pair of headphones and presenting the video on a small screen, *Three Little Pigs* offers the viewer a private, immersive audio-visual experience.

In 2014, Aussie Farms Inc., a not-for-profit animal-rights organization based in Glenside, a suburb of Adelaide, South Australia, released a 13 ½-minute video of hidden-camera footage documenting the stunning of pigs by asphyxiating gas, known in the animal-farming industry as "controlled atmosphere killing." When performed properly, the method is touted as more humane than electrical or mechanical stunning, with the animals, supposedly unaware of the gas, falling into unconsciousness due to lack of oxygen prior to slaughter. *Three Little Pigs* includes fragments from the Aussie Farms video.

Setup for the "controlled-atmosphere killing" process, as depicted in the video, consists of a vertically rotating system of side-entry gondolas. At the top of the rotation, pigs are forced into a gondola, which then descends into a gas chamber filled with Carbon Dioxide (CO_2). As the pigs are lowered into the chamber, the video shows them in immediate and continuous physical distress. They desperately and noisily try to escape, throwing themselves with flailing trotters against the caged sides of the gondola, scrambling over each other and thrusting their snouts between the bars in a frantic effort to breathe. The struggle can last 30 seconds before the pigs finally lose consciousness, though unfortunately, some do recover from the stunning before being hung on one hind hoof to drain the blood. If the pig is flailing about and the worker is unable to slit its throat, the animal will be carried to the next stage and boiled while conscious.

Argon is recommended for the gassing of pigs because it is inert and undetectable when inhaled. However, the most common agent used in "controlled-atmosphere killing" is CO_2, which is aversive to pigs (as it is to humans at concentrations in excess of 8–15 per cent). There is evidence that pigs exposed to concentrations of CO_2 of up to 20 per cent show few signs of distress, but for reasons of commercial efficiency, farming operations around the world routinely use concentrations greater than 85 per cent, which triggers an immediate suffocation response.

In the same year Aussie Farms released its video, Toronto's last pork-processing plant and pig abattoir, Quality Meat Packers Ltd. and Toronto Abattoirs Ltd., closed their doors. Prior to closing, Toronto Abattoirs had introduced controlled-atmosphere killing in an operation that had the capacity to slaughter 6,000 hogs in one day and that accounted for 25% of Ontario's pork production. Indeed, the large scale of pork production through much of Toronto's history gave rise to the city's nickname of "Hogtown" according to some accounts, although others believe the name was coined more to describe the rapacious appetites of Torontonians. As an editorial in the *Globe* newspaper put it in 1898:

The remark originally had no relation at all to our friend the hog, but was merely intended to convey an impression that the citizens of Toronto were porcine in their tendencies and had their fore feet in anything that was worth having… This is Hogtown and growing more hoggy all the time.

Whatever the origin, the name stuck, and Toronto was at one time the largest pork producer in the British Empire, in North America surpassed only by Chicago in the number of pigs slaughtered and processed. Until they closed, Quality Meat Packers and Toronto Abattoirs operated together on a four-and-a-half-acre complex at Tecumseth Street and Wellington Street West in a historically mixed industrial and residential neighbourhood on the western edge of the city's downtown. Pork production had begun on the site in 1914 with the establishment of the Toronto Municipal Abattoir, operated by the city until 1960, when it was sold to Ontario Meat Packers Ltd. The complex was just a block away from a former uniforms factory at 778 King Street West, where the Ydessa Hendeles Art Foundation presented its exhibition programme from 1988 to 2012. The gallery was well within the multiple block radius routinely enveloped with the pungent odour of pig manure and slaughterhouse smells emanating from the abattoir and from the dozens of trucks loaded with hogs that navigated neighbourhood streets heading to the facility.

Two principal streams make up the audio track of *Three Little Pigs*: sound from the original video, recorded live inside the Australian abattoir as the pigs were gassed but specifically sound-edited to give the viewer the perception of being inside the steel box, and a recording of David Weinbach, an Israeli tenor cantor, singing the Jewish liturgical dirge, "Kehilot haKodesh" ("Holy Communities"), with organ and chorus. The soundtrack also includes added elements, including a heartbeat heard at the beginning and end.

The lyrics to "Kehilot haKodesh" come from the memorial prayer "Av haRachamim" ("Father of Mercy"), recited to honour Jewish martyrs and persecuted communities. The video uses the opening lines of the prayer:

The Father of mercy who dwells on high
in His great mercy
will remember with compassion
the pious, upright and blameless
the holy communities, who laid down their lives
for the sanctification of His name.

The origins of "Av haRachamim" date back to the turn of the 11th and 12th centuries, following the destruction of Jewish Ashkenazi communities along the Rhine valley by Christian crusaders in the early phases of the First Crusade (1095–1099). In 1095, Pope Urban II had called for a Christian conquest of Jerusalem to free the city from Muslim control under the Seljuk Turks. In response, groups of poorly organized and ill-equipped peasants banded together under dubious leadership in France and throughout the Holy Roman Empire to undertake the crusade. As these forces moved along the Rhine in the spring and summer of 1096, the Jewish communities in such centres as Speyer, Worms and Mainz were repeated targets of Christian violence. The renegade crusaders pillaged the communities for money and supplies, forcing

the Jewish population to convert to Christianity and killing all who resisted.

"Av haRachamim" as a prayer of mourning was written in response to these events. Though probably written shortly after, it did not appear in prayer books until around the end of the 13th century. Today, Orthodox congregations recite the prayer as part of almost every Shabat service, while Conservative congregations recite it only at selected times of the year.

9. ***Pigs*****, 2016**

Nine colour pigment prints on archival paper, poplar frames hand-painted white
Frame dimensions: 38.4 (h) x 43.5 x 3.5 cm (one frame) and 44.8 (h) x 37.1 x 3.5 cm (eight frames)
Installation dimensions: 44.8 x 391.5 x 3.5 cm

9.1 Nine photographs of a butcher's shop diorama, English, 19th century

Three hand-carved and painted wooden figures (head butcher in the centre wearing a top hat, flanked by two assistants), each wearing a cloth apron with a phallic-like honing rod hanging from the belt; almost 100 hand-carved and painted wooden cuts of meat suspended from hooks across the awning and entrance to the shop and laid out on a table, with other cuts on the butcher's cutting blocks
The two-storey wooden facade of the shop, painted as a brick structure, features seven glass windows each with painted draperies.
Above the entrance is an incomplete embossed paper Royal Coat of Arms of England, Ireland and Wales, with the motto *Dieu et mon Droit* ("God and my Right").
The diorama is housed in a stained wooden box lined with painted paper, with a glass front.
Height of figures: 8.9–10.2 cm
Overall dimensions: 34.3 (h) x 64.8 x 17.1 cm
The original diorama is in the collection of the artist.

There are numerous known examples of model butcher shops from 19th-century England, though the makers of these miniatures are unknown and their purpose unclear. Some have suggested that the elaborate and colourful dioramas were intended as toys for children to play "shop" or served as teaching aids to illustrate the various cuts of meat to children, servants or even apprentice butchers. However, since some examples have survived enclosed in glass-fronted cases, it has also been suggested that the dioramas served a commercial purpose, perhaps used to indicate the nature of a business even when there were no goods on display in the window. Whatever the purpose, the models are all remarkable for their detail and accuracy. Variants of the Royal Coat of Arms are found on other existing dioramas, which seemingly indicate that the shops in these models hold a warrant to supply the Royal Household.

In ***The World of Toys*** **(Hamlyn Publishing, London, 1969), Robert Culff writes that models of shops of various kinds were popular with children, but especially butcher shops. The models were produced through much of the 19th century and into the 20th, and while most of the known examples are English, some also originated in other European countries such as Germany.**

Pigs**, the title of the additional scene, tags perpetrators as pejoratively as they have characterized their victims. This element adds a ninth scene to the original eight created for the initial installation of** ***Death to Pigs*** **at Barbara Edwards Contemporary in Toronto in 2016. There, the eight scenes unfolded around an existing kitchen in the exhibition space. Reimagining the work for Hendeles's extensive 2018 solo exhibition at Kunsthalle Wien, the ninth scene assumes further significance. Not only does it replace, in part, the site-specific kitchen in Toronto and torque the content of the work, it also recontextualizes the other works in the exhibition.**