

JYU DISSERTATIONS 310

---

**Mikko Pirinen**

# Game of the Name

**Titles and Titling of Visual Artworks in  
Theoretical Discussions from 1960 to 2015**

---



UNIVERSITY OF JYVÄSKYLÄ  
FACULTY OF HUMANITIES AND  
SOCIAL SCIENCES

JYU DISSERTATIONS 310

---

**Mikko Pirinen**

## **Game of the Name**

### **Titles and Titling of Visual Artworks in Theoretical Discussions from 1960 to 2015**

Esitetään Jyväskylän yliopiston humanistis-yhteiskuntatieteellisen tiedekunnan suostumuksella  
julkisesti tarkastettavaksi yliopiston vanhassa juhlasalissa S212  
marraskuun 21. päivänä 2020 kello 12.

Academic dissertation to be publicly discussed, by permission of  
the Faculty of Humanities and Social Sciences of the University of Jyväskylä,  
in building Seminarium, Old Festival Hall S212, on November 21, 2020 at 12 o'clock.



JYVÄSKYLÄN YLIOPISTO  
UNIVERSITY OF JYVÄSKYLÄ

JYVÄSKYLÄ 2020

Editors

Lauri Ockenström

Department of Music, Art and Culture Studies, University of Jyväskylä

Päivi Vuorio

Open Science Centre, University of Jyväskylä

Copyright © 2020, by University of Jyväskylä

Permanent link to this publication: <http://urn.fi/URN:ISBN:978-951-39-8369-7>

ISBN 978-951-39-8369-7 (PDF)

URN:ISBN:978-951-39-8369-7

ISSN 2489-9003

## ABSTRACT

Pirinen, Mikko

Game of the Name – Titles and Titling of Visual Artworks in Theoretical Discussions from 1960 to 2015

Jyväskylä: University of Jyväskylä, 2020, 178 p.

(JYU Dissertations

ISSN 2489-9003; 310)

ISBN 978-951-39-8369-7 (PDF)

Finnish summary

Diss.

In this dissertation titles and practices of titling of visual artworks are discussed from art historical, philosophical and theoretical perspectives. The history of titling visual artworks is discussed as a background of the theoretical study, and it focuses, in this study, on titling practices in Western art from the Renaissance to Late Modernism. The main emphasis is on artworks and titles that have already created discussions concerning titles.

Despite the long history of the practice, the study of titles has often been ignored or completely neglected. Reasons for this neglect are various. Titles may have been ignored, because they were thought to have a neutral or innocent relationship to the subject matter of the artwork. On the other hand, there are artists and scholars who are anxious towards language (or any other supplements). For instance, Modernist Formalism focused on visual two-dimensionality, ignoring and neglecting any references to words or language. In art history, these anxieties are sometimes reflected in anxieties towards the linguistic turn and semiotics. Many contemporary theories, however, comprehend language as something that should not and even cannot be ignored.

To evaluate different theories and theoretical discussions from 1960 to 2015, theories are reviewed by analysing types of functions attributed to titles in different theories. One conclusion is that theories and discussions of titles do not form a coherent theoretical object of study but rather fragmented whole. As a synthesis, functions of titles are distinguished into three main functions: designative, captioning, and social.

Metaphor and narrative are concepts that have often been raised in discussions of word-image relations. The possibilities of applying these concepts to the title-artwork relation is investigated in the last chapter.

Keywords: theory of art, title, title of visual artwork, titling visual artwork, theory of title, function of title, word-image study, metaphor, narrative

## TIIVISTELMÄ (ABSTRACT IN FINNISH)

Pirinen, Mikko

Game of the Name: Kuvataideteosten nimet ja nimeäminen teoreettisessa keskusteluissa vuodesta 1960 vuoteen 2015

Jyväskylä: Jyväskylän yliopisto, 2020, 178 s.

(JYU Dissertations

ISSN 2489-9003; 310)

ISBN 978-951-39-8369-7 (PDF)

Finnish summary

Diss.

Tässä väitöskirjassa kuvataideteosten nimiä ja nimeämistä käsitellään taidehistoriallisesta, filosofisesta ja teoreettisesta näkökulmasta. Kuvataideteosten nimien historiaa käsitellään omana lukunaan teoreettisemmän käsittelyn taustaksi. Historia osuudessa käydään läpi länsimaisen taiteen nimeämiskäytäntöjä renessanssista myöhäismodernismiin. Työssä on keskitytty teoksiin ja teosnimiin, jotka ovat jo synnyttäneet kysymyksiä ja keskustelua teosnimiään koskien. Teoreettisessa ja filosofisessa tarkastelussa keskitytään vuosien 1960 ja 2015 välillä käytyihin keskusteluihin

Nimeämiskäytännön jo pitkästä historiasta huolimatta, teosnimien tutkiminen on usein sivuutettu tai kokonaan laiminlyöty. Tähän laiminlyömiseen on useita syitä. Teosnimet on voitu laiminlyödä, koska niillä on voitu ajatella olevan täysin neutraali tai viaton suhde teoksen sisältöön. Toisaalta on taiteilijoita ja tutkijoita, jotka suhtautuvat epäluuloisesti kieltä (tai mitään muuta ylimääräistä) kohtaan. Esimerkiksi modernistinen formalismi keskittyi visuaaliseen kaksiulotteisuuteen sivuuttaen ja laiminlyöden kaikki viitteet sanoihin tai kieleen. Taidehistorian tutkimuksessa epäluulot ovat joskus esiintyneet epäluulona kielellistä käännettä ja semiotiikka kohtaan. Monet nykyteoriat ymmärtävät kielen kuitenkin jonakin, jota ei voi, tai edes pidä yrittää sivuuttaa.

Vuosien 1960 ja 2015 välillä esitettyjen teorioiden arvioimiseksi, työssä analysoidaan erilaisia funktioita, joita teosnimille on eri teorioissa annettu. Yksi johdopäätös on, että teosnimiä koskevat teoriat ja keskustelut muodostavat varsin epäyhtenäisen kokonaisuuden. Teorioita koskevana synteessinä funktiot eritellään kolmeen pääfunktioon, jotka ovat nimeävä funktio, kuvatekstifunktio ja sosiaalinen funktio.

Metafora ja narraatio ovat käsitteet, jotka usein nousevat esiin sanan ja kuvan suhdetta koskevissa teoreettisissa keskusteluissa. Lopuksi tarkastellaan näiden käsitteiden mahdollisuuksia teosnimen ja teoksen välisen suhteen tarkastelussa.

Avainsanat: taiteen teoria, teosnimi, kuvataideteoksen teosnimi, kuvataideteoksen nimeäminen, teosnimien teoria, teosnimen funktio, kuva-sana-tutkimus, metafora, narraatio

**Author's address** Mikko Pirinen  
Department of Music, Art and Culture Studies, Faculty  
of Humanities and Social Sciences  
University of Jyväskylä  
Email: pirimikko@gmail.com

**Supervisors** Postdoctoral Researcher, Ph.D., Lauri Ockenstöm  
Department of Music, Art and Culture Studies, Faculty  
of Humanities and Social Sciences  
University of Jyväskylä

Professor (emerita), Ph.D., Annika Waenerberg  
Department of Music, Art and Culture Studies, Faculty  
of Humanities and Social Sciences  
University of Jyväskylä

**Reviewers** Professor (emeritus), Ph.D., Altti Kuusamo  
Department of Art History  
University of Turku

Professor, Ph.D., Tutta Palin  
Department of Art History  
University of Turku

**Opponent** Professor (emeritus), Ph.D., Altti Kuusamo  
Department of Art History  
University of Turku

## ACKNOWLEDGEMENTS

This dissertation process started in 2003, but it is in many ways a continuation of my master's thesis (Pirinen, 2003), which discussed titles of artworks from different theoretical perspectives. I could not predict then that the process would ultimately take this long.

I want to thank, firstly, my supervisor Professor (emerita) Annika Waenerberg who encouraged me to further study the titles of artworks and the theories concerning them. She has been patient and supportive during the whole process. In autumn 2019 postdoctoral researcher Lauri Ockenstöm became another supervisor and very closely supervised the final versions of the thesis. His comments and questions confined this final version of the thesis much better than it otherwise would have been. I also want to warmly thank both reviewers of this thesis Professor (emeritus) Altti Kuusamo and Professor Tutta Palin, who carefully read the text and gave thoughtful and useful comments concerning the thesis.

My dissertation project has been financially assisted by the Academy of Finland (AATE. Aspects of Art Experience - Cognitive Dimensions into Art History -project), the Finnish Cultural Foundation (Juhani Kirpilä Fund, Eino Niininen Fund and North Savo Regional Fund) and the University of Jyväskylä. In addition, the Alfred Kordelin Foundation (Jyväskylä Fund) has allowed me to attend conferences abroad.

Since this has been such a long journey there have been all kinds of discussions in different situations with colleagues, artists and other friends on the issue of titles. I want to thank you all for your contribution. Special thanks to all the members of the AATE. Aspects of Art Experience - Cognitive Dimensions into Art History -project in Finland, Germany and Spain, and to all my colleagues in the Department of Music, Art and Culture Studies at the University of Jyväskylä.

Finally, special thanks to my parents and my sister and her family. They have been, all in they own way, very supportive during the process.

Lappeenranta, August 2020

Mikko Pirinen

## FIGURE

Figure 1: Typology of titles based on the distinction between *true titles* and *non-true titles*..... 114



# CONTENTS

ABSTRACT

TIIVISTELMÄ

ACKNOWLEDGEMENTS

FIGURES

CONTENTS

1	INTRODUCTION .....	13
1.1	Research questions, topic explanation and material .....	14
1.2	Theoretical framework.....	16
1.3	Methods.....	18
1.4	Terminology .....	19
1.5	Previous Research on Titles of Visual Artworks.....	19
1.5.1	Psychological Studies on Titles .....	22
1.6	Structure of the thesis.....	24
2	HISTORY OF NAMING AND TITLING.....	25
2.1	Titles and Designations of Artworks before 1800.....	25
2.2	Titles and Titling in Nineteenth Century .....	35
2.2.1	Beginning of Nineteenth Century: Goya and Turner.....	35
2.2.2	Titles in Mid-Nineteenth Century Art: The Birth of Symbolic Titles.....	39
2.2.2.1	Édouard Manet's Déjeuner sur l'herbe and Olympia.....	41
2.2.2.2	Whistler's Way to Symphonies in White .....	44
2.2.2.3	Monet and Titling Impressions .....	46
2.2.2.4	Ambiguities of Redon.....	47
2.2.2.5	Paul Gauguin's Titles.....	49
2.3	Titles and Titling in Twentieth-Century Modern Art .....	51
2.3.1	Poets and Visual Artists .....	51
2.3.2	Fauvism, Cubism and Futurism .....	53
2.3.2.1	Henri Matisse .....	53
2.3.2.2	Pablo Picasso .....	55
2.3.2.3	Boccioni, Balla and Carrà .....	57
2.3.3	Early Abstraction, Neoplasticism and Suprematism.....	58
2.3.3.1	Wassily Kandinsky.....	58
2.3.3.2	Piet Mondrian .....	61
2.3.3.3	Kasimir Malevich .....	63
2.3.4	Dada and Surrealism .....	65
2.3.4.1	Marcel Duchamp .....	65
2.3.4.2	Jean (Hans) Arp and Sophie Taeuber-Arp .....	69
2.3.4.3	Joan Miró .....	72
2.3.4.4	Yves Tanguy.....	73
2.3.4.5	René Magritte.....	73

	2.3.4.6 Klee .....	77
	2.3.5 Abstract Expressionism.....	81
	2.3.5.1 Jackson Pollock and Lee Krasner .....	81
	2.3.5.2 Newman .....	83
	2.3.5.3 Artists' Session at Studio 35 (1950) .....	86
3	NEGLECTED TITLES OF ART HISTORY.....	89
3.1	Innocence and Irrelevance.....	90
3.2	Anxieties of Language and Supplement .....	92
3.2.1	Rivalry of Word and Image .....	92
3.2.2	Linguistic Turn and Art History .....	94
3.2.3	Baxandall's Anxiety of Verbal Language .....	96
3.2.4	Elkin's Critique of Semiotics.....	98
3.2.5	Anxiety of Supplement - Title as <i>parergon</i> .....	99
3.3	Titles and Pictorial Turn .....	101
4	DIFFERENT DISTINCTIONS OF TITLES OF ARTWORKS.....	103
4.1	True Titles and Non-True Titles .....	103
4.1.1	Levinson's Concept of <i>True Title</i> .....	103
4.1.2	Practical Consequences of the Concept of <i>True Title</i> .....	107
4.1.3	Categories of <i>Preceding</i> and <i>Interpretative Non-True Titles</i> .....	108
4.1.4	Categories of <i>Preceding True Titles, Interpretative True Titles</i> and <i>True Titles Created in the Process</i> .....	111
4.2	Different Functions and Categories of Titles .....	115
4.2.1	Brunius' Identification and Comment .....	115
4.2.2	Martin's Normative and Formalist Instructions.....	116
4.2.3	Discussions on Functions of Titles in the 1970s.....	116
4.2.4	Gombrich's Typology of Titles.....	118
4.2.5	Fisher's Philosophy of Titles.....	119
4.2.6	Levinson's Typology of Titles .....	120
4.2.7	Bann: Semiotics of Titles .....	123
4.2.8	Genette: Functions of Titles .....	126
4.2.9	Franklin: Tension and Metaphor .....	130
4.2.10	Symes: Dual Functions of Title.....	131
4.2.11	Ferry: Presupposed Reader .....	132
4.2.12	Bosredon: Half-Captions and Half-Names .....	132
4.2.13	Welchman: Nomenclatures of Modernist Titling.....	133
4.2.14	Sarapik: Directive and Abstract Titles.....	134
4.2.15	Hoek: Institutional Function of Title .....	135
4.2.16	Petersen: Titles as Literature.....	136
4.3	Synthesis: Three Main Functions of Titles of Artworks.....	137
4.3.1	Naming Function of Titles .....	137
4.3.2	Captioning Function of Titles.....	138
4.3.3	Social Function of Titles .....	142

5	TITLES, METAPHORS AND NARRATIVES .....	144
5.1	Titles and Metaphors.....	146
5.2	Titles and Narratives .....	150
5.2.1	Titles relating artwork to verbal narrative .....	151
5.2.2	Titles possessing narrativity .....	152
5.2.3	Titles affecting the order of narrative interpretation .....	153
5.2.4	Titles, narrativity and seriality .....	154
6	CONCLUDING REMARKS .....	158
	YHTEENVETO (SUMMARY IN FINNISH) .....	161
	REFERENCES.....	164

# 1 INTRODUCTION

The verbal and the visual have always had close relations. Writing has its origins in pictograms and, eventually, pictures. Pictures, on the other hand, have illustrated verbal stories since before we had written language. Through all the history of Western art, painting and poetry have been considered sister arts, but they have also been considered rivals. Combining words and pictures on the same picture plane or on the same page, was very popular until the Renaissance. The history of Western art, from the Renaissance until Post-Modernism and Conceptual Art, can be understood as a process of decontaminating the word from the visual. In his article 'The Fabric and the Dance: Word and Image to 1900', John Dixon Hunt (2010b) argues that while during the Renaissance almost all writing disappeared from the picture plane, the invention of printing increased the use of different kinds of verbal and written narratives as sources for the subjects of paintings. Since then, even the written narratives as sources have sometimes disappeared in modernist art movements. During the period from the Renaissance to the Cubist movement, words and language were often hidden in art. This does not mean that they had disappeared for good or were even completely absent.

The central issue of the thesis is how the titles of visual artworks have been discussed in art history and art philosophy roughly during the second half of the twentieth century. The general idea and motivation for the study came from an initial question about how titles have been studied. Rather quickly, I observed that there are not many theories or theoretical discussions on titles of visual artworks. Another observation, related to the former, is that it is often difficult to find information concerning the titles of individual artists' artworks because neither artists nor art historians have discussed them.

It has, however, been claimed – for instance, by art historian Ernst H. Gombrich in 1985 (1991[1985]<sup>1</sup>) – that titles have been “unduly neglected”, and a similar observation concerning literary works has been made by Alistair Fowler in

---

<sup>1</sup> Gombrich makes the remark in the endnote of an article published in 1991, but the article is based on a Hilla Rebay lecture given in 1980 in the Solomon R Guggenheim museum. The article has been published first in 1985 in *Word and Image* (1985, vol 1, is 3, 213-241).

1982. These observations were made few decades ago, but the question is: could the same observation still be made?

## 1.1 Research questions, topic explanation and material

During the late nineteenth century and early twentieth century, artists such as James McNeill Whistler, Paul Klee, Marcel Duchamp and Rene Magritte, took titles and titling into serious consideration. Some of them also played with words, writing, the pictorial, the verbal and the visual. At the same time, there were abstract and non-figurative artists like Wassily Kandinsky, Piet Mondrian and later many abstract expressionists who avoided all literary meanings or plays on words. By the mid-twentieth century the convention of titling has become so dominant that even *Untitled* became a title, although, for some artists it was probably a reaction against titling artworks. Both artists playing with titles and artists avoiding titles are paying special attention to titling. In addition to these reactions, we must remember that some artists have ignored titles completely. In spite of this, since the custom of titling artworks has been developed, if artists do not do the titling themselves, someone else will.

In recent years Ruth Bernard Yeazell (2015) has argued convincingly, against some critics (see Arthur C. Danto, 1997 and Leo H. Hoek, 2001) that naming a theme or a motif of an artwork (even by generic title), is not a simple, “innocent”, “transparent” or merely “denotative” process, because title always singles out “some feature of the image”... “whether or not the viewer consciously pauses to register it.” (Yeazell, 2015, 10–11). The same is proposed by Jerrold Levinson from a more analytical philosophical perspective by arguing that, in the contemporary world, the artwork always has a *title slot* “which is never devoid of aesthetic potential; how it is filled, or that it is not filled, is always aesthetically relevant. (A work differently titled will invariably be aesthetically different.)” (Levinson 1985, 29–33).

During the 1980s Gombrich and Fowler claimed that titles had been to some extent neglected, and later Ed Lilley (1994), John C. Welchman (1997), Greg Petersen (2006) made similar observations. Art history is discussing the visual (i.e. the history of art and artworks) using verbal, often written, language. Theories of art history have discussed the use of language in art history and, on the other hand, some theories have considered art itself a language. There is also so-called *Word and Image Studies* <sup>2</sup>, an approach investigating different kinds of word-image relations. Gombrich’s and Stephen Bann’s articles on the issue of titles were both published in *Word and Image Journal* <sup>3</sup> in 1985. The relationship of word and image has been discussed and studied and even the issue of titles in art has been raised. Many discussions on words and images have been dominated by scholars

<sup>2</sup> *International Association of Word and Image Studies* was founded in 1987 (<https://iawis.org/>).

<sup>3</sup> *Word and Image Journal* has been published since 1985 (<https://www.tandfonline.com/toc/twim20/current>).

of literature, language, linguistics, semiotics and language philosophy. During the 1980s especially, some art historians felt that theories of art history were too often based on linguistic models. This view was presented, for instance, by Michael Baxandall (1985). At the same time, the issue of titles of artworks was raised by other art historians (Gombrich, Stephen Bann), philosophers (John Fisher and Jerrold Levinson) and literary scholars (Gerard Genette).

In general, I would assume that if one picks up a book concerning some individual artist, titles would not usually be discussed even if the letters or some other sources of the artists' intentions were investigated. It almost seems to have been assumed that words in the form of names, titles, captions or labels do not influence our perceptions or interpretations of artworks. On the other hand, for instance, numerous psychological studies show that titles do seem to influence our perception. I shall introduce some of their results Chapter 1.5.1.

There are two main research questions in this thesis. The first is the question of neglecting the titles, and the second is the question of types and functions of titles in visual art. First, the argument is that titles have been neglected. Taking into account the number of different issues raised by the history of titles and how the titles have puzzled artists, critics, audience, psychologists, art historians and philosophers of art, the study of titles has not received all the attention they could have had. I shall discuss the reasons for neglecting the titles from three perspectives. Neglecting titles may be seen as a consequence of history and tradition; as an anxiety of language; and as an anxiety of supplement.

The second main question is discussed mainly in terms of distinctions and functions of titles in different theoretical approaches from 1960 to 2006. I shall analyse different distinctions and typologies to see, what theoretical views and issues are related to different types and functions of titles and titling. A question related to this is how to make some comparisons among those views. Finally, I discuss three functions – designative, captioning and social function – as the main functions of titles.

There is also one issue related to the issue of functions of titles. In Chapter 5, I propose that metaphor and narrative can open up new and interesting perspectives in interpreting the title-artwork combination. When a verbal title is combined with the visual artwork, we can apply theories of metaphor and narrative in analysing this relation. They are both concepts that have relatively often been used in relation to combinations of words and images, but they are, in contemporary theory, also understood as thought processes. This view implies that they are useful in interpreting word-image relations and therefore also the title-artwork combination.

In order to combine the theoretical issues with more concrete issues of titles and titling in visual art, the general history of titling and the debates titles have created, are discussed as the background for the theoretical questions and discussion.

Sources and materials this thesis is based on are mainly the theories and previous studies introduced in Chapter 1.5. In addition, material for the thesis includes the practices of titling, and discussions they have created. The time

frame of this thesis comes from the fact that the first study discussed is Teddy Brunius' article *The Functions of the Names of the Works of Art* from 1960 and the last is Ruth Bernard Yeaxell's book *Picture Titles. How and Why Western Paintings Acquired Their Names* from 2015.

## 1.2 Theoretical framework

Various theories are discussed in this thesis. My discussion and theoretical framework on the issue of titles is mainly based on Anglo-American sources and literature. The theoretical literature on the issue of titles has been published in various theoretical traditions but the number of studies in each tradition is rather small. I shall refer to studies and views in art history, philosophies of art and language, semiotics, structuralism and post-structuralism. Most of them are presented in Chapter 1.5.

Theoretical approaches applied in the field of art history are, in this thesis, most evident in discussion on the history of titles and the debates they have created. The approach of Michael Baxandall (1985) to language concerning art may be understood as art historical in the sense that he warns art history and art criticism about the imperialism of language in relation to visual art. Baxandall is often connected to social art history and in that way, he has avoided discussing the artworks themselves. James Elkins (1998; 1999) is another scholar who has "defended" art history (and visual culture) as a discipline that should not use theories from literary studies.

Art historians who wrote about titles in the 1980s were Bann (1985) and Gombrich (1985). Gombrich relates his discussion of titles of artworks to his psychological view of visual art and visual representation. In other words, he connects titles to the ideas presented in his *Art and Illusion* (1960). His ideas have been criticised, for instance, for the perceptualism that does not consider more contextual or social issues on art.

As a theoretical framework Bann combines in his article historical research with the semiotics of Charles Sanders Peirce and the post-structuralist ideas of Roland Barthes. Bann uses the concepts by Peirce until he encounters Post-Modernism but when discussing Post-Modernist art, he also uses post-structuralist terminology. This is explained by the fact that he discusses post-modern artwork that Barthes has also discussed, but the shift is interesting. Bann has also introduced French post-structuralism for English-speaking audiences, for instance, by translating Roland Barthes texts into English. Peircean semiotics has not unfortunately been applied to the study of titles by others, but the post-structuralist approach to titles has also been used by French literary scholar Gerard Genette (1987) and later by art historian John C. Welchman (1997).

Post-structuralism developed in France as a reaction against structuralism that was considered, for instance, too ahistorical and too structured. Genette (1987 & 1988) calls his version of structuralism *open structuralism* (Fr. *structural-*

*isme ouvert*). (For *structuralism*, *post-structuralism* and *open structuralism* see Wagner, 2004, 105–126.) Genette has defined titles as *paratexts* which are *texts* that have some connection to the main text (see Genette, 1987 & 1988).<sup>4</sup> This idea of investigating and discussing things like titles that are around the main object is itself a post-structural approach to the artwork.

Welchman's (1997) terminology is basically based on Barthes' structuralist and post-structuralist ideas on denotation and connotation, but he is referring to deconstructionist ideas of Jacques Derrida as well – especially in relation to post-modernism. He even defines the aim of his study as “a deconstructive reading of the governing discourse of modernism itself” (Welchman, 1997, 42).

The definitions of structuralism, post-structuralism and deconstruction are not always clear-cut, and they are sometimes referred to more generally as Continental thinking or philosophy. Deconstruction as an approach is however often connected to Derrida. One of the chapters (3.2.5) in this thesis deals with Derrida's critique of Immanuel Kant's aesthetics. Basically, Kant's aesthetics define the proper aesthetic object by ruling out some things as secondary supplements. Derrida, for his part, wants to discuss these supplements (like titles) and thinks that they should not be treated as supplements. Derrida's deconstructive strategy is often based on questioning the predominant ways of thinking, ideas, hierarchies, canons, etc.

In analytical philosophy (or Anglo-American philosophy as opposed to French Continental philosophy) philosophers Arthur C. Danto (1981; 1997), John Fisher (1984) and Jerrold Levinson (1985) have discussed titles. Analytical philosophy is based mainly on using precise language, well defined concepts and specific topic of discussion. Therefore, for instance, Danto does not find Welchman's discussion of titles analytical enough and claims that the language Welchman is using prevents him from dealing with the theoretical questions (Danto, 1997). Jerrold Levinson's definition of the concept of the *true title* is a good example of a product of an analytical philosophy of art.

Although, Bernard Bosredon (1997) is French, his linguistic approach is closer to analytical philosophy than to any of the representatives of Continental philosophy. Leo H. Hoek, who is Dutch but writes in French, has a background in semiotic and literary studies. In his study of titles in art, he is, however, mainly using the sociological and institutional framework of Pierre Bourdieu.

Following the interaction theory of metaphor by Max Black (1979) and conceptual metaphor theory (CMT) by George Lakoff and Mark Johnson (1984 [1980]), metaphor is, in this thesis, understood as a thought process rather than a linguistic set of relations. In a similar way, as Marie-Laure Ryan (2004a; 2005) has stated, narrative can be understood as a “cognitive construct – built by the interpreter as a response to the text” (Ryan, 2004a, 9). These theories view metaphor and narrative as cognitive and semiotic. The question is how meaning is constructed and understood. Metaphor and narrative are, therefore, in this thesis, concepts that are used to interpret different relations of titles and artworks. The

---

<sup>4</sup> I have discussed the issue of paratext also in my article *Parergon, Paratext, and Title in the Context of Visual Art* (Pirinen, 2013, 241-249)



title-artwork combination opens up possibilities for metaphorical and narrative interpretation of this relationship.

The theoretical approach which I am mostly aiming to maintain throughout the study, is based on the views and theories of James A.W. Heffernan (1991; 2006; 2019), W.J.T. Mitchell (1986; 1994; 2005) and Ruth Bernard Yeazell (2015). Heffernan has argued that “words are indispensable to the understanding of pictures” and continued that “I need all the verbal help I can get.” (Heffernan, 2006, 6). Heffernan has also argued that “paintings often generate narratives” (Heffernan, 2006, 59). Heffernan summarises Mitchell’s (and I suppose his own) “conviction that words, pictures and images deeply inform each other. Just as language is so thoroughly steeped in metaphorical images that we can hardly say where ‘image’ ends and ‘word’ begins, pictures can hardly be seen or read except in terms of language”. On the other hand, “[n]o linguistically based theory of signs can exhaust the meanings generated by visual art, and no label can predict all that we can discover in the patient scrutiny of a painting, some of whose most poignant features may be impossible to name” (Heffernan, 2019, 23-24). In the beginning of her study on titles, Ruth Bernard Yeazell (2015) also refers to Mitchell’s ideas, stating that images can never be completely independent of verbal context. These views represent word-image -studies that are critical, but at the same time rather open to different traditions of research.

### 1.3 Methods

The discussion of the history of titles is offered as background information for the reader. The main focus on the history of titles is limited to a period of 100 years from the mid-nineteenth century to mid-twentieth century. The discussion starts with the birth of the contemporary convention of titling and ends with the birth of conceptual art, which radically changed the relation of word and image in visual arts.

The neglect of titles in art history and philosophy is analysed from different art historical and philosophical perspectives. Interrelated issues of the linguistic turn, semiotics, the language of art history and analytical philosophy, are analysed in relation to the neglect of titles. Close reading is also used to analyse the theories.

Jerrold Levinson’s theory and concept of true title is one framework of the study, and it is critically and philosophically analysed in more detail in Chapter 4.1. I shall also critically analyse some commentaries and the consequences of the concept of true title from the point of view of art history.

Different distinctions, typologies and functions of titles are closely read in chronological order. After the close reading, a synthesis is made through discussion of functions and types. A new distinction among different functions is made and three functions – designative, captioning and social function – are discussed as the main functions of titles.

## 1.4 Terminology

It is important to define some of the terms used in the thesis, some of which are discussed in-depth later. First, I use the term 'artwork' to refer to all visual art and artworks that are paintings, prints, pictures, photographs, sculptures, installations, conceptual artworks, etc. I avoid the term 'picture' because it is too broad, referring to all kinds of pictures, not just artworks. The term 'image' is used mainly in the expression "word and image" (e.g. "word and image studies"). 'Image' is in these cases understood as a more general and non-material object.

Second, 'title' is a term that is used in this thesis for all 'appellations', 'names', 'designations', 'designators' and 'labels' of artworks. 'Name' and 'designation' are sometimes used in purely indicatively. 'Label' is used only in relation to concrete labels – for instance, on a museum wall.

'True title' is a term and concept introduced by philosopher Jerrold Levinson. He defines 'true titles' as *artist-given* titles, which are constitutive parts and essential properties of artworks. (Levinson, 1985, 29) I shall discuss the concept and its consequence in Chapter 4.1. My main argument is that the concept of true title creates a distinction between true and non-true titles. This does not, however, mean that non-true titles should be neglected in art history.

## 1.5 Previous Research on Titles of Visual Artworks

Titles are relatively new phenomena in visual art. The contemporary convention of titling practically every artwork is even newer. Therefore, the first reference to titles of visual artworks as a convention and a somehow interesting and problematic issue was made by Swedish philosopher Teddy Brunius in 1960 in a rather short article. Brunius makes a metaphysical question of whether the title, in some cases, is part of the artwork. He also mentions the possible functions of titles of artworks. In 1966, F. David Martin was perhaps the first Anglo-American art historian to raise the issue of titles in art. His approach to titles and titling is both normative and formalist. He focuses on titles of artworks that he considers misleading.

In analytical philosophy Arthur C. Danto (1981) makes few but influential references to titles, arguing that title is "more than a name or label; it is a direction for interpretation" (Danto, 1981, 119). A few years later John Fisher (1984) discusses the status of titles in aesthetics and philosophy of art and comes to the conclusion that titles function as guides to interpretation. At almost the same time as Fisher, philosopher Jerrold Levinson (1985) argues that at least some artist-given titles must be taken as constitutive parts of artworks. Levinson also makes a distinction among the three main functions of titles (referential, interpretative and additive). Levinson's arguments are discussed later by literary scholar Hazard Adams (1987) and philosopher Susan J. Wilshire (1987).

Art historians Stephen Bann (1985) and Ernst H. Gombrich (1991 [1985]) published their articles on titles in successive issues of *Word & Image* -journal in 1985. Bann's article appeared first. His aim was to combine art historical approaches with the semiotics of Charles Sanders Peirce. Bann discusses titles of artworks from the early nineteenth century until Post-Modernism as a historical development of titles. He introduces Peircean concepts, but does not really use them in analysing titles and artworks.

Ernst H. Gombrich's article was published first in 1985 but was given as a lecture in the Solomon R. Guggenheim Museum in 1980. In the first note of the article he states that, in 1980, the issue of titles was "unduly neglected" (Gombrich, 1991 [1985], note 1, 217)<sup>5</sup>. In the article, Gombrich (1991 [1985]) discusses briefly the reasons for the contemporary convention of titling and then goes on to present different types of titles of artworks. He also makes a psychological suggestion - that titles can influence the mental set of the beholder.

A more extensive study of titling and titles in art has been made by John C. Welchman (1997). Welchman's book on titles is an extensive study of titles in modernist artworks. His approach is art historical and chronological from the 1880s to the 1960s. The focus on the titles (the marginal) is in the study taken as a deconstructive and post-structuralist approach opening new perspectives on modernist art.

Colin Symes (1992) has discussed the titling of all kinds of aesthetic artefacts. His main argument is that there is no cause-and-effect relationship between title and artefact, although there is sometimes a tendency to expect one. Virve Sarapik (1999) discusses both history and semiotics of titles with the focus on the questions of interpretation and overinterpretation of titles. Greg Petersen (2006) has approached titles from the point of view of art education. He goes through theories which, according to him, create a maze. His conclusion is that it is best to treat all titles as literature and apply literary theories to analysing them.

After Welchman another more extensive study was done by Ruth Bernard Yeazell (2015). Her main question is how the conventions of identifying pictures were created and how they affected the conventions of titling. Based on the study of catalogues, minutes, etc., her main arguments is that many conventions of identification and classification that were developed by the decline of patronage, the rise of art markets, the birth of art institutions like academies and museums, and finally public display of artworks, have influenced the practices of titling we have today. Another argument, related to the former, is that these conventions were created by middlemen (notaries, cataloguers, dealers, curators etc). Together with the spread of literacy, Yeazell relates the history of identifications and titles to the democratization of art (2015).

There are several studies focusing on titling and titles of individual artists which have been published as articles. Art historical studies of titles of at least

---

<sup>5</sup> The only literature Gombrich had found that was related to the issue was *Schrift und Bild/ Schrift en beeld/ L'art et l'écriture/ Art and writing: Katalogbuch zur Ausstellung Schrift und Bild im Stedelijk Museum* (Mahlow, Dietrich (ed), 1963, Typos Verlag). (Gombrich, 1991 [1985], note 1, 217)

following artists have been made: Marcel Duchamp (Décimo, 2014 and Haas, 2014), Paul Gauguin (Danielsson, 1967), René Magritte (Hammacher, 1974, Biseri, 2014 and Bosredon, 2014), Edouard Manet (Lilley, 1994), Roberto Matta (Danikowski, 2014), Yves Tanguy (Mundy, 1983) and James McNeill Whistler (Tsui, 2006 and Enaud-Lechien, 2014). Most of the studies discuss how the artworks acquired their titles or how the titles have changed. Some also discuss the way artists have used titles in some more or less strategic way. Articles on Duchamp, Magritte and Tanguy also discuss how the titles influence the interpretations.

In linguistics French scholar Bernard Bosredon (1997) has studied titles of visual artworks, asking questions about the practice of identification, different linguistical forms of titles in the French language, and the interaction of word and image in relationships of titles and artworks from a linguistic point of view. There are some important issues in his study. 'The title' is defined from semantic-referential point of views as being between *caption* and *proper name* (*half-caption* and *half-proper name*). Bosredon also suggests a concept of *visualisation* as a title's different way of expressing the visibility of the referent (naming colours, forms etc). He also introduces a model of correspondence of title and artwork.

Dutch linguist Leo H. Hoek's (2001) book *Titres, toiles et critique d'art* (2001) is divided into two parts: titles and critique. They are taken as two different discourses on art. This means that only half of the book is related to titles. The second part of the study is based on the analysis of art critique - especially by Emile Zola. His approach to titles is based on Pierre Bourdieu's institutional theory. The advantage of this approach is that it takes into account the social aspects of titles.

There is also research whose primary focus is not on titles of visual artworks. Theodor W. Adorno (1992 [1965]) wrote in 1965 about philosopher, play wright and poet Gotthold Ephraim Lessing's views of titles of plays. Lessing was not very keen on them, nor was Adorno. In literary studies, John Hollander (1975) Stephen B. Kellman (1975), Harry Levin (1977) have made references to titles of visual artworks. French literary theorist and structuralist Gérard Genette (1987 & 1988) has done important studies on paratexts including titles and their functions. In her book on titles of poems, Anne Ferry (1996) has made some remarks that can be considered relevant in connection to titles of visual artworks, but the book only discusses titles of poems. The dissertation of Victoria Louise Gibbons (2010) discusses titling in premodern English literature.

In continental philosophy Jacques Derrida (1987 [1978]) has criticised Immanuel Kant's aesthetics and Kant's use of the concept of parergon. In his critique Derrida refers to title as parergon. I shall discuss Derrida's view in relation to the neglecting of titles in art history and philosophy.

### 1.5.1 Psychological Studies on Titles

Several studies have been done in recent decades on the psychological effects of titles<sup>6</sup> and I want to briefly introduce them here as background. I also want to show that there is interest in psychology on the issue of titling which may not always be mentioned in art historical and philosophical studies. Leder, Carbon & Ripsas (2006) have investigated how *descriptive titles* and *elaborative titles* affect aesthetic appreciation (pleasure, liking) and aesthetic judgements (understanding, interest) of paintings.<sup>7</sup> A quite similar study by Gerger & Leder (2015) used fEMG (facial electromyographic technique) to record physiological facial processes to support its findings. Titles have more recently also been used in investigations of cognitive fluency theory (Belke, Leder, Strobach & Carbon, 2010; Swami, 2013). The first test is whether titles (and other contextual information) affect the fluency of the cognitive processes; the second, how the fluency of the process influences aesthetic appreciation (pleasure, liking) and aesthetic judgements (understanding).

Extending the study of Leder et al (2006), Mullennix & Robinet (2018) investigated how the participants' expertise in art influences their cognitive processing of titled artworks when compared to novices. Mullennix, Pilot, Stephens & Burns (2018) examined how the cognitive load (preload memory task), together with either a descriptive or elaborative title, affect the understanding of the artwork.

Leder et al (2006) found that elaborative titles increased understanding of abstract artworks, and understanding was lowest when no title was given. In spite of this, elaborative titles did not affect liking of artworks. They also found that descriptive titles decreased affective and cognitive evaluations. It seems that a descriptive title may make the artwork less interesting and reduce aesthetic meaning (Leder et al., 2006, 186).

Mullennix & Robinet (2018) tested both novices and experts, to see, if their emotional and cognitive processes would be different. Against the predictions, the ratings of both novices and experts were higher for elaborative titles, reflecting greater liking. In addition, data shows that title did not affect judgements of understanding of either novices or experts (Mullennix & Robinet, 2018, 370-372). In the previous studies with only novices as participants, liking was not influ-

---

<sup>6</sup> Most experimental studies of titles have been done in psychology, but there has been at least one on consumer behaviour studies. This experimental study investigated how the location of paintings and titles in museum space affects recollection of both the titles and the paintings after a museum visit. One of the results related to titles was that the recollection of titles and paintings is affected by the museum space but titles and paintings are recollected differently, at least to some extent (see Bourdeau & Chebat 2003).

<sup>7</sup> The distinction between (emotional) aesthetic appreciation and (cognitive) aesthetic judgements is based on a model presented by Leder, Belke, Oeberst & Augustin (2004). All the psychological studies on titles published after 2004 that are mentioned in this thesis, refer to this model and distinction. This implies that it is widely accepted in psychology. The same applies to the study of Leder, Carbon & Ripsas (2006).

enced by the type of title – whether it was descriptive, elaborative or absent. Descriptive titles, however, helped novices to understand the artworks, at least when the time was short and limited (Mullennix et al. 2018; Leder et al. 2006). The reasons for the discrepancies in the results of these studies may be explained by the different response times of the experiments (Mullennix & Robinet, 2018, 371-373).

In a relatively early study in the field of psychological effects of titles by Franklin, Becklen & Doyle (1993), participants were asked to view and comment on the artworks. At the same time, they were also asked to use a torch to show which part of the painting they were looking at. The situation was recorded by a video camera to simulate their eye-movements. (Franklin et al., 1993, 105.) Results concerning eye-movement simulations were corroborated later. Kapoula, Daunys, Herbez & Yang (2009) reported in 2009 that their study, which used an eye-movement-recording camera on the eye-movement explorations, shows for the first time physiological evidence that titles “influence the way observers explore visually the painting” (Kapoula et al., 2009, 490). The results are supported by more recent studies of eye-movements (Hristova, Georgieva & Grinberg, 2011; Bubić, Sušac & Palmović, 2017).

There are interesting findings in the study by Franklin et al. (1993). Even though the eye movement recording was not later corroborated, the verbal comments, in the form of different kinds of descriptions, explanations and interpretations, are influenced by the titles (Franklin et al., 1993, 105–108). This finding seems to suggest that both verbal processing and an interest in creating interpretations, are influenced by titles. In other words, titles may encourage and perhaps even change beholders ways of verbal processing and interpretation. The psychological effect of title is not only perceptual but also verbal and social. Title as verbal designation makes it possible to talk about artworks, but title may also make it easier to share different ideas and interpretations. Aesthetic experience, or art experience in general, is often seen as an individual affective and cognitive process which does not pay attention to social processes in relation to art, or at least, the possible social processes in relation to titles. These are, however, long term effects that are much harder to study. Social interaction and discourse is, as a matter of fact, included in the model of aesthetic experience by Leder, Belke, Oeberst & Augustin (2004) – a model that is cited by many studies of titles (see note 3). They comment on the social processes as follows: “The model is mainly concerned with those processes that art produces for an individual. As a result, social processes are neglected here though they may be the topic of future research” (Leder et al., 2004, 503).<sup>8</sup>

Studies using real art historical material are more interesting for art historians since they may tell us something about titles of certain artists or titles used in a certain art movement, especially if the titles used in the experiments are not completely invented labels and captions by the psychologists. Quite often the

---

<sup>8</sup> Through social media experiencing art (and consuming art) may have also become more social.

original titles (titles for instance given by the artists or titles known otherwise) were not used at all and new labels were invented.

The interest in titles among some groups of psychologists is evident. I believe that both psychologists and art historians could benefit of from cooperation. Concrete experiments give clues on how people actually react to titles and theoretical discussions could improve the experiments.

## **1.6 Structure of the thesis**

In Chapter 2 I shall introduce the history of titling and titles through examples of artworks, discussions and debates. The focus is on a period of 100 years from the mid-nineteenth century to the mid-twentieth century. The history is discussed as a background for the Chapters 3 and 4, the following two main chapters. Chapter 3 is based on the argument that titles have been at least to some extent neglected in art history and therefore analyses the reasons for this neglect. In Chapter 4, I introduce, discuss and analyse different theoretical distinctions, typologies and functions of titles. Chapter 5 discusses metaphorical and narrative interpretations of title-artwork combinations. In the end I shall make some concluding remarks and outline the whole thesis.

## 2 HISTORY OF NAMING AND TITLING

### 2.1 Titles and Designations of Artworks before 1800

The history of titling and titles in visual art is not in any sense a simple and well-documented development. In spite of this, certain trends can be identified, mainly on institutional level and, on the other hand, in the form of case examples.

During the system of patronage most artworks did not have titles or other fixed designators or identifications,<sup>9</sup> mainly because there was no need for them. When the artworks were commissioned by the patrons, the subject matter and details were discussed and even changed during the production process. (Yeazell, 2015, 19–21) If we think, for instance, of the late fifteenth century fresco, the fresco is integral part of the building and the wall it was painted on. People who had access to view it probably knew and understood what the fresco painting was about. If not, they were probably able to discuss it with someone – they were not like contemporary museumgoers, who confronts the artworks by themselves, unless there is a guide to provide additional information. In addition, when the fresco is part of the building, it does not even get listed in the inventories of the owners.

There are, however, writings on art that include descriptions, identifications and designations that are used to refer to artworks. Roman author and scholar Pliny the Elder (Gaius Plinius Secundus, AD 23/24 – 79) discusses in his *Natural History* (Latin *Historia Naturalis*, first published in AD 77) art by the ancient Greeks. For instance, by Pamphilos (367 BC) Pliny mentions three artworks that are “a family group, the victorious engagement of the Athenians at Phlious, and a picture of Odysseus on his raft.” (Pliny, 119 [HN 35.76]) He gives a longer and more detailed list of works by Aristeides of Thebes (fourth century BC).

His works are: a picture of a mother lying wounded to death in the sack of a city; she appears conscious that her babe is creeping towards her breast, and afraid lest, now

---

<sup>9</sup> Rigid designator refers to Saul Kripke’s definition of proper name. Names as common names are simple designations, but proper names are rigid designators. Rigid designators are also independent of what they designate. (Kripke 1972, 255; see also Bosredon 1997, 106–107).



that her milk is dried up, he should suck blood. This picture Alexander the Great carried off to his native Pella. He also painted a battle with the Persians ; the picture contains a hundred figures, for each of which Mnason the tyrant of Elateia had agreed to pay him ten minae; and furthermore a chariot race, and a suppliant whose very accents we seem to hear, huntsmen with their game, Leontion the pupil of Epikouros, a girl dying for love of her brother, the Dionysos and Ariadne now to be seen at Rome in the temple of Ceres, and a tragic actor and a boy in the temple of Apollo. (Pliny, 134-135 [HN 35.98-35.99])

As we can see in these two examples the artworks are referred to by short descriptions which are sometimes given additional information. Short descriptions of the subject matter are the designations of the artworks and quite close to what we understand as titles.

In *On Painting* (Latin *De Pictura*, 1435 and Italian *Della Pittura*, 1436) Leon Battista Alberti gives descriptions of ancient Greek paintings. The most famous of these paintings is a painting by Apelles (Apelles of Kos, fourth century BC) which is referred to by the name *Calumny*, which is one of the allegorical figures in the painting named by Alberti. (128–129 [3.53]) It is noteworthy that Alberti is not actually describing a painting but referring to the Latin translation of Lucian's (Luciano of Samosata, c. 120-180) description of the painting. Neither Alberti nor any of his readers have ever seen the painting. The subject of the painting became a popular subject in the Renaissance; the most famous was painted by Sandro Botticelli and is known by the title *Calumny of Apelles*, *Calumny of Botticelli* or simply *The Calumny* (Italian *La Calunnia*, c. 1494-1495, oil on canvas, 62×91 cm, Uffizi, Florence). It is interesting that the title is a combination of a short reference to subject matter that is combined with the name of the Greek painter who had painted it earlier. In terms of naming, it is also interesting that Alberti names some of the figures as allegories although in the Latin translation of Lucian's description, there are no named allegories. In the first known drawing of the subject, according to Heffernan, there is a Latin title APELLIS PICTURE DE CALUMNIA and all the main figures are labelled "with an abstract term" (Heffernan, 2006, 81).

Although in the case of *Calumny*, Alberti is naming the figures in abstract terms as different allegories, he does not always introduce the subject matter in allegorical terms. Giotto's (Giotto di Bondone) mosaic artwork, which is today titled *Navicella*, which was destroyed in the seventeenth century and is the only modern (i.e. not ancient Greek) artwork that Alberti mentions in *On Painting*. This artwork is referred to simply as Giotto's "boat in Rome" (in the Italian edition from 1804 "la nave in Roma"; Alberti, 1804, 66; Alberti, 1998, 115 [2.42]).

Giorgio Vasari's *The Lives of the Most Excellent Painters, Sculptors, and Architects* (In Italian *Le vite de' più eccellenti pittori, scultori, e architettori*), also known as *The Lives* (In Italian *Le Vite*), is a collection of biographies of Renaissance artists. It was first published in 1550 and subsequently in 1568 (the latter is the version usually translated and referred to). In discussing the artists, Vasari makes references to many artworks that are still well known today. He refers to many of them by naming the person portrayed or giving a brief description and the location of the artwork, which is usually a church or some other building. He also refers to artworks by the subject matter, which can be understood as a sort of title.

In describing and referring to Giotto's artworks in Basilica di Santa Croce in Florence, Vasari describes the chapels and the subjects depicted in different frescoes. For instance, he writes that the fourth chapel (Tosinghi-Spinelli Chapel, frescoes now destroyed) "is dedicated to the Assumption of Our Lady" and "Giotto painted her birth, her Marriage, her Annunciation, the Adoration of the Magi, and when she presents Christ as a child to Simeon, which is something very beautiful"[...] "in the death of the Madonna herself there are the Apostles, and a good number of angels with torches in their hands" (Vasari, 1986, 28).<sup>10</sup>

We can see that Vasari is using both descriptions and names of iconographical motifs and picture types like *Annunciation* and the *Adoration of the Magi*. It is also interesting that the chapel is dedicated to Assumption of our Lady which has also become a picture type of its own as *Assumption of Mary* (or simply *Assumption*).

When discussing Titian (Titano da Cadore) Vasari refers to several paintings that are in the edition of his writings offered also as colour plates (see note 10). It is interesting that these pictures are not always titled by the names Vasari is using. For instance, Vasari described one painting by Titian as "a picture wherein is Christ appearing to Mary Magdalene in the Garden". When there is a picture plate on a different page it is titled *Noli Me Tangere*<sup>11</sup> (c. 1511, oil on canvas, 108.6 x 90.8 cm, The National Gallery, London) " (Vasari, 1986, 378, picture plate p. 335). There is also a painting that is by Vasari described as "Europa passing over the sea on the back of the bull" while the picture plate of the book is titled as *The Rape of Europe* (1556-62, oil on canvas, 185 x 205, Isabella Stewart Gardner Museum, Boston) (Vasari, 1986, 374, picture plate p. 371).

In the mid-eighteenth-century German scholar Johan Joachim Winkelmann published a text *Reflections on the Painting and Sculpture of the Greeks* (1765; in German *Gedancken über die Nachahmung der griechischen wercke in der Mahlerey und Bildhauer-Kunst*). In this text he mentions, for instance, classical Greek artworks *Laocoön* (Laocoön and his Sons, 200 BC - 70 AD, 208 x 163 x 112 cm, Vatican Museums) *Venus de' Medici* (first century AD, marble, h. 153 cm, Uffizi Gallery, Florence), *Diomedes carrying the Palladion* (scaraboid gem with Diomedes carrying the Palladion, early fourth century BC, calcedony, length 28 mm, Museum of Fine Arts, Boston), but also artworks by Renaissance artists such as Raphael (Rafaello da Urbino) *Galatea* (1511, fresco, Villa Farnesina, Rome) (Winkelmann, 1992, 45-50). The only artwork from the eighteenth century that is mentioned is *Apotheosis of Hercules* (1731-36, ceiling painting painted on canvas, palace of Versailles) by Francois Lemoine, which he considers an unsuccessful allegory. (Winkelmann, 1992, 81)

<sup>10</sup> There are different editions of Vasari's writings. I am here citing Giorgio Vasari (1986) *The Great Masters. Giotto, Botticelli, Leonardo, Raphael, Michelangelo, Titian*. Ed by Michael Sonino. Translated by Gaston de Vere in 1912. Beaux arts editions. Hugh Lauter Levin Associates, Inc.

<sup>11</sup> 'Noli me tangere' (in English 'touch me not') is a Latin version of a phrase spoken by Jesus to Mary Magdalene and it has become a name of this picture type.

Since Winkelman is writing about the ancient Greeks and their influence nearly all the titles of artworks refer to gods and other figures in Greek mythology. There are, however, some artworks that are not based on Greek mythology. Winkelman refers to Rafael's "*Attila*" while meaning the artwork now titled *Meeting of Leo the Great and Attila* (1514, fresco, Stanza di Eliodoro, Palazzi Pontifici, Vatican) and Rafaels's "*Madonna and child with Saint Sixtus and Saint Barbara kneeling on the sides with two angels in the front*" while meaning the artwork known as *Sistine Madonna* (also known as *Madonna di San Sisto*, 1512, oil on canvas, 265 cm × 196 cm, Gemäldegalerie Alte Meister, Dresden). In addition to Rafael's works, Winkelman refers to Guido Reni's "*Saint Michael*" (*The Archangel Michael defeating Satan*, 1635, oil on canvas, Santa Maria della Concezione de Cappuccini, Rome) and Sebastiano Conca's "*Archangel*" (*St Michael Archangel*, 1720, oil on canvas, Santa Maria in Campitelli, Roma) (Winkelman, 1992, 66-68).

We can see Winkelman expects the reader to be educated enough to understand which artworks he is referring to with brief designations of the subject matter. Hence this iconographical knowledge is to some extent shared among his readers. Winkelman mentions two books as the sources of allegorical subjects. He notes that Italian scholar Cesare Ripa's *Iconology* (1645, *Iconologia di Cesare Ripa Perugino*) and Dutch writer Romeyn de Hooghe's *Hieroglyphica of Merckbeelden der oude volkeren* ('Famous Symbols of Ancient Peoples', 1735) can be helpful for artists in creating suitable allegories, but at the same time implies that it is not enough to know them, stating that the artists know best themselves. (Winkelman, 1992, 80).

Texts on art and artists by Pliny the Elder, Alberti, Vasari and Winkelman use designations that can be regarded as titles of artworks. These titles often refer to figures in the painting by naming them, and quite often they are names of picture types (and their names) based on the identification of motifs, based on the life of Christ, life of Mary, lives of the saints and other biblical themes, but motifs were also based on history and mythology. Many of the iconographical motifs become popular and were repeated and copied by different artists. The names of these motifs became sort of generic classifications and guidelines for interpretations for those without the iconological knowledge.

We may ask where the line is between the title and the description of the subject matter or, for instance, the names of picture types. Although the titles we use today for old artworks follow from these descriptions or subject matters, during the Renaissance, for instance, they were used more like generic names (or common names) rather than more rigid titles (proper names). The concept of title is more rigid today than it was centuries ago.

In *Picture Titles – How and Why Western Paintings Acquired their Names*, Ruth Bernard Yeazell (2015) investigated the appearance of titles in different cataloguing practices. According to her, most designations before the eighteenth century were names given to identify the artworks for record-keeping. Names and designations were at first given by notaries and other compilers of inventories. These records were often made for private purposes. (Yeazell, 2015, 26-31)

During sixteenth and seventeenth centuries, the Netherlands became an important centre of the art market, and at the same time middle-class merchants started dealing and collecting art as well. The birth of the art markets and auction houses<sup>12</sup> during the seventeenth century created a need to designate and identify artworks in a more public way. Artworks were circulated, sold and bought, and listed and catalogued during these processes. When the art markets developed in the Netherlands, many artists specialised in some genre of artworks. One artist painted landscapes, another still lifes and the third, for instance, *vanitas*. The same generic classifications were used as titles when they were listed in sales catalogues as *Landscapes*, *Still Lives* and *Vanitas*. An important argument, made by Yeazell, is that the classifications used in the inventories or sales catalogues had an influence on how the artworks were later titled during the twentieth century. She states that “it is from such terms that many of our modern titles have evolved” (Yeazell, 2015, 29). Yeazell uses the titles of Giorgio Morandi’s (1890-1964) and his statement of them as an example. In an interview from 1958, Morandi stated that he chose titles “that were conventional like *Still Life*, *Flowers* or *Landscape*” (Morandi, 1958, quoted in Yeazell, 2015, 29).<sup>13</sup>

It is perfectly acceptable that a type of titles (generic titles) is based on generic classification used in Netherlands during sixteenth and seventeenth centuries. Morandi, however, could also be considered as one of the most generic modern artists. Most of the paintings I have seen by Morandi are still lifes or landscapes. Therefore, although, Morandi does work as an evidence of a modern artist using generic titles, his works and titles do not demonstrate the idea completely, since we could say the reason for those titles is that he is making artworks with generic themes.

At the same time, with the development of art markets, the education systems became more systematic and institutionalised. The ability to produce art was also recognised as not only a gift from God but as something that could be taught and learned. Giorgio Vasari started Accademia del Disegno in Florence in 1563, but there is evidence that less formal and institutionalised organisations and meetings like *Accademia Leonardi Vinci* were arranged already during fifteenth century in northern Italy. *Académie Royale de Peinture et de Sculpture* was founded in Paris in 1648 (continued as *Académie de Peinture et de sculpture* in 1793 and as *Académie des Beaux-arts* from 1816) and the *Royal Academy* in London was founded in 1768. (Wine, 2003)

The academy system had five categories of subject matter for paintings. The most respected subjects were history paintings (genre historique), followed by others (genre secondaire). In the secondary category were portraits, followed by genre paintings, landscapes and still life paintings. All religious, mythological,

---

<sup>12</sup> The earliest auction catalogue Yeazell has managed to find appeared in 1616 in Netherlands and by the end of the seventeenth century printed auction catalogues had been published in France, Great-Britain and Germany. (Yeazell, 2015, 31; 275, notes 3-4)

<sup>13</sup> Yeazell refers to an interview of Morandi conducted in 1958 and made by Edouard Roditi. Roditi also translated the text. Published in Roditi, Edouard (1990). *Dialogues: Conversations with European Artists at Mid-Century*. San Francisco: Bedford Arts.

literary, and allegorical subjects belonged normally to the respected category of history paintings. (Walsh, 1999a, 93.) Landscape, as historical landscape, was recognised as a proper academic subject in 1817. (Wine, 2003; see also Bann, 2003 for the discussions of the genre in early nineteenth century France)

Yeazell has investigated titles in the cataloguing practices of exhibitions and minutes of the academies. In the Académie in Paris, *livret* was the list of works used in *Salons de Paris* starting from 1737 as an official guide to the exhibitions. The Royal Academy in London started the same practice a few decades later. Descriptions of the artworks were usually very generic. Comparisons of these catalogues show that the British cataloguers used much shorter designations and descriptions, and therefore resemble the modern idea of a title. French explanations may have sometimes as much as a page long. (Yeazell, 2015, 49)

In 1793, after the French Revolution, the Grand Gallery of the Louvre was opened to the public. The first public catalogue as a guide to a museum collection of artworks was also published. By then lists of artworks in many catalogues had already been published by *Salons de Paris* in Paris and the Royal Academy in London. (Yeazell, 2015, 32)

Mobility of artworks is related to both art markets and exhibitions is a reason for the need of titles (Gombrich, 1991[1985], 164; Hoek, 2001, 84). Bann notes the need to title when academies started arranging exhibitions, but in addition to this need, he also refers to the possible standardizing influence of the academies. (Bann, 1985, 176)

From the late seventeenth century until the nineteenth century Western European art became academic. During the nineteenth century the power of these rules declined, and artists became freer in their expression. Yeazell (2015) emphasises the decline of patronage, the rise of the art market, the development of public displays and the spread of literacy as the most important issues in the development of titles. She also sees them all, as part of the democratisation process in art and its role in society. In addition, the conventions of titling were, according to her, created by the middlemen (such as notaries, dealers and cataloguers).

The birth and development of the art institutions, more institutionalised practices, and a more institutional role of art in society certainly had consequences in art and titling of artworks. This does not, however, change the fact that the role of the artist changed as well. In *The Vocation of the Artist* (1997) Deborah J. Haynes argues that the idea of artist as “the premodern theocentric mimetic craft person” that predominated during the Middle Ages started to change into an idea of artists as “the modern anthropocentric original inventor” around the Renaissance. According to her, it is difficult to establish the clear beginnings of the professionalisation of the artists but between fourteenth and sixteenth centuries artists were separated from the church and from the medieval craft guilds. (Haynes, 1997, 101–105). Hoek refers to these different institutional changes from the artists’ point of view as a break between the craftsman and the bohemian (Hoek, 2001, 86–97). Literary scholar John Hollander argues that most paintings painted before the eighteenth century have *wrong names* since they are not titled by the artists themselves. According to him, increases in historical, formal and

aesthetic self-consciousness of artists “are all mirrored in the historical evolution of titles” (Hollander, 1975, 215–221). Michael R. Leaman refers to the beginnings of artistic titling by claiming that “surprisingly, artists have only given their own titles to their paintings within the last 150 years or so” (Leaman, 2010, 13).

*Mona Lisa*, painted by Leonardo da Vinci (1452–1519) and one of the most famous paintings in the world, is on display in the Louvre under the title *Portrait of Lisa Gherardini, spouse of Francesco del Giocondo* (1503–04, oil on poplar, 77 x 53 cm, Louvre, Paris). There is an extensive amount of literature, starting with Giorgio Vasari, on who is the sitter, and how the painting should be titled. In English it is usually referred to as *Mona Lisa*. According to Jack M. Greenstein, all sources dating from before 1642 agree that this painting does not portray Lisa del Giocondo and the title *La Gioconda* (in French *La Joconde*) is not referring to the surname of the sitter. The painting has created so much confusion that during the 17th century some Italian writers thought that *Mona Lisa* and *La Gioconda* were two different paintings and that *Mona Lisa* had been lost. The Italian and French languages also caused some confusion. In Italian ‘gioconda’ derives from Latin adjective ‘jucunda’ which means pleasant, delightful and agreeable so that the title can be understood as description. In French ‘joconde’ is understood as French for of Italian proper name. In 1642 Pere Dan was the first writer to argue that painting titled *La Gioconda* is portrait of a lady called *Mona Lisa* “who was ‘commonly called Gioconda’”. (Greenstein, 2004, 19–23).

According to Greenstein, who has presented a review of all the evidence, there are three possibilities. The first possibility is that we can take *La Gioconda* as a domestic portrait which was commissioned by Francesco del Giocondo. This was already suggested by Giorgio Vasari. The second possibility is that *La Gioconda* resembles Lisa del Giocondo but was not any commissioned portrait. Third, and according to Greenstein (2004), the best possibility is that it “was painted by Leonardo on his own initiative to show what art can do” (Greenstein, 2004, 30–32). This last possibility rules out the title *Mona Lisa*, the title used in the Louvre, and any reference to the identity of the sitter leaving *La Gioconda* the only possible title.

Another example of the discussion on title and titling Renaissance art is the huge canvas of Paolo Veronese (1528–1588, original name Paolo Caliari), *Last Supper* (in Italian *Il Cenacolo* or *L'Ultima Cena*), It was painted for the refectory of Basilica di Santi Giovanni e Paolo also known as San Zanipolo, one of the most important churches in Venice. The funerals of all the doges have taken place there. When the painting was introduced it was so controversial in its design, and especially in its details, that Veronese was called in front of the Holy Office of the Inquisition. Veronese was asked to alter the painting. Instead of correcting anything in the painting he changed the title to *Feast (or Banquet) in the House of Levi* (in Italian *Cena a Casa di Levi*, 1573). (Varriano, 2009, 112–113.)

Certain issues are important in relation to this titling and retitling. According to John Varriano (2009), Veronese himself entitled the artwork (Varriano, 2009, 112). It can be argued that the title *Last Supper* followed the commission and that the artwork was not really entitled by Veronese. It is possible to argue that

his patrons gave him the subject matter “last supper” which he followed. We could say that after his trial Veronese changed the subject matter of the painting by inscribing “FECIT D.COVI. MAGNU.LEVI” (“Feast in the House of Levi”) and “LUCAE CAP.V;” (“Luke chapter 5”) changing it from *Last Supper* to *Feast in the House of Levi*.

It has been found from the trial records that during the process, Veronese was appealing to “license reserved for painters, poets and madmen”, but his claim was not accepted. Greg Petersen suggests that “with the new inscription Veronese was writing ‘between the lines’” and still considered the painting as “The Last Supper” himself (Petersen, 2006, 40-41).<sup>14</sup> This suggests that the artist’s aesthetic self-consciousness – which according to Hollander is related to intentions in titling – was developed earlier than Hollander assumed (Hollander, 1975, 215-220).

*Las Meninas* or *The Family of Philip IV* by Diego Velázquez (1599-1660), in the Prado Museum, is given two optional titles (1656, oil on canvas, 318 x 276 cm, Museo del Prado) (Prado Guide, 2009). It has been titled in different ways during its history (Fisher, 1984, 293; Kahr, 1975, note 14, 228). Kahr has shown that the earliest known mention of the painting in the 1666 inventory record of paintings is referred to as “a portrait of the Empress with her ladies” and, according to Fisher, was titled as *Her Royal Highness the Empress with Her Ladies and a Dwarf*. The second mention from 1734 as *The Family of Philip IV*, is from a list made in connection with a fire in the Royal Palace in Madrid. *Las Meninas* was first used in Prado catalogue in 1843. Kahr also mentions that in *Velázquez: A Catalogue Raisonné of His Oeuvre* (1963) José López-Rey prefers to use the title *The Royal Family*. Fisher sees the more contemporary titling (*Las Meninas*) as a move from the emperor (the royal) to servants (the republic). (See Fisher, 1984, 293; Kahr, 1975, note 14, 228.)

Svetlana Alpers and Norman Bryson use different titles of the same painting by Jan Vermeer (1632-1675). Vermeer painted the painting in 1666-67; Alpers uses the title *Art of Painting* (in Dutch *De schilderkunst*) while Bryson refers to *Artist in his Studio* (in Dutch *De kunstenaar in zijn studio*). It is also known as *Allegory of Painting* (in Dutch *Allegorie op de schilderkunst*). In addition, Bann confesses that when he used the same painting on the cover of his own book on historiography, it became *Allegory of Fame*. The painting belongs to the collection of Kunsthistorisches Museum Wien. They use German the title *Die Malkunst* (1666-68, oil on canvas, 120 x 100 cm, Kunsthistorisches Museum Wien, Gemäldegalerie).<sup>15</sup> Bann argues that all the writers, including himself, chose a title that best fit in their interpretation and arguments. (Bann, 1985, 176).

Each different title maintains a dissimilar view on interpreting the same painting. In addition to this, I must point out that the studies by Alpers, Bann and Bryson used different titles of Vermeer’s painting in the 1980s, whereas the

<sup>14</sup> Philosopher Monroe Beardsley uses Veronese’s retitling as an example of the distinction between *portraying* and *depicting*. He argues that by changing the title with the new inscription Veronese changed the *portrayal-subject* but not the *depiction-subject*. (Davies, 2005, 179-181; Beardsley, 1958, 273-278)

<sup>15</sup> [www.khm.at/de/object/8f125da0b3/](http://www.khm.at/de/object/8f125da0b3/) (accessed in 8.12.2019)

painting was painted in 1666–1667. This suggests that not all differences (between different titles and different interpretations) can be explained simply by referring to changes in the historical conceptions of art, as in the case of *Las Meninas*. On the other hand, if we can find many titles following different interpretations in the 1980s, how many more titles following different interpretations of the artwork have been used during the last 350 years?

There are many other ways for artworks to acquire their names. The painting *Fêtes Venetiennes* (1718 - 1719, oil on canvas, 55.90 x 45.70 cm, Scottish National Gallery, Edinburgh) by Jean-Antoine Watteau (1684 - 1721) is, according to the Scottish National Gallery, titled after Carr's engraving that was done after the painting in 1732. According to the museum the painting has also been known as *Dance*.<sup>16</sup> The French title *Fêtes Venetiennes* (in English *Venetian Party* or *Venetian Festivities*) is an interesting title because it refers to a popular Rococo theme of *Fête galante* (in English *Gallant Party*) and also to *Fête champêtre* (in English *Country Party*). All of the themes can be understood as garden parties. In addition, *Fêtes Venetiennes* is also the title of an opéra-ballet by the French composer André Campra that was first performed in 1710 (Walsh, 1999b, 241).

Another case concerning a Jean-Antoine Watteau painting is related to the role of Academies in art and titling. Watteau painted a painting which is now in the Louvre entitled *Pèlerinage à l'île de Cythère* (*The Pilgrimage to Cythera*, 1717, oil on canvas, 129 x 194 cm, Musée du Louvre, Paris), *L'Embarquement pour Cythère* (*The Embarkation for Cythera*) or *Fête galante*. In addition to this, there is a similar painting in Berlin from ca 1718–19 that is usually referred to by the title *Pèlerinage à l'île de Cythère* (oil on canvas, 129 x 194 cm, Schloss Charlottenburg, Berlin). According to Georgia Coward (2001), Watteau had been a candidate for *Académie royale de peinture* since 1712, and *Pèlerinage à l'île de Cythère* was the title used when Watteau applied for the full membership in 1717 with the Louvre version of the painting (Coward, 2001, 461). According to Linda Walsh, since history painting (including mythological and religious themes) was most respected, Watteau wanted to present the painting as a history painting for the Academy. (Walsh, 1999a, 93; 1999b, 220-232.) According to the records of *Académie de royale*, the title was changed in the application process into “une feste galante”. Coward's explanation for this change is that the reference to Cythera – which in Greek mythology is the island of Aphrodite, the goddess of love – was at that time too radical. References to freedom, peace and love were not considered politically appropriate. A reference to a *fête galante* was considered neutral. After the French Revolution (1789-99), however, the title or designation “une feste galante” and the painting were not considered neutral anymore. The painting had to be stored so that angry protestors would not destroy it as a depiction of the privileged life of the upper-class and aristocracy – probably titling it as a *fête galante* did not help the situation. The gallant party was considered elitist and degenerate. (Coward,

---

<sup>16</sup> Information concerning the titles is from the museum's webpages: [www.nationalgalleries.org/art-and-artists/5560/f%C3%AAtes-v%C3%A9nitiennes](http://www.nationalgalleries.org/art-and-artists/5560/f%C3%AAtes-v%C3%A9nitiennes), (accessed in 8.12.2019) More information concerning the engraver Carr and the different titles has been asked for by email but there has been no answer.



2001, 461-478) It is possible that *Dance*, the title, that had been used for the Watteau's work in Edinburgh, was also given to weaken the elitist and aristocratic theme with a more neutral (descriptive) title.

According to Coward, it is best to use the title *Pèlerinage à l'île de Cythère* (*The Pilgrimage to Cythera*) for both versions of the theme and in order to distinguish between them to refer to their locations in Paris and Berlin. For some reason neither Coward or Hoek mentions the very similar painting in Edinburgh. (Coward, 2001, 461-478; see also Hoek, 2001, 29-30)

Hoek mentions the title *L'Embarquement pour Cythère* (*The Embarkation for Cythera*) and also *Pèlerinage à l'île de Cythère* (*The Pilgrimage to Cythera*) but he does not note the theme *fête galante* at all (Hoek, 2001, 29-30). The title and the content of the painting have created many different discussions. Painting has, according to Coward, been described as 'a dance of death' and as 'a symphony of nostalgia'. In addition, there is a discussion as to whether the title *Pèlerinage à l'île de Cythère* means a pilgrimage *to* the Isle of Cythera or a pilgrimage *from* the Isle of Cythera (see Coward, 2001, 461). James Elkins has suggested that one should not search for the exact meanings at all, arguing that Watteau has mixed several stories together and that the meaning was intentionally ambiguous (Elkins, 1999, 159-173). Even if we agree with Elkins, we do not have to stop discussing different possibilities or, for instance, reasons for different titles.

Watteau introduced the rococo theme and genre of *fête galante* to paintings, but it is not known exactly which designations he used or if he gave titles to them. During the Rococo *fête galante* and *fête champêtre* became generic titles used in many of the works by Watteau's followers, such as Jean-Baptiste Pater and Nicolas Lancret (1690-1743). The theme of *fête galante* has also later inspired other artists to title their works as *Fêtes galantes*. The poet Paul Verlaine used this title in 1868 as did composer Claude Debussy in 1904.

Fisher (1984) argues that titles affect interpretation, but he does not seem to take into consideration that in many cases different titles may follow different interpretations of the same painting. Different interpretations generate different titles. Titles, designations and other identifications of the artworks may have been changed during the chain of custody (the provenience) of the artwork. *Mona Lisa*, *Feast in the House of Levi*, *Las Meninas*, *Art of Painting*, *Fêtes Venitiennes* and *The Pilgrimage to Cythera* and the other titles used for these artworks, are here to demonstrate complexities of different interpretations that are reflected in titles and titling. As indicated in the introduction naming a theme or a motif of an artwork (even by generic title), is not a simple, "innocent", "transparent" or merely "denotative" process, because title always singles "out some feature of the image" ... "whether or not the viewer consciously pauses to register it." (Yeazell, 2015, 10-11). The same is proposed by Jerrold Levinson (1985) from more philosophical perspective by arguing that (in contemporary world) the artwork always has a *title slot* "which is never devoid of aesthetic potential; how it is filled, or that it is not filled, is always aesthetically relevant. (A work differently titled will invariably be aesthetically different.)" (Levinson 1985, 29-33).

When names and titles are given, chosen, and changed, they may also be *politicized* and after that they may be subject to *politicking*. In the case of *Las Meninas*, changing the focus from the emperor to the servants and, in the titling of Watteau's paintings before and after the French Revolution, the designations of the paintings were politicized and then potentially subject to politicking. (For the concepts politicization and politicking, see Palonen, 2003.)

One might imagine, that in a straightforward case, the subject matter is described by the title as the subject matter may be defined as the source for the title (e.g. Martin, 1966). As we can see the situation is seldom that easy. There is not often a consensus of, what the subject matter is and/or how it should be described and interpreted. Finding out the subject matter and then interpreting it, in order to give the artwork a designation, is not simple process. It is even more difficult when the subject matter, as Elkins already suggested in relation to Watteau, is not clear or coherent, but ambiguous. And, on the other hand, the ambiguity of the visual artwork is sometimes expected to be resolved by the title. During the nineteenth and twentieth centuries these ambiguities of artworks and titles even become the content and subject matter of their work.

## 2.2 Titles and Titling in Nineteenth Century

### 2.2.1 Beginning of Nineteenth Century: Goya and Turner

*The Capriccios (Los Caprichos, 1799)* and *The Disasters of War (Los Desastres della Guerra, 1810-12*, a series of 82 prints created between 1810 and 1820, first edition, which was printed in Madrid in 1863) by Francisco de Goya (1746-1828) are famous for his captions in the series of prints Goya's art is characterised by "darkness and ambiguity, its formal and technical innovation, and its allusive conjugation of popular iconography, social comment, and satirical irreverence" (Welchman, 1997, 50).

Plate number 18 from *The Disasters of War* is titled with a commanding caption *Bury them and be quiet* (in Spanish *Enterrar y callar*) and a plate number 74 is titled with the exclamation *That is the worst of it!* (in Spanish *Esto es lo peor!*). In these prints the captions are not descriptive or explanatory. The pictures and the captions do not really contradict, but they do not simply explain each other either. The titles of these plates are like *mottos* or *proverbs* of emblems but while emblems have an *explanatory verse (epigram)* which explains the connection of picture and motto in Goya's artworks this explanatory verse is missing completely. Sometimes it would be difficult to even think of one, simple and clear explanation. Goya certainly is satirical, dark, and ambiguous, but it must be kept in mind that these are graphic prints and they have a rather different tradition of titling compared to paintings. Goya's prints had predecessors in traditional Spanish print-making (See Kornmeier, 1999) and in more academic art as well, such as the series of prints *Capricci* (1740s) and *Scherzi di Fantasia* (1750s) by Giovanni Battista Tiepolo (1696-1770).

Welchman discusses the titling of only Goya's prints, but there is another aspect to his art that may be related to titling. It has been claimed by James Elkins (1999, 88-89) that Goya was one of the first artists not to have explicit *primary meaning* in his paintings. Elkins' example is the painting called *Dog* in Goya's series of fourteen *Black Paintings* (*Las Pinturas negras*, 1819-23 ) painted originally for the interior of his house called *La Quinta del Sordo* (*The House of the Deaf Man*) but transferred to canvas and donated finally in 1881 to Museo del Prado (Elkins, 1999, 88-89).

As far as we know, Goya did not title these *Black Paintings* himself, and for instance, the painting titled *Dog* is in the Official Prado Guide as *Half-submerged Dog* (Pancorbo, 2009, 186). *Black Paintings* were titled (or described) by Charles Yriarte (1832-1898) in his monograph on Goya in 1867 but before that they were inventoried by Goya's friend Antonio Brugada (1804-1863). The inventory was made after Goya's 1828 death in France, which he had left in 1823. The date of the inventory, however, is unknown, but Brugada who had been to France together with Goya, did not return to Spain before 1831. (Pancorbo, 2009, 186). Because of the ambiguous and even disturbing meanings of those paintings, they have been titled again by different interpreters on many occasions, according to their sometimes-different interpretations.

Goya as well as some of his contemporaries, such as Henry Fuseli (original German name is Johann Heinrich Füssli, 1741-1825), William Blake (1758-1827) and Caspar David Friedrich (1774-1840) were, according to Dario Gamboni, artists who "turned towards an inner world situated this side of, beyond or in the shadow of, the world of reason" and developed "'private' iconographies" (Gamboni, 2002, 51-52). Private iconography implies that a title based on traditional iconography is not appropriate anymore. This implies that the titling is 'private' as well. My argument is that there are two ways Goya is connected to modernism and especially to a modernist understanding of word and image. First, Goya's artworks are sometimes so ambiguous that the primary meaning cannot be verbally described with the help of traditional iconography. Since Goya did not title many of his more private and personal artworks himself it is hardly possible to title them later in an unambiguous way. Many paintings in the history of art may not have their original titles, but the argument here is that Goya intentionally left some of his works untitled and ambiguous. This can be seen as (modernist) rejection of traditional iconographic relations of words and images. This rejection has since developed further during modernism. Second, Goya is related to modernist understanding of word and image, by captioning his prints. Goya captioned his graphic prints with mottos or proverbs so that they are missing explanation but not designation. In these artworks Goya did not reject linguistic meanings but seems to play with the new meanings that are created by titling. Many artists used this kind of titling later in modernism.

Around the same time as Goya, a different kind of approach to titling was applied by J.M.W. (Joseph Mallord William) Turner (1775-1851). His very long titles such as *The Decline of the Carthaginian Empire, Rome being Determined on the Overthrow of her hated Rival, Demanded on her such Terms as might either force her*

into War or ruin her by Compliance: The Enervated Carthaginians, in their Anxiety for Peace, consented to give up their Arms and their Children (1817, Tate Gallery, London) are discussed by Brian Ashbee (1997)<sup>17</sup> and James A. W. Heffernan (2006). According to Ashbee, with this long title Turner makes a claim that he is part of cultural history as well as a history painter (Ashbee, 1997, 56). In that sense, the titling could be understood as strategic since, at least in the eyes of the Academy, the history paintings, not landscapes, were considered the main genre.

Heffernan interprets the work together with the title and Turner's verse that was printed in the exhibition catalogue (Heffernan, 2006, 130-134). This poetic verse related to painting, supposedly Turner's own, goes as follows:

At Hope's delusive smile,/ The chieftain's safety and the mother's bride,/ Were to the insidious conqu'ror's grasp resigned / While o'er the western wave th'ensanguin'd sun, / In gathering haze a stormy signal spread, / And set to portentous. (In *The Paintings of Turner* by Martin Butlin & Evelyn Joll, New Haven: Yale University Press, 1984, as cited in Heffernan, 2002, 131-132).

According to Heffernan, the verse defines the moral meaning of the sunset that is depicted, and together with the title, it emphasises that the people of Carthage are ready to surrender to Rome. This painting is, furthermore, connected to *Oath of the Horatii, between the Hands of their Father*<sup>18</sup> (1784-85, *Le Serment des Horaces, entre les mains de leur Pere*, oil on canvas, 330 x 425 cm, Musée du Louvre, Paris) by Jacques-Louis David's (1748-1825) as well as *Hannibal Taking the Oath* (1770, oil on canvas, 224.9 x 307.7 cm, The Royal Collection, St. James' Palace, London) by Benjamin West (1738-1820). Paintings by David and West are manifestly patriotic, and Heffernan looks at and reads Turner's painting, title and verse as the antithesis of these paintings (Heffernan, 2002, 131-132).

In his lectures as a professor of perspective at the Royal Academy in London, Turner emphasised that landscape painting can be equal to history painting and that they can even be combined. In his note from about 1808, he argued that painters should be considered equal to poets. Ten years earlier, in 1798, painters in the Royal Academy were allowed for the first time to put "descriptions" of their artworks into the exhibition catalogue; Turner had captioned eight of his ten works with quotes from John Milton (1608-1674) and James Thomson (1700-1748) and had created two poems by himself. Turner used this kind of quotes throughout his career. According to Heffernan it was to make the painting and poem compete with each other. Using his own poems and verses he "displaces the literature from which painting was traditionally expected to take its subjects and created a rival text that independently authorizes the painting." (Heffernan, 2006, 117-118). These sometimes long catalogue quotes of poems are, of course, not titles, but they reflect Turner's ideas on the relation of words and images. In

<sup>17</sup> I have note that Brian Ashbee is an artist and film maker and the article is not a study but an article in art magazine Art Review. Two years later, he wrote in Art Review (1999, April) *A Beginners Guide to Art Bollocks and How to be a Critic* and provocatively argued that contemporary art is too dependent on theoretical discourse and works of French philosophers.

<sup>18</sup> Yeazell has discussed the title of the painting and emphasises that this is the whole name used in 1785 in the livret of the Salon de Paris (Yeazell, 2015, 146).

addition, they constitute a structure that is usual to emblems since there is the painting, the title (motto) and the verse of a poem (epigram) (Bann, 1985, 178–179).

Like Goya, Turner also creates his own private iconography but, in addition to this, his titles “multiply the strands of meaning” (Bann, 1985, 179) so that there is no one and only solution as the meaning of a painting. The title *Light and Colour (Goethe's Theory) – The Morning after the Deluge – Moses Writing the Book of Genesis* (exhibited 1843, oil on canvas, 103.6 x 103.6 cm, Tate Gallery, London) lists three different events that are presented in the painting at the same time. First, there is an “abstract title” referring to Goethe's colour theory. Then there is a kind of overall descriptive title that makes a claim that the painting depicts the morning after the deluge, and third, there is a title that names as Moses a rather small figure just above the centre of the Turnerian vortex in the painting. Moses is depicted as writing the book of Genesis, which describes the great flood (deluge) and events related to it. This title makes the artwork indeterminate and polysemous if it were not considered as such already.<sup>19</sup>

Lawrence Gowing (as cited in Heffernan, 2002, 128 and 177) has noted that by ‘Moses’ Turner also refers to colour theorist Moses Harris whose theory Turner himself radically revised. (Heffernan, 2002, 128; 177–178). Turner was accused of anachronism when the piece was first exhibited in 1843 (Heffernan, 2002, 33); this direct polysemy and multitemporality in the title lends one more reason for this critique.

There is also seriality in Turner's works that is created by titling. The painting *Light and Colour (Goethe's Theory) – The Morning after the Deluge – Moses Writing the Book of Genesis* has a counterpart that is titled *Shade and Darkness – The Evening of the Deluge* (exhibited 1843, oil on canvas, 103.5 x 103.5 cm, Tate Gallery, London) which makes this painting first in terms of narrative.

There is also a series of snow storms like *Snow Storm, Hannibal and his Army Crossing the Alps* (exhibited 1812, oil on canvas, 189 x 280 cm), *Snow-storm, Avalanche and Inundation – a Scene in the Upper Part of Val d'Aouste, Piedmont* (exhibited 1837, oil on canvas, 91.5 x 122.5 cm, Art Institute of Chicago) and *Snow Storm – Steam-Boat off a Harbour's Mouth Making Signals in Shallow Water, and Going by the Lead. The Author was in this Storm on the Night the Ariel Left Harwick* (exhibited 1842, oil on canvas, 123.3 x 153.5 cm, Tate Gallery, London). The description of the weather conditions led the way for the more systematic titling of weather conditions in his Impressionist paintings by Claude Monet (1840–1926) at the end of nineteenth century. With its reference to author, the last title also makes an interesting comment on Turner's own presence in the snowstorm. This makes the painting a new kind of eyewitness document. It can be seen as a romantic idea of personally experiencing the sublime as defined by Edmund Burke or as an evolution towards ideas connected with Realism and Impressionism.

---

<sup>19</sup> Gamboni (2002, 52–53) discusses the indeterminacy of Turner's paintings but he does not relate this issue to words (titles or poems) in any way.

## 2.2.2 Titles in Mid-Nineteenth Century Art: The Birth of Symbolic Titles

Paris had by beginning of the nineteenth century become the centre of Western European art. Annual or biannual *Salon de Paris* exhibitions were arranged starting in 1725 as the official exhibition of the *Académie royale de peinture et sculpture* that was founded in 1648. This event became the biggest and most important event in the world of Western fine art. During the nineteenth century a practice of *Salons des Refusés* was developed to exhibit the artworks that were refused by the official Salon. By the second half of the nineteenth century *Salons des Refusés* had also become important, and in 1863 it was sponsored by the French government just like the official *Salon*. Impressionist artists arranged their own exhibitions beginning in 1874. In 1884 *Salon des indépendants* was also established. The idea in the salon of the independent artists was that there was no selection committee at all, and you could exhibit your work by just paying the fee. (Facos, 2009, 3–5; Welchman, 1997, 82–83.)

Academic standards and practices had affected titling – titling followed these standards but towards the end of the nineteenth century in France titling was also one way to react against them. In discussing different kinds of titles, we must remember that “there *was* a normative academic titling practice in operation in mid-nineteenth-century France, where the words are expected to describe the picture in a fairly straightforward fashion” (Lilley, 1994, 163–164). Following academic standards “titles tended to be descriptive” and “quite lengthy” but in harmonious relation to the image in the artwork (Lilley, 1994, 163–164).

The decline of these standards and rules was a consequence of the acts of artists themselves and symbolist tendencies in art were one of the reactions against these institutional developments. In *Symbolist Art in Context* (2009) Michelle Facos is not referring to the Symbolist art movement in traditional sense but argues that symbolist artworks (those exhibiting symbolist tendencies in nineteenth century) are characterised by two interdependent issues. First, the artists had “a desire to represent ideas”, and second, the use of colour, form and composition indicate that artists were rather indifferent concerning “worldly appearances” (Facos, 2009, 1). Facos further argues that the urge of Symbolist artists was “to express the inexpressible” and that the purpose of Symbolist artwork is “to suggest something that is not actually represented” (Facos, 2009, 4). Facos is, therefore, not only referring to the Symbolism of 1890s Paris but to symbolist tendencies of the nineteenth century. One very important note by Facos is that it is difficult to label any artist a Symbolist (even in the traditional sense) since many artists in the end of the nineteenth century had a symbolist phase or produced perhaps just one Symbolist artwork and then moved on some other styles or approaches in art. This means that there are many Symbolist artworks, but it is rather difficult to define a group of visual artists who are Symbolists (Facos, 2009, 210 note 11).

According to Facos, titles and titling are very important in all kind of symbolist tendencies in art. She argues that “artists had the power to incite contro-

versy with the titles they used when exhibiting the work” (Facos, 2009, 3). I suggest what, Facos is saying about Symbolism applies to many other artistic movements of nineteenth and twentieth centuries. Many artists experimented with different styles and approaches and during a long career had different shorter and longer phases in them. This is also true concerning titles. To say something about the titles of an artist or a movement, does not always apply to all the titles of that artists or movement.

In Britain, artists belonging to the Pre-Raphaelite Brotherhood created art that can be considered symbolist (or as belonging to the Aesthetic Movement). They continued the Turnerian use of titles combined with verses. Furthermore, they often inscribed titles and verses into the frames of the artworks. They were the most literarily oriented visual artists of the time. Painter and poet Dante Gabriel Rossetti's (1828–1882) titled his first oil painting *The Childhood of Mary Virgin* (1848–49, oil on canvas, 108 x 90.5 cm, Tate Britain), and it is also accompanied by two sonnets by Rossetti himself. Together with the title these are also inscribed in the frame.<sup>20</sup> *Paolo and Francesca da Rimini* (1867) is another similar example but the verses are from Dante's (Dante Alighieri) *Inferno*. (See Bann, 1985, 179–180; Hunt, 2010b, 80–81.) Another Pre-Raphaelite William Holman Hunt (1827–1910) wrote the title and the verses into the frame of *The Scapegoat* (1854–55, oil on canvas, Lady Lever Art Gallery, Liverpool). Inscriptions in the frame are “Surely he hath borne our Grievs, and carried our Sorrows/ Yet we did esteem him stricken, smitten of GOD, and afflicted” (Isaiah LIII, 4) and “And the Goat shall bear upon him all their iniquities unto a Land not inhabited” (Leviticus XVI, 22)(Hunt's inscriptions, as cited in Hunt, 2010a, 26). Without the title and the verse a painting of a goat could have appeared strange, unpleasant and vague for its contemporary Victorian audience. The title and these inscriptions in Hunt's painting emphasise precise denotative biblical meanings rather than connotative meanings. According to Yeazell, it was reported in the review of the exhibition of the Royal Academy in 1865 that the title did not convince the audience and the goat was taken as a mere goat, not as an allegorical goat (Yeazell, 2015, 136–37).

Stephen Bann argues that many Pre-Raphaelite paintings combined with title and verse demonstrate that the processes of looking and reading are not distinct but continuous. On the other hand, he argues, referring to Rossetti's work, that in many Pre-Raphaelite paintings images and texts “have a habit of pulling in different directions, without resolving the conflict” (Bann, 1985, 179). In a way Yeazell's observation concerning Hunt's *Scapegoat* demonstrates this conflict.

Hoek made a distinction between *particular* and *general* titles and related his division with the tendency towards abstraction in modern art. Particular titles (Fr. *titres particuliers*) identify a particular and concrete person, place or event that is depicted. General titles (Fr. *titres généraux*), for their part, do not identify anything particular or concrete, but general titles reflect more allegorical or mythical

---

<sup>20</sup> This poem and many other poems related to paintings are published, for example, Rossetti (2003). The collection also contains poems written for paintings by other Pre-Raphaelite painters.

subjects. Hoek argues that a tendency towards allegorical and mythological subjects and titles is found, for example in Symbolism, and general titles are connected to the tendency that leads to abstraction (Hoek, 2001, 141-143).

The idea that processes of looking and reading are continuous applies perhaps not only to Pre-Raphaelites, but later Symbolists as well. This idea is also consistent with the view that word and image are not opposed but are interpreted together with interplay between them. It implies and comes close to the idea of *synaesthesia* that was important to James McNeill Whistler and later, for instance, Wassily Kandinsky. They were also interested in the idea of *Gesamtkunstwerk* that was important to some artists in the Dada-movement of the twentieth century.

Facos (2009) refers to a work by Auguste Clésinger (1814–1883,) *Woman Bitten by a Snake* (*Femme piquée par un serpent*, 1847, marble statue, H. 56.5, W. 180, D. 70 cm, Musée D'Orsay, Paris), as a symbolic title. She suggests that in the eyes and minds of their contemporary beholders and interpreters, the paintings had a contradiction between the subject depicted and the reference created by the title. Among the audience of the Salon of 1847, the title *Woman Bitten by a Snake* suggested and allusion to historical narrative while the rumour spread that the sculpture actually portrayed a famous courtesan, Apollonie Sabatier (Facos, 2009, 3).<sup>21</sup> The title was also daring since it refers to the figure as a *woman* and not some mythical figure like a nymph; Cleopatra, who according to a myth committed suicide by snake; or Eve, whom the snake seduced to take the apple, causing the expulsion from Paradise. Instead of these mythical denotations, the title refers to 'woman' which only creates more possible connotations of these myths. According to Hoek this title is also opposed to the usual hiding of sexuality by legitimated mythological titling which Hoek calls *cache-sexe titling* (Hoek, 2001, 77–81), which could also be called *fig-leaf titling*.

### 2.2.2.1 Édouard Manet's *Déjeuner sur l'herbe* and *Olympia*

The Édouard Manet's (1832–1883) painting *Le Bain* (*The Bath*), which we know by the title *Déjeuner sur l'herbe* (*Luncheon on the Grass*, 1863, oil on canvas, 208 x 264.5 cm, Musée D'Orsay, Paris) has had many titles since it has been unclear what the subject matter is, and if the title should describe the subject matter. When *Le Bain* was exhibited at the *Salon des Refusés* in 1863, the title *Le Bain* declared that bathing was the subject of the painting, but a picnic was the event that is depicted. (Facos, 2009, 3) In other words, viewers complained that the painting did not depict its actual subject. One naked female figure is taking part in the picnic with two men, while one half-naked woman bathing is only a small detail in the background.

*Le Bain* has had other titles as well, and it has created confusion by all of them. Art critic Zacharie Astruc (1833–1907)<sup>22</sup> used in 1863 the title *Repos sur l'herbe*. The title that is the most used nowadays, *Déjeuner sur l'herbe*, was first used by Manet in 1867. (Lilley, 1994, 164–165). According to Petersen, Manet used

<sup>21</sup> In the eyes of the contemporaries the portrayal subject and the depiction subject were in contradiction. (Davies, 2005, 179–181; Beardsley, 1958, 273–278)

<sup>22</sup> Astruc was also a sculptor, painter, poet and friend of Manet. (See Flescher, 1985).



a new title *La partie carrée* (*The Foursome* or *The Square Party*) for the painting in 1871. According to Petersen the dictionary of erotic language of 1864 defines *La partie carrée* as “Licentiousness done with four, two men and two young ladies who walk together, eat together, and fornicate together”<sup>23</sup> (Petersen, 2006, 41–42; 44, notes 56–57). Peterson does not mention his sources concerning the title *La partie carrée* but this title is mentioned by Hoek who also refers to *La partie carrée* as sexual relations between two couples (Hoek, 2002, 129).<sup>24</sup>

Every one of the three titles given and used by Manet – *Le Bain*, *Déjeuner sur l’herbe* and *La partie carrée* – may imply a slightly different interpretation. Or perhaps the content and interpretation are the same, but we may regard *Déjeuner sur l’herbes* as Manet’s practical reaction to the reception of the painting as *Le Bain*. And on the other hand, *La partie carrée* may, as a more generic or allegorical title, refer to Watteau and even Titian’s (or Giorgione’s) *Le Concert Champêtre* (*Pastoral Concert*, ca. 1509, oil on canvas, 105 x 137, Musée du Louvre, Paris).

The problem of the origin of the title *Olympia* (1863, oil on canvas, 130.5 x 190 cm, Musée d’Orsay, Paris) is discussed by Sharon Flescher (1985), Stephen Bann (1985), Charles Bernheimer (1989) and Ed Lilley (1990 & 1994), among others. The woman depicted in the picture is, as far as it is known, Victorine Meurent, but the title says *Olympia*. One reason for the discussion is that *Olympia* is not a French name. In French the correct form would be *Olympe* which in the French culture of the mid-nineteenth century was not often a name associated with courtesans (Flescher, 1985, 27).<sup>25</sup>

According to Flescher the name ‘Olympia’ originates from a grand opera called *Herculanum* which has a pagan heroine named Olympia. Furthermore, there is an unpublished and unperformed play called *Le dialogue des vierges folles et des vierges sages* (*The Dialogue of the Fool Virgins and the Wise Virgins*) written probably around 1862–1864 by Manet’s close friend Zacharie Astruc, who was a friend of many Symbolist and Impressionist artists of his time in Paris. As it happens, this play by Astruc also has a character called *Olympia*. In addition, when the painting was exhibited in the Salon of 1865, some of the exhibition catalogues included a poem by Astruc which was titled *Olympia, La Fille des Iles* (1864):

<sup>23</sup> Probably translated by Petersen himself. In French: “Débauche faite à quatre, deux hommes et deux filles, qui vont se promener ensemble, diner ensemble, coucher ensemble et baiser ensemble” (Petersen, 2006, 42).

<sup>24</sup> There is also a painting by Watteau by the same name *La partie carrée* (ca. 1713, oil on canvas, 49.5 x 62.9 cm, The Fine Arts Museum of San Francisco), and another painted later, by James Tissot *La Partie Carré* (1870, private collection. A sketch of the painting from c. 1868–1870 is in the Dahesh Museum of Art, New York). Watteau’s titling process is not known but James Tissot’s work, presumably titled by himself, is part of a series of paintings all depicting “the hedonistic lifestyle of France between 1795 and 1799”. Information from The Dahesh Museum of Art webpage, <http://www.daheshmuseum.org/portfolio/james-tissot-sketch-for-the-foursome-la-partie-carree/>

<sup>25</sup> In Italian form of the name would be *Olimpia*. There was also a famous Italian ballet dancer Melle O. Piora who performed in Paris in the 1850s and was known as Olimpia. There is a print of her dancing by Alphonse Leon Noël (1807–84) titled *Melle O. Piora* (1851, tinted lithograph, Victoria & Albert Museum, London). In spite of this, we should not confuse her and her portrait into the discussion on *Olympia*.

Quand, lasse de songer, Olympia s'éveille,  
 Le printemps entre au bras du doux messager noir;  
 C'est l'esclave à la nuit amoureuse pareille  
 Qui vient fleurir le jour délicieux à voir:  
 L'auguste jeune fille en qui la flamme veille.<sup>26</sup>

Zacharie Astruc, *Olympia, La Fille des Iles* (1864; as cited in Flescher, 1985, 29.)

In Flescher's (1985) interpretation, which connects a prostitute and a heroine, the female presented in the painting finally becomes the new type of Parisienne who is "strong-willed, powerful, defiant" and independent. The painting also becomes a symbol of a strong-willed, powerful, defiant and independent modern artist (Flescher, 1985, 27–35).

While discussing the origin of the title, for some reason or other, neither Flescher (1985) or Lilley (1994) relates the name *Olympia* to a story by E.T.A. (Ernst Theodor Amadeus) Hoffmann. Charles Bernheimer (1989) considers Hoffmann's *The Sandman* (German *Der Sandmann*; French *L'homme eu sable*) as the most suggestive source of the name (Bernheimer, 1989, 267). Hoffmann's story had been published in Germany in 1817 and translated into French in 1830. There was also a play by Jules Barbier and Michel Carré called *Les contes fantastiques d'Hoffmann* that was based on several stories by Hoffmann including *The Sandman*, and first played in Paris in 1851.<sup>27</sup>

In Hoffmann's *The Sandman* there is a character called *Olympia* (in German *Olimpia*) who is a very beautiful and attractive young woman but turns out to be a mechanical doll (sometimes considered the female counterpart of Mary Shelley's *Frankenstein*). *Olympia* is in Hoffmann's story therefore both human and non-human, creating confusion by this contradiction. At the same time, as a woman, she is an object of male desire. According to Bernheimer, there is an analogous confusion concerning Manet's *Olympia* as well. He argues that we cannot make a final decision if she should "be understood as the goddess of love in a new guise, an ironic subversion of that classical myth, or, as [...] a modern counterpart of the wealthy courtesan commonly thought to have been Titian's model" (Bernheimer, 1989, 267–268).

According to Bann (1985), with his titles Manet was often playing with the expectations of the audience. Bann argues that Manet refused to title "what is there (or to make sense of it)", and furthermore, he used his titles to indicate that

<sup>26</sup> "When, tired of dreaming, Olympia awakens; Springtime enters on the arms of the sweet black messenger; It is the slave who, like the amorous night; Comes to adorn with flowers the new day delightful to behold: The august young woman in whom ardor is ever wakeful." (Zacharie Astruc, as cited in Flescher, 1985, 34 note 24; translation supposedly by Flescher).

<sup>27</sup> The same story was also later used by composer Léo Delibes in a ballet *Coppélia, ou La fille aux yeux d'émail* (*Coppélia, or The Girl with Enamel Eyes*) in 1870 and later in an opera *Les contes d'Hoffmann* (*The Tales of Hoffmann*) by Jacques Offenbach in 1881. (See Macdonald, 2001; Lamb & Dennis, 2002)

we cannot read (to make sense of) what is there in the paintings (Bann, 1985, 181). Bann implies that paintings cannot always be read and made sense of. Ed Lilley (1994) regards Manet's titling as "part of his strategy" to suggest new ways of experiencing the world. Manet did this deliberately and stopped short of "describing the principal action and objects" (Lilley, 1994, 168).

Manet's different titles or different versions of titles have created confusion. They demonstrate that the question of title is often closely tied to the question of subject matter. They also show that Manet experimented with different titles and expectations concerning them. It is impossible – and perhaps even unnecessary – from contemporary perspective to determine exactly which person (fictional or not) the name Olympia (or Olympe or Olimpia) is referring to. It is impossible to find out exactly who Manet or Astruc had in mind – if there ever was only one person in mind. It may also be difficult to determine which titles were *true titles* (i.e. titles given by Manet) and how much he discussed titles and titling with others. This does not mean that it is unnecessary to investigate different possible referents for the name and different interesting interpretations for the painting. One thing is sure: Manet was influenced by others in relation to questions of titling.

It is also possible to compare Clésinger's *Woman Bitten by a Snake* with Manet's *Olympia*. In both cases, the discussion has been about whether the title appropriately names what is portrayed. The difference between them is that for Clésinger, the title does not match what is portrayed; for Manet, it is not clear if they match. The problem is that the title of a painting does not (or may not) name the person who is depicted in the painting. In other words, the title may not name the sitter (or the story of the sitter in *Woman Bitten by a Snake*) or the title may name the sitter too openly. On the other hand, the artworld is full of titles which do not name, for example, the landscapes or the persons who have been the actual sitters in front of the artists. Contradictions that were felt in cases of *Woman Bitten by a Snake* and *Olympia* were probably increased because the works depict naked women who were known as courtesans. Both titles have "the power to incite controversy", as Facos (2009, 3) defined the symbolic title.

### 2.2.2.2 Whistler's Way to Symphonies in White

In the *Salon de Paris* of 1863 when Manet exhibited *Déjeuner sur l'herbe* titled as *Le Bain* James McNeill Whistler (1834–1903) exhibited a painting that is known as *The White Girl (Symphony in White, No. 1)* (1862, oil on canvas, 213.8 x 107.9 cm, National Gallery of Art Washington). The Royal Academy of Arts in London had rejected the same painting in 1862 from its exhibition but it was exhibited in Matthew Morgan's Gallery in Berner Street in London in 1862 as *The Woman in White*. In the Salon of 1863, the painting was exhibited as *La Dame blanche (The White Lady)*, but in 1863 in London it was again exhibited as *The Woman in White*. The English title *The Woman in White* refers to popular culture of the 1860s because *The Woman in White* is also a title of a very popular sensation novel by Wilkie (William) Collins published in 1860. Whistler was not happy that the painting had been exhibited in London in 1862 as *The Woman in White*, because he did not

want to illustrate the book. On the other hand, according to the secretary of Morgan's gallery, Whistler had been perfectly happy with the title before it was related to Collins' book by a critic. For the French public the name used in Paris, *La Dame blanche*, was also the title of an *opéra comique* by Adrien Boïeldieu and Eugène Scribe that had been so popular that it was performed one thousand times between 1825 and 1862. (Tsui, 2006, 450–454).

Aileen Tsui argues that Whistler had a strategy to tactically manipulate his titles. According to Tsui, for a large audience he used *The Woman in White* in London and *La Dame blanche* in Paris, titles that were more attractive and referred to existing narratives in popular culture that were already familiar to the public. However, in his private letters, for a more aesthetically informed audience, he used the non-narrative title *The White Girl* or *La Fille Blanche* in order to avoid the popular connotations. Tsui sums up her argument, "Whistler saw titling as a device that could be used to encourage the same painting to be viewed in different modes" (Tsui, 2006, 454–455). They were the manipulations before he made any references to musical titling. It is even more interesting that *The White Girl* was not titled and exhibited as *Symphony in White, No. 1* during Whistler's lifetime. It has been titled so posthumously because in the Royal Academy in 1867 he exhibited *Symphony in White, No. 3* (1865–67, oil on canvas, 52 x 76.5 cm, The Barber Institute of Fine Arts, University of Birmingham). According to Tsui (2006, 480), two earlier paintings have therefore been usually referred to as *Symphony in White, No. 1* and *The Little White Girl (Symphony in White, No. 2)* (1864, oil on canvas, 108,5 x 83,0 cm, Tate Britain, London). Tsui notes that, this strategic manipulation of titles implies that Bann is right in arguing that title can "be read as a faithful indicator not only of the meaning" ... "but of the relationship which the artist has established (or tried to establish) with the ideal spectator" (Tsui, 2006, 455; see Bann, 1985, 185).

Another way Whistler manipulated his titles was his use of the terms *symphony*, *harmony*, *nocturne*, *arrangement*, or *caprice* to make references to music. Symbolist poet Stéphane Mallarmé (1842–1898) was a friend of many artists, including Whistler, and Emma Kafalenos suggests that it was Mallarmé who influenced Whistler's use of musical titles: "We do know that, when Whistler was in Paris, he attended the famous *mardi* gatherings at the home of Stéphane Mallarmé, where he must have heard the poet talk, as he often did, of his desire that poetry might attain the nonrepresentational status of instrumental music." Judith Zilczer (1987) has called Whistler's paintings and titles as "color music" and related his works to ideas of *synaesthesia*. According to her, artists of the late nineteenth century and early twentieth century believed "that painting should be analogous to music" (Zilczer, 1987, 101). It is known that Mallarmé was interested in music, painting, theatre, ballet, and Richard Wagner's concept of the *Gesamtkunstwerk*. (See e.g. Austin, 2003)

In spite of Kafalenos' suggestion that it was Mallarmé who influenced Whistler's titling it was not until June in 1888 when Monet introduced Whistler

to Mallarmé. Whistler had at the time already used references to music in his titles for more than twenty years (biography of Mallarmé, GUW, 12 Nov. 2019).<sup>28</sup>

The source of the musical titles of Whistler have been traced to critic Paul Mantz. In 1863 in the *Gazette des Beaux Arts*, he referred to Whistler's painting *La Dame blanche* (*The Woman in White*) as a "symphonie du blanc" (Daly, 2005, 8). Daly argues that Whistler was inspired by this so much that he started to rethink his titles and had by 1867 retitled his works, and using symphony, harmony, nocturne, arrangement, or caprice for his works after that. According to Daly (2005, 8), *Symphony in White, No. 3* (1867) was the first work to be exhibited under new musical name. If Goya was among the first artists to move towards inner images and private iconography Whistler was one of the first visual artists to turn towards abstract, non-representational and non-figurative visual art and titling was a very important part of Whistler's project.<sup>29</sup>

### 2.2.2.3 Monet and Titling Impressions

Claude Monet's *Impression, Sunrise* (1872, *Impression, soleil levant*) is a painting which by its title gave a name to a whole movement in art: *impressionnisme*.<sup>30</sup> Monet is known for his titles, which designate the main object depicted and combines that with actual sensations, impressions and weather conditions (e.g. 'Wheatstacks', 1890-91; 'Rouen Cathedrals', 1892-1894, 'Water Lilies', 1897-1926). Monet, in a way, created new type of descriptive titles. This means that he did not only describe the object in question but also the atmospheric weather conditions (Welchman, 1997, 72-78).

In addition to this, Monet created new kind of repetition and serialisation of the motif. Steven Z. Levine writes about Monet's almost obsessive repetition (Levine, 1986, 65-75). This repetition which leads to series of paintings, was enforced by titling the paintings (Welchman, 1997, 73). In addition to this, series of paintings and titles created new kinds of narratives – not in paintings but – rather between the paintings. He painted altogether twenty-eight finished paintings of Rouen Cathedral during a period of about two years.

Impressionism is often seen as opposed to Symbolism but they are not enemies. Facos argues that Monet's *Rouen Cathedrals* become symbolic because they

<sup>28</sup> The standard abbreviation for the on-line edition project of *The Correspondence of James McNeill Whistler, 1855-1903* is 'GUW' [i.e. Glasgow University: Whistler].

<sup>29</sup> Abstract art sometimes refers to non-representational and non-figurative art (e.g. Moszynska, 1995; Cheetam, 2009 [1991]) but art historian Barbara Oettle has also argued for the distinction between abstract and non-representational (and non-figurative). In this theoretical distinction 'abstract' refers to art that is abstracted from the visual world or worldly appearances (like in Cubist art) so that it is still figurative. Non-representational and non-figurative art is then defined so that it has no relation to or at least is not referring to our surrounding visual reality at all (like in Concrete art) (Oettle, personal communication, 22 May 2008). Non-representational by definition is not representing anything outside itself so that it only presents itself. This kind of distinction is made in Meecham & Wood (1996, 16-17). It may on the other hand be claimed that non-representational art cannot completely divorce itself from representationalism since strictly speaking a vertical line represents another vertical line.

<sup>30</sup> There is a study by Alisa Luxenberg (2001) on meaning and negative connotations of the French term *impressioniste* before it was taken as a positive term.

are “heavily laden with historical associations”. Rouen was the site of Joan Arc's execution in 1431, and the cathedral is one of the best examples of Gothic architecture and French engineering of the late Middle Ages. (Facos, 2009, 153.) According to Welchman Monet had “a project of unique retinal and technical solipsism” so that if it is considered Symbolism, it is “a kind of Symbolism without referent [...] or a Symbolism of self-reference” (Welchman, 1997, 76).

In 1888 Paris, about 10 years after the *Symphony in White*, the second *Salon des Arts Incohérents*, exhibited a work of Alphonse Allais (1854-1905) a white monochromatic picture (blank paper tacked on the wall by four drawing pins). This was an artwork that was based completely on playing with the title. The white painting was titled *First Communion of Chlorotic Girls in Snowy Weather* (*Première communion de jeunes filles chlorotiques par un temps la neige*, 1883). This may be considered as an ultimate *seeing-as* phenomena created by titling. Without the title we would have only a white painting, but by the title Allais suggests we look at the white surface depicting chlorotic girls having their first communion in snowy weather. In other words, the white surface can be *seen as* chlorotic girls having their first communion in snowy weather. Altogether seven monochromatic works (white, black, red, yellow, blue, green and brown) were published in 1897 as a book called *Album Primo Avrilesque* (trans. as *April Fool-ish Album*), and the red, which is my favourite was titled as *Tomato Harvest by Apoplectic Cardinals on Shore of the Red Sea* (*Aurora Borealis Effect*) – in French, *Récolte de la tomate par les cardinaux apoplectiques au bord de la mer rouge* (*Effet d'aurore boréale*). The additional subtitle *Aurora borealis effect* refers to Monet's titling. The book also included a completely silent musical composition titled *Funeral March for the Obsequies of a Deaf Man* (*Marche funèbre, composée pour les funérailles d'un grand homme sourd*). (See Bann, 1985, 181-182; Welchman, 1997, 49-80; Noiro-Maguire, 2006, 72.)

#### 2.2.2.4 Ambiguities of Redon

The designation by a title given to my drawings is sometimes superfluous, so to speak. The title is not justified unless it is vague, indeterminate and aspiring, even confusedly equivocal. My drawings *inspire* and do not define themselves. They determine nothing. They place us just as music in the ambiguous world of indeterminate. They are a sort of *metaphor* Rémy de Gourmont said, in placing them apart, far from all geometric art.

Odilon Redon in *To Myself: Notes on Life, Art, and Artists* (as cited in Welchman, 1997, 92).<sup>31</sup>

Symbolist Odilon Redon (1840–1916) was an artist who made his intentions on titles more manifest than many others. We can see that Redon – also a friend of the poet Mallarmé – refers to music as a model of indeterminacy in art. A famous example of Odilon Redon's *vague, indeterminate* and *aspiring* titling, is series of

<sup>31</sup> «Le désignation par une titre mis à mes dessins est quelquefois de trop, pour ainsi dire. Le titre n'y justifié que lorsqu'il est vague, indéterminé, et visant même confusément à l'équivoque. Mes dessins inspirent et ne se définissent pas. Ils ne déterminent rien. Ils nous placent, ainsi que la musique, dans la monde ambigu de l'indéterminé. Ils sont une sorte de métaphore, a dit Remy de Gourmont, en les situant à part, loin de tout art géométrique.» Redon, *A Soi-même: Journal (1867–1915): Notes sur la vie, l'art et les artistes*, 1969 [1922]. (As cited in Welchman 1997, 382 note 28)

lithographs titled as *Les Origines* (*The Origins*, album with 8 plates, 1883, lithograph on chine collé, in the Art Institute of Chicago). Plates of the album are titled as follows:

(Plate 1) When Life Was Awakening in the Depths of Obscure Matter (Quand s'éveillait la vie au fond de la matière obscure)

(Plate 2) There was Perhaps a First Vision Attempted in the Flower (Il y eut peut-être une vision première essayée dans la fleur)

(Plate 3) The Misshapen Polyp Floated on the Shores, a Sort of Smiling and Hideous Cyclops (Le polype difformée flottait sur les rivages, sorte de cyclope souriant et hideux)

(Plate 4) Siren Coming out of the Waves, Dressed in Flames (La Sirene sortit des flots, vêtue de dards)

(Plate 5) The Satyr with the Cynical Smile (Le Satyre au cynique sourire)

(Plate 6) There Were Struggles and Vain Victories (Il y eut des luttes et des vaines victoires)

(Plate 7) The Impotent Wing Did Not Lift the Animal Into That Black Space (L'Aile impuissante n'éleva point la Bête en ces noirs espaces)

(Plate 8) And Man Appeared, Questioning the Earth From Which He Emerged and Which Attracted Him, He Made His Way Toward Somber Brightness (Et l'homme parut, interrogeant le sol d'où il sort et qui l'attire, il se fraya la voie vers de sombres clartés).

This series by Redon – who has been referred to as proto-Surrealist – can be related to the theory of evolution formulated by Charles Darwin in 1859 (Lucy, 2009, 18; Gamboni, 2002, 68–77). Martha Lucy describes the *Les Origines* series as “science through the eyes of a Symbolist” (Lucy, 2009, 18).

Titles of the separate lithographs, however, were created by Redon much later than the lithographs' first publication by Lemercier in 1883. In a letter from 1898, Redon writes that the title *Les Origines* was sufficient to cover all series, and in 1909 he indicated that the reason for titling separate plates later was that a collector had asked him to do so. In the first publication they were not titled or numbered, and according to Dario Gamboni they were therefore “permitting an open-ended interpretation”, and when attached with titles they formed “a kind of continuous poem” (Gamboni, 1989, as cited in Welchman, 1997, 92).<sup>32</sup> While an Impressionist captures and reports her impression of the outside world, Redon looks inside and creates new symbolism, taking it to its limits. Welchman considers Redon's approach to titling as the antithesis to Monet's titling and Redon's relation to “nature” as “contranatural internalization” (Welchman, 1997, 92–95).

---

<sup>32</sup> The work that Welchman (1997, 382 note 30) is quoting is Gamboni, Dario 1989. *La Plume et le pinceau: Odilon Redon et la littérature*. Paris: Editions de Minuit. It also contains a copy of the letter from 1898.

### 2.2.2.5 Paul Gauguin's Titles

Bengt Danielsson (as early as 1967) studied the Tahitian titles of Paul Gauguin (1848–1903) and translated 84 of them into English. In relation to different exhibitions, during Gauguin's lifetime, the translations from Tahitian into French had been done by Gauguin himself. Danielsson's attempt is to translate and explain the titles for the European audience. Danielsson makes a general comment concerning Gauguin's titles, arguing that these titles "are seldom mere descriptions for easy reference but in most instances valuable explanations of the idea and the aim he had in mind when creating them." Sometimes they also reveal his "dream world" that is behind the scenes. (Danielsson, 1967, 228.)

Danielsson criticises Georges Wildenstein and Raymond Cogniat's French translations in the *catalogue raisonné* of Gauguin's paintings that was published in 1964.<sup>33</sup> One of the paintings is titled in Tahitian as *Merahi metua no Tehamana* (1893, oil on canvas, 76.3 x 54.3 cm, The Art Institute of Chicago). The title that is inscribed on the surface of the painting, according to the *catalogue raisonné* by Wildenstein and Cogniat, had been translated into French with three slightly different titles: *Les adieux de Tehamana*, *Les ancêtres de Tehamana* and *La femme à l'éventail*. According to Danielsson the first of the titles is a misprint of the French word *aïeux* made in an earlier translation of the title. Therefore the title is not *Les adieux de Tehamana* (*The Farewell of Tehamana*). The second title would refer to ancestors (French word *ancêtres*) of Tehamana but it is not a correct translation either, because *ancestor* in Tahitian is *tupuna*. According to Danielsson, the last title, *La femme à l'éventail* (*The Woman with the Fan*), is not a title but a simple description. After the discussion, according to him, the correct translation of *Merahi metua no Tehamana* into English is *Tehamana Has Many Parents*. (Danielsson, 1967, 231.)

In spite of these rather convincing arguments by Danielsson, titles *Tehamana Has Many Ancestors* and *The Ancestors of Tehamana* are still used. For example Simon Morley uses title *Tehamana Has Many Ancestors* (Morley, 2003, 34) while The Art Institute of Chicago uses either *The Ancestors of Tehamana* or *Tehamana Has Many Parents*.<sup>34</sup> It can be, that the idea of having "many parents" is not so clear to Western audience and therefore the title *The Ancestors of Tehamana* is more in use. Danielsson may have been too strict with the translation word by word into English.

June Hargrove argues that although the title *Tehamana Has Many Parents* claims that the girl depicted is Tehamana the painting is not a portrait of Tehamana but "fiction" that Gauguin made as a counterpart for his written fictive pseudomemoirs called *Noa Noa* (1893). Unfortunately, Hargrove does not give

<sup>33</sup> Danielsson does not exactly tell which catalogue raisonné he is referring to but there is a catalogue Gauguin I. Catalogue from 1964 (Eds. Georges Wildenstein and Raymond Cogniat. Paris: Editions d' Etudes et de Documents). Danielsson is disappointed because he had visited Wildenstein and Cogniat and helped them in translating the titles but his advise had not always been followed (Danielsson, 1967, 228–229).

<sup>34</sup> See e.g on-line collections of The Art Institute of Chicago (<http://www.artic.edu> [accessed 14 May 2011])



any evidence or interpretation that could explain her argument.<sup>35</sup> (Hargrove, 2006, 555; Hargrove uses the title *Teha'amana has Many Ancestors* for the painting.) The main focus in Hargrove's study is another quite similar painting of Gauguin's depicting Tohotaua, the spouse of Gauguin's cook, titled in Hargrove's article only in English as the *Woman with a Fan* (*Femme à l'éventail*, 1902, oil on canvas, 91.9 x 72.9 cm, Museum Folkwang, Essen). This painting has also been titled as *Femme dans une fauteuil* (*Woman that is in an Armchair*) by Ambroise Vollard in a posthumous exhibition in 1903. It seems that Gauguin did not title this painting by any of the mentioned titles himself, and there is no inscribed Tahitian title in the *Woman with a Fan*, as there is in *Tehamana Has Many Parents* (Hargrove, 2006, picture p. 553; 564, note 30). The title *Merahi metua no Tehamana* (*Tehamana Has Many Parents*) is inscribed into the painting as if it was inscribed on the wall behind the Tahitian girl depicted in western dress. In addition to this, above the inscription there is a painting on the wall depicting a (female?) idol which also appears in many of Gauguin's other paintings, and is sometimes identified as *Hina*, Tahitian goddess of the moon (e.g. by Hargrove, 2006, 555).

According to Welchman (1997), Gauguin had a suspicion of illustration, naturalism and Impressionism, and like Redon he had an interest in ambiguous relations of titles and artwork. For Gauguin titles were analogous to signatures. He even referred to his inscriptions as signatures. They are analogous to signatures, since they are very personal comments that are often inscribed into paintings. Like signatures, they also come after the painting has been completed. Therefore, they often seem to mystify rather than somehow resolve the painting. (Welchman, 1997, 95-103.)

By the end of the nineteenth century, perhaps all the types of titles that have ever been used had been invented. It was also evident that artists were in most cases titling the works themselves so most titles are so-called *true titles*. It seems that during the nineteenth century, audience, critics and artists were quite sensitive to the titles. Perhaps this was a consequence of the rules of the Academies that had controlled (and were still controlling) the subject matter of the paintings. Artists used different strategies in relation to the expectations placed upon them. One strategy was to title to please the jury of an exhibition. Titles were used strategically and sometimes seductively to please audiences and various expectations in different situations. This idea of strategy is also implied by the many changes that the artists made. Quite a few of the artworks were retitled. Some artists may also have tested different kinds of titles to see which were acceptable.

During the eighteenth and nineteenth centuries, there were many other artists with interesting titles, but these artists and titles discussed here are enough to demonstrate the growing need to create titles. I have referred to controversial Symbolist titles, titles that can be regarded as abstract, titles referring to colours and forms of music, seeing-as titles (which could also be considered constructive

---

<sup>35</sup> Hargrove only gives the following note: "*The Art. of Paul Gauguin*, exh. cat.. National Gallery of Art. Washington, D.C.. and the Art Institute of Chicago. 1988. 217; and Heilbrun, 'La photographie', 58. For *Noa Noa*, see Nicholas Wadley. *Gauguin's Tahiti* (London: Phaidon, 1985). 109-12." (Hargrove, 2006, 565 note 37).

titles), serial titling, generic titles (new generic innovations), ambiguous titles, and of course, the more traditional generic titles and descriptive titles.

## 2.3 Titles and Titling in Twentieth-Century Modern Art

Modernist art movements of the first six decades of the twentieth century can collectively be referred to as avant-garde art movements. Words have not only been used in Dadaism and Surrealism but words, in the form of titles, have had a role in the search for purity, spirituality and the absolute in the abstract, expressive and non-figurative movements. Much of the writings on the uses of words in modern avant-garde work has focused on Dada and Surrealist art, which are often referred to as historical avant-garde (Lomas, 2010, 111). The problematic relation of words and images in Expressionism and Abstraction is not discussed so often, since the relation of word and image is not as manifest as it is in Dada and Surrealism. In abstract and non-figurative art, letters, words, and sentences do not appear as inscriptions on the surface of the pictures but as theoretical writings and as titles. There is, for instance, a link between Symbolism and Abstraction in their interest in purism and abstraction. (See Cheetam, 2009 [1991], 1-39; Facos, 2009, 2.)<sup>36</sup>

Whistler was the first artist who abandoned conventions – although created new ones – and did not title his work by naming “the objects” but according to their “actual properties”. He did not provide his paintings with explanations or interpretations but with “pictorial analysis”. In addition, according to Hammacher there are two directions opened up by Whistler. The first direction is the attempt to free painting from “written culture” by neglecting words. First impressionism emphasised “optical culture” with “neutral titles” and then, for example, Wassily Kandinsky found terms like *Improvisation* and *Composition* to be used as titles, finally ending with *Untitled*. The second direction Whistler’s work opened up is Surrealism. According to Hammacher, Surrealists often refused to use titles that were logical or described or explained the artwork. (Hammacher, 1974, 28-30). Poets have had an influence on artists, as we have already seen in Symbolism. Many movements of late-nineteenth- and early-twentieth-century visual art were – especially in Paris – closely connected to certain poets.

### 2.3.1 Poets and Visual Artists

In Paris Stephane Mallarmé was the leading poet of Symbolism and he did word-image experiments in his poetry as well. *Un coup de dés jamais n’abolira le hasard* (*A Throw of Dice Will Never Abolish Change*, 1897) is the famous poem wherein he

---

<sup>36</sup> Cheetam has discussed convincingly Gauguin’s and Paul Serusier’s (1864-1927) role in modernist purism and the advent of Abstraction in European painting (Cheetam, 2009 [1991], 1-39). For some reason, Whistler and Redon are not mentioned by Cheetam at all. There are no references to instrumental (abstract) music or synesthetic ideas related to abstraction in Cheetam’s book.

plays with typography and the layout of words on pages. (See e.g. Arnar, 2006, 312–326; Lomas, 2010, 123.)

Mallarmé was followed in many ways by Guillaume Apollinaire (1880–1918) who was a close friend of Cubists and Surrealists. His collection of concrete poetry called *Calligrammes: poèmes de la paix et de la guerre, 1913–1916* was published in 1918 shortly after his death. In these poems, called *calligrammes*, Apollinaire explores the possibility of arranging words and letters in order to represent in visual form the same thing that is articulated in written language.

In addition, in 1912 Apollinaire wrote articles for *Les Soirées de Paris* on painting which were published in 1913 as *Les Peintres Cubistes: Méditations Esthétiques* (published in 1944 as *The Cubist Painters: Aesthetic Meditations, 1913*, New York: Wittenborn). In *Cubist painters* Apollinaire makes a remark on the titles of the paintings at the beginning of twentieth century:

Many new painters limit themselves to pictures which have no real subjects. And the titles which we find in the catalogues are like proper names, which designate men without characterising them. There are men named Stout who are in fact quite thin, and others named White who are dark; well now, I have seen pictures entitled Solitude containing many human figures.

In the cases in question, the artists even condescend at times to use vaguely explanatory words such as ‘portrait’, ‘landscape’, ‘still life’; however, many young painters use as a title only the very general term ‘painting’.

(Apollinaire, 1912 [1968], 221–222).

Apollinaire’s friendship with Cubists does not mean, however, that they would not have been influenced by Mallarmé as well. For instance, Picasso’s painting *Bouteille, verre et journal sur une table* (*Table with Bottle, Wine glass and Newspaper*, Centre Pompidou – Musée national d’art moderne, Paris) from 1912 has a newspaper clip which has the fragment ‘un coup de thé’. This has been understood as a straight reference to Mallarmé’s *Un coup de dès*. (See e.g. Goddard, 2006, 293–303; Lomas, 2010, 122–123.)

When Apollinaire died, André Breton became the leading figure in French avant-garde poetry and Surrealism. In the mid-1930s and early 1940s, he created his own word-image hybrids, which he always titled by the name *Objet-poème* (*Poem-Object*). These artworks are meant to bring together different elements, as they could be connected in dreams or by the mentally ill. These artworks also play with the idea of interpretation as the re-establishing the broken connections of objects, pictures and poems by psychoanalysis. (See Lomas, 2010, 111 and 166–168.) These *Poem-Objects* were not poems that played with visual properties nor pictures with letters, words or poems but fusions of (found) objects and poetry that were combined into three-dimensional reliefs or assemblages. An example of such artwork is *Objet-poème* (*Poem-Object*, 1935, collage of objects and inscribed poem on card on wood, 16.30 x 20.70 cm) in the collections of the National Gallery of Scotland, Edinburgh. This particular *Poem-Object* is combining a cryptic poem, plaster egg, fragment of a photograph and a small object or piece of some bigger

object that is placed so that it reminds one of a butterfly. These are all tied or mounted on card or the wooden frame.

Italian poet Filippo Tommaso Marinetti (1876–1944) published the first Futurist manifesto in the French newspaper *Le Figaro* in 1909, and in 1910 Italian artists Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini publicly proclaimed their allegiance to the Futurist movement ('Futurism', *The Concise Oxford Dictionary of Art Terms. Oxford Art Online* [accessed 4 June 2011]). Marinetti also created poems which played with typography and freedom of syntax and grammar. His idea was 'words-in-freedom' (*parole in libertà* and *paroliberismo*) and it was a "kind of a lexical and typographical anarchy" (Lomas, 2010, 111–114). According to Francesca Bacci (2010) the meaning of this Futurist *paroliberismo* was "to destroy syntax; to use infinitive verbs and abolish punctuation; to purposefully create disorder in the arrangement of images and to introduce in literature the weight, sound and smell of objects" (Bacci, 2010, 84). These ideas were reflected, for instance, in a book called *Zang Tumb Tumb* (1914) which was also influenced by the noises of war as well as Mallarmé's *Un coup de dés*.

In 1921 Marinetti developed the idea of *tactilism* (*tattilismo*) and artworks for the sense of touch which he called *tactile boards* (*tavole tattili*). The tactile board titled *Paris–Sudan* (1921, tactile board, private collection) is an abstract board which is divided into three parts representing with different haptic materials the roughness of Sudan, the freshness of the sea and delicate softness of Paris (Bacci, 2010, 90–92).

## 2.3.2 Fauvism, Cubism and Futurism

### 2.3.2.1 Henri Matisse

In France the expressionist movement Fauvism is often regarded as the first avant-garde modern art movement, although there was an expressionist movement *Die Brücke* (*The Bridge*) in Germany at the same time. Like the name 'Impressionism' the name 'Fauvism' ('Les Fauves' meaning 'The Wild Beasts') was at first a nickname used to refer to paintings by, for example, Henri Matisse (1869–1954), André Derain (1880–1954) and Maurice de Vlaminck (1876–1958) in a review by the critic Louis Vauxcelles in 1905. Matisse was the leader or at least a leading figure in Fauvism, and for many artists Fauvism was a phase in their artistic development. (Pérez-Tibi, 2003).

Henri Matisse wrote a text, *Notes of a Painter* (*Notes d'un peintre*, 1908), that has been described as a Fauvist statement. In this text Matisse also comments on titles :

A work of art must carry within itself its complete significance and impose that upon the beholder even before he recognizes the subject matter. When I see the Giotto frescoes at Padua I do not trouble myself to recognize which scene of the life of Christ I have before me, but I immediately understand the sentiment which emerges from it, for it is in the lines, the composition, the color. The title will only serve to confirm my impression. (Matisse, 1968 [1908], 135 Transl. Margaret Scolari Barr.)

Matisse emphasises the sentiment, emotion and impression based on lines, composition and colours of the painting. The most important is this emotional response which comes before the subject matter is recognised and named. Title is only something which confirms the subject matter of the overall impression. Neither subject matter nor title is as important as the sentiments and the emotions created by lines, composition and colours. On the other hand, Matisse in 1908 did not (and perhaps could not) think of a painting wherein the subject matter is not recognisable as some kind of a figure. Matisse emphasised *line, composition* and *colour* but he never gave up the *figure* and the external world as the subject matter of his paintings.

According to Welchman, in this text Matisse, by emphasising impression and composition, already prefigures the more radical ideas that are discussed just few years later by Wassily Kandinsky and Piet Mondrian (1872–1944). According to Welchman, the theories and practises of titling are were very different between Matisse and – these “writer-abstractionists” – Kandinsky and Mondrian. What Matisse claimed in his theory is not materialised in his practise since he was still attached to the “figural and situational recognition” of Symbolism (Welchman, 1997, 192).

Matisse’s titles seem to be quite similar to Whistler’s in many ways. Matisse very often gave his works titles which expressed the main colour that was used. The portrait *Madame Matisse, La raie verte* (*Madame Matisse, The Green Stripe* or *Portrait of Madame Matisse, The Green Line*, oil on canvas, Statens Museum for Kunst, Copenhagen, Denmark) is from 1905 and the title emphasises the green shades on the face of the artist’s spouse. Another famous painting that is from the same year as the *Notes of a Painter* was published is known by many different names. In French, the painting is known as *La Desserte rouge, Panneau décoratif pour salle à manger, Harmonie rouge* and as *La Chambre rouge*. In English the translations are *The Red Service Table, Decorative Panel for Dining-Room, Harmony in Red*, and *Red Room*, 1908, oil on canvas, 180 x 221 cm, The State Hermitage Museum, St. Petersburg)<sup>37</sup>. Another “red” painting is titled *L’Atelier rouge* or *Le Panneau Rouge* (*The Red Studio* or *The Red Panel*, 1911, oil on canvas, 181 x 219.1 cm, Museum of Modern Art, New York).

One very interesting example of titling by Matisse is a painting discussed by both Alfred H. Barr Jr. (1974 [1951]) and Welchman (1997). The painting is titled *Nature morte aux citrons dont les formes correspondent á celles d’un vase dessiné dans la mur* (*Still Life with Lemons Which Correspond to Their Forms in the Drawing of a Black Vase upon the Wall*, 1914, Museum of Art, Rhode Island School of Design, Providence) and depicts a violet vase with lemons on a violet background. The shape of the base of the vase is repeated in the black vase on a white background that is depicted in a picture which seems to be hung on the wall. In addition to

---

<sup>37</sup> These are not all the titles and translations of titles used for the painting. First, on their English web pages the owner of the painting, The State Hermitage Museum, St. Petersburg uses the title *Red Room (Harmony in Red)* <http://www.hermitagemuseum.org> (accessed 4 June 2011). Second, French word ‘desserte’ has sometimes been erroneously translated as ‘dessert’ (e.g. Sarapik, 1999, 160) although it should be translated as ‘side table’.

this, there is a book or a leaflet with a word 'Tapis' written on the cover, which refers to a tapestry or rug. According to Schneider the painting is a pedagogical demonstration of Matisse's method (Schneider, cited in Welchman, 1997, 195).

The title manifests the correspondence of the abstract forms. Although, the objects are recognisable, the titles referring to colours and formal elements reminds one of Whistler's use of titles. Barr suggests that the artwork was retitled after a visit by Cubist artists Juan Gris and Jean Metzinger who had said nothing to Matisse himself but had "praised to the others the extraordinary concordance between the forms of the vase and the fruit" (Barr, 1974 [1951], 187). According to Barr the painting was catalogued in 1914 in relation to an exhibition as *Les citrons* (*The Lemons*) (Barr, 1974 [1951], 542 note 8). The text 'Tapis' on the cover of the book may be considered a comment on the use of words in painting and collages that had by 1914 been established by Cubists by depicting objects with texts. This example nevertheless illustrates the relation between Cubism and Fauvism - no matter if this artwork is actually titled by Matisse himself, by Matisse with his friends or even by his friends.

One of the first paintings Matisse titled *non-figuratively* as *Composition* was a painting from 1915 (Oil on canvas, 146 x 97 cm, Museum of Modern Art, New York). In spite of this, the painting itself is not in strict sense non-figurative but abstracted from the external world. It depicts a green window frame which has red curtain which has green ornaments. A view of the blue sky and a yellow plane of colour opens up from the window.

### 2.3.2.2 Pablo Picasso

Pablo Picasso was not very interested in titling his work himself but some of the titles have created interesting debates. This lack of interest in titles may be a reason for the instability of the titles and also means that the titles we know are not always created by him. Titles were often created when dealers or exhibition organisers needed titles to identify them (Welchman, 1997, 152-153). In addition to this, artists may often refer to their artworks as 'ma brothel', 'ma jolie' or as 'my so and so' and use them as shortened versions of the proper titles.

*Les Demoiselles d'Avignon* (1907, *The Young Ladies of Avignon* or *The Damsels of Avignon*, oil on canvas, 243.9 x 233.7 cm, Museum of Modern Art) by Picasso is often referred to as the first Cubist painting. The painting was originally titled *Le Bordel d'Avignon* (*The Avignon Brothel* or *The Brothel of Avignon*) but it has also been called *Le Bordel philosophique* (*The Philosophical Brothel*) which has in some texts been erroneously regarded as the original title.

The painting has many titles (or nicknames), but the title *Les Demoiselles d'Avignon* that is used most often has raised several questions. It has been discussed if *Avignon* refers to a town in France or if it refers to a street in Barcelona (in Spanish *Calle d'Avinyó* or in Catalan *Carrer d'Avinyó*), and if there was a brothel on this street. The grandmother of Picasso's friend Max Jacob (1876-1944) grandmother was from the city of Avignon and the city had a sinful reputation in France at that time. On the other hand, Picasso's family home was situated close to *Calle d'Avinyó* (Avignon Street) in Barcelona and it has been claimed that this

street was a part of a red-lights district. Opposed to these views, Wayne V. Andersen (2002) argues that there was no brothel in *Calle d'Avinyó* in Barcelona when Picasso was young but only bourgeois houses, shops and a restaurant which had used this 'red-lights myth' in the 1950s for publicity. According to Andersen, the title *Les Demoiselles d'Avignon* was given to the painting by André Salmon (1881–1969) in 1916 for commercial purposes when it was exhibited for the first time. This title changes the reference from place – a brothel in Avignon – to women-in-the-place – young ladies in Avignon. Anderson also remarks that the proper translation into English is not *Young Ladies of Avignon* as is sometimes used but *The Damsels of Avignon*. The title *Le Bordel philosophique* (*The Philosophical Brothel*) is, however, a name or rather a nickname used by Picasso's friends Guillaume Apollinaire, Max Jacob and André Salmon. In addition to these titles, Picasso himself referred to the painting as *My brothel* (Fr. *Ma bordel*). For these reasons Andersen suggests that we should use the original title *Le Bordel d'Avignon* (*The Avignon Brothel*) which is probably the original title Picasso gave for the work himself. (Andersen, 2002, 17–32.)<sup>38</sup> Yeazell has also provided evidence that Picasso himself used the title *Le Bordel d'Avignon* (Yeazell, 2015, 76; 281 notes 28 and 29).

The possibility of not recognising objects in Cubist painting has been illustrated by Picasso's *Portrait of Kahnweiler* (also known as *Daniel-Henry Kahnweiler*, autumn 1910, oil on canvas 101.1 x 73.3 cm, Art Institute of Chicago). The painting has a detail near the bottom left corner that was for some time misrecognised as a bottle or the neck of a bottle. It was discovered from a photograph that it is actually a phallic African carving that hung on the wall (Lomas, 2010, 116). If we look at Picasso's *Le guitariste* (*Guitarist*, summer 1910, oil on canvas, 100x73 cm, Centre Pompidou – Musée national d'art moderne, Paris) without the title, we would not easily recognise the figure and the guitar but since the title is *Guitarist* we start to recognise some of the detail and the artwork coincides in all respects with the title.

There is also one aspect of the Cubist use of letters words that is related to titling. Words on the surface of paintings may affect their titles. For example 'MA JOLIE' are the two words stencilled and inscribed on a surface of the Picasso's painting *Femme à la guitare* (*Ma jolie*) (1911–12, *Woman with Guitar* or 'Ma Jolie' or 'My Pretty Girl', oil on canvas, 100 x 64.5 cm, Museum of Modern Art, New York). The problem is that the inscription is not a title and it is not clear if the title is *Femme à la guitare*, *Ma jolie* or *Femme à la guitare* (*Ma jolie*). The reference to popular music of the early twentieth century is obvious in all cases because even the expression 'ma jolie' is from Harry Fragson's popular song *Derniere chanson*. 'Ma jolie' was also a pet name used by Picasso to refer to his lover Eva (Marcelle Humbert). At the same time, the title *Femme à la guitare* relates the artwork more closely to numerous other musical artworks by the artist. (Lomas, 2010, 116–117; Kachur,

---

<sup>38</sup> It is interesting that in English texts the painting is almost without exception referred to in French as *Les Demoiselles d'Avignon* but when referring to the original title or the nickname the English translations of *The Philosophical Brothel* and *The Avignon Brothel* are used.

1993, 253.) It is actually difficult to say what the proper title of this painting is. T.J. Clark suggests that the alternative title could also be *Woman with a Zither*, which would be in French *Femme à la cithare* (Clark, 1999, 176).

In spite of the experimental use of letters and words, Cubist titles are often simply describing objects, persons or places depicted. Titles are simple and denotative descriptions. On the other hand, sometimes the abstraction goes so far in analytic Cubism that it may not be easy to recognise what has been the so called object of Cubist analysis. The outcome may be so abstract that it may be the title that finally reveals, or at least confirms, the object for the viewer. Michel Butor has expressed that in Cubism the distance between the outcome of the process and the object that has been the model in the process can be preserved by titling (Butor, 1969, 62). Bernard Bosredon's idea is quite similar in his theoretical model concerning the adequacy of title and the artwork wherein the title and the artwork may coincide in all respects, may coincide partially, or may not coincide at all (Bosredon, 1997, 192–209). Even if the painting or collage may appear first as abstract or completely non-figurative in Cubism, the artwork and the title often coincide fully as a consequence of titling. Cubist titles often confirms what is represented in a Cubist way. In a way, title works in a similar way to the titles used by Allais in the late nineteenth century for his monochromatic experiments.

### 2.3.2.3 Boccioni, Balla and Carrà

Compared to Cubist titles, Futurist titles emphasised time, speed, machines, sound and even noise, and, in general, all kinds of action, but also strong references to senses apart from the visual. In a sculpture by Umberto Boccioni (1882–1916) *Forme uniche della continuità nello spazio* (*Unique Forms Of Continuity In Space*, 1913, cast 1931, bronze, 111.2 x 88.5 x 40 cm, Museum of Modern Art, New York), the motion is created by making a figure out of wavy drapery carved in polished bronze and situating the sculpture not on one pedestal but on two different stands under each leg. The title in this case does not name the figure as 'a man in motion' which would probably be the closest Cubist title. The title describes and emphasises the continuity of the forms in space.

Giacomo Balla (1871–1958) titled different parts of his triptych as 1) *Velocità astratta* (*Abstract Speed*) 2) *Velocità astratta + rumore* (*Abstract Speed + Noise*) and 3) *Velocità astratta - l'auto è passata* (*Abstract Speed - The Car has Passed*) in a very Futurist way. The triptych was painted in 1913–14.<sup>39</sup> Rendering speed, time and sound into the painting is very explicitly emphasised by the title. A short narrative of urban life is created at the same time. The work has been used in a psychological test to see if the title references to speed and movement amplify the feeling in the beholder (see Mastandrea & Umiltà, 2016).

In order to emphasise the role of different senses artist Carlo Carrà wrote a manifesto called *The Painting of Sounds, Noises and Smells* in 1913. In this manifesto

<sup>39</sup> The left panel of the triptych is probably in some private collection. The central panel *Abstract Speed + Noise* (oil on canvas, 54.5 x 76.5 cm including frame) is in the Peggy Guggenheim Collection, Venice, and *Abstract Speed - The Car has Passed* (oil on canvas, 55.2 x 70.4 cm including the frame) is in the Tate Modern, London.



or statement Carrà explains for example that silence is static while sounds, noises and smells are dynamic and also how different sounds, noises and smells are all basically vibrations in different forms and intensities (Bacci, 2010, 89-90).

In 1914 Carrà painted his *Interventionist Demonstration (Patriotic Holiday-Freeword Painting)* (*Manifestazione interventista [Festa patriottica-dipinto parolibero]*, 1914, tempera, pen, mica powder, paper glued on cardboard, 38.5 x 30 cm Gianni Mattioli Collection, long-term loan to the Peggy Guggenheim Collection, Venice). The title does not refer to sounds, noises or smells as such but by referring to demonstration, the title works in collaboration with the letters and texts in the collage that suggest shouts and other noises. In addition, a fragment from an advertisement of Odol mouthwash suggest both loud and clear shouts as well as taste and smell. In 1914 mouthwash must have been a strikingly urban hygiene product as well.<sup>40</sup> The sub-title refers to Filippo Marinetti's idea of *words in freedom (parole in liberta)* which is also referred to as *paroliberismo*.

Neither Cubists nor Futurist titles are very radical in their relation to the artwork. They both tend to be rather descriptive in titling the objects or the events of the perhaps more radical content. Matisse can be taken as more radical in referring to colours and formal content.

### 2.3.3 Early Abstraction, Neoplasticism and Suprematism

#### 2.3.3.1 Wassily Kandinsky

Many art movements and individual artists produced written manifests in order to define themselves and their objectives. The German Expressionist movement Die Brücke in Dresden created a manifesto, which they called a *Programm* (1906), and even made membership cards for themselves. (Grisebach, *Grove Art Online. Oxford Art Online* [accessed 4 June 2011]). Somehow paradoxically some of those movements wanted to avoid any references to verbal language in their art at the same time.

Russian artist Wassily Kandinsky was involved with German Expressionists in München. Kandinsky's *Untitled (The First Abstract Water Colour, 1910-13)* is probably one of the first *Untitlids* in the long-lasting genre of *Untitled Modern, Post-modern and Contemporary artworks*. Leo H. Hoek has suggested that Kandinsky's *Untitled* is the first one (Hoek, 2001, 181). *Untitled* by Kasimir Malevich (1878-1935) in the Guggenheim Collections is from 1916 (*Untitled*, oil on canvas, 53 x 53 cm), later that Kandinsky's *Untitled. Untitled* by Kandinsky can be one reason Simon Morley argues that Kandinsky among other abstractionists "rejected the model of both discursive sign and the representational image [...] in favour what they saw as the transparency, universality and directness of expressive line and colour" (Morley, 2003, 35).

---

<sup>40</sup> Bottle of Odol also appears as the subject of a painting by Stuart Davis (1892-1964) titled simply as *Odol* (1924, oil on cardboard, 60.9 x 45.6 cm, Museum of Modern Art, New York).

For Kandinsky every object and thing has its innermost being, its own soul, which he also referred to as *sound* (in German *Klang*). This sound (*Klang*) is then what resonates with the artist's emotions when creating art. In his first published theory on art *Concerning the Spiritual in Art* (1977 [1912], *Über das Geistige in der Kunst*) Kandinsky makes several rather clear comments related to titles and titling. He emphasises that art in the form of internal resemblance deals with emotions that cannot be named and described by verbal language. He gives a concrete example:

Imagine a building divided into many rooms. The building may be large or small. Every wall of every room is covered with pictures of various sizes; perhaps they number many thousands. They represent in colour bits of nature – animals in sunlight or shadow, drinking, standing in water, lying on the grass; near to, a Crucifixion by a painter who does not believe in Christ; flowers; human figures sitting, standing, walking; often they are naked; many naked women, seen foreshortened from behind; apples and silver dishes; portrait of Councillor So and So; sunset; lady in red; flying duck; portrait of Lady X; flying geese; lady in white; calves in shadow flecked with brilliant yellow sunlight; portrait of Prince Y; lady in green. All this is carefully printed in a book – name of artist – name of picture. People with these books in their hands go from wall to wall, turning over pages, reading the names. Then they go away, neither richer nor poorer than when they came, and are absorbed at once in their business, which has nothing to do with art. (Kandinsky, 1977 [1912], 3)

Names of the artist and the artwork are judged by Kandinsky as dispensable or even disturbing. As the conclusion of the *Concerning the Spiritual in Art*, Kandinsky makes some distinctions:

(1) Simple composition, which is regulated according to an obvious and simple form. This kind of composition I call the melodic.

(2) Complex composition, consisting of various forms, subjected more or less completely to a principal form. Probably the principal form may be hard to grasp outwardly, and for that reason possessed of a strong inner value. This kind of composition I call the symphonic. (Kandinsky, 1977 [1912], 56.)

As examples of the new symphonic composition, in which the melodic element plays a subordinate part, and that only rarely, I have added reproductions of four of my own pictures.

They represent three different sources of inspiration:

(1) A direct impression of outward nature, expressed in purely artistic form. This I call an 'Impression.'

(2) A largely unconscious, spontaneous expression of inner character, the non-material nature. This I call an 'Improvisation'.

(3) An expression of a slowly formed inner feeling, which comes to utterance only after long maturing. This I call a 'Composition'. In this, reason, consciousness, purpose, play an overwhelming part. But of the calculation nothing appears, only the feeling. Which kind of construction, whether conscious or unconscious, really underlies my work, the patient reader will readily understand. (Kandinsky, 1977 [1912], 57.)

Kandinsky is defines titling the types of creative processes which have lead him to the final conclusion – the artwork – *Impression*, *Improvisation* or *Composition*. In other words, he has set himself certain parameters in titling and the process that is used in creating the artwork determines the choice of the title. This system can be considered a titular innovation. He is also defining three different types of generic titles.

Kandinsky's relation to verbal language and words is very complex. Kandinsky writes in *Concerning the Spiritual in Art* that he is searching for *abstract language of form and colour* (Kandinsky, 1977 [1912], 27–45). On the other hand, he is more or less claiming that verbal words and names have nothing to do with art (Kandinsky, 1977 [1912], 2–3). And finally, in the conclusion, he is defining his ways of titling his works as *Impressions*, *Improvisations* and *Compositions* (Kandinsky, 1977 [1912], 57). In addition to this, according to Welchman Kandinsky was also very careful in titling and cataloguing his works throughout his career (Welchman, 1997, 199).

At first Kandinsky mainly titled his work quite traditionally, but in a rather minimal way, either by designating persons who were portrayed or by designating the place the paintings were painted. Examples of such works and titles are *Gabriele Münter* (1905, oil on canvas, 45 x 45 cm, Städtische Galerie in Lenbachhaus, Munich) and *Cemetery and Vicarage in Kochel (Friedhof und Pfarrhaus in Kochel)*, 1909, oil on cardboard, 44.4 x 32.7 cm, Städtische Galerie in Lenbachhaus, Munich). Since Kandinsky's background was in Symbolism sometimes titles are more ambiguous and some refer to Symbolist content like in *Couple Riding (Reitendes Paar)*, 1906, oil on canvas, 55 x 50.5 cm, Städtische Galerie in Lenbachhaus, Munich) and *Colourful Life (Das bunte Leben)*, 1907, 130 x 162,5 cm, Städtische Galerie in Lenbachhaus, Munich). Riding, horses and the colour blue are important (symbols) in Kandinsky's art. Together with Franz Marc (1880–1916) Kandinsky also led an artists' group called *Der Blaue Reiter (The Blue Rider)*.

From 1909 until around 1914 Kandinsky started using titles that are defined in *Concerning the Spiritual in Art*. During this period he painted six *Impressions*, thirty-five *Improvisations* and seven *Compositions*. They are also numbered. All of the *Impressions* were painted in 1911 and there are only three *Compositions* after 1914: in 1923, in 1936 and in 1939. Other titles appear as well but they can be considered as “transitional titles”. *Impression*, *Improvisation* and *Composition* are titles which are sometimes considered musical titles, like *Symphony*, but Welchman argues that in Kandinsky's artworks “leave behind the legacy of Symbolist musical reference” (Welchman, 1997, 200–202).

Kandinsky did not, however, abandon music. His many references to music were not based on Symbolism, but there is “an echo of the theories of early Romanticism in the primary place Kandinsky gave to music as ‘pure’ expression” (Lessem, 1974, 432). The musical parallels and metaphors in vocabulary (composition, dissonance, counter point, tune, colour music) which Kandinsky used in

his writings also result from his discussions and correspondence with his friend composer Arnold Schoenberg whom he met for the first time in 1911.<sup>41</sup>

In *Concerning the Spiritual in Art* Kandinsky even quoted Schoenberg's *Theory of Harmony* (*Harmonielehre*, 1911): "Every combination of notes, every advance is possible, but I am beginning to feel that there are also definite rules and conditions which incline me to the use of this or that dissonance." (Schoenberg [1911] cited in Kandinsky, 1977 [1912], 16–17) Kandinsky also wrote: "Schoenberg is endeavouring to make complete use of his freedom and has already discovered gold mines of new beauty in his search for spiritual harmony. His music leads us into a realm where musical experience is a matter not of the ear but of the soul alone – and from this point begins the music of the future" (Kandinsky, 1977 [1912], 17). This is very close to his own aims in *Concerning the Spiritual in Art*.

### 2.3.3.2 Piet Mondrian

Dutch artist Piet Mondrian (1872–1944) created the movement and aesthetics idea of Neoplasticism (in Dutch 'Nieuwe Beelding'). It has often been considered as the pioneer of cool, ordered, intellectual, antinatural and geometrical modern non-figurative art. Therefore, Mondrian is often opposed to the more expressive Kandinsky, although they were both searching for the "transcendental, universal or pure expression of timeless essence" (Cheetam, 2009 [1991], 67).

Mondrian had many phases in the development of his titles. His titles also reflect the development of his paintings from Realism and Symbolism through the Cubist approach to Neoplastic 'grids' and 'diagrams'. At first Mondrian mainly painted portraits, trees, flowers and landscapes. For instance, a red tree is titled consequently as *The Red Tree* (*De Rode Boom*, 1908, oil on canvas, 70 x 99 cm, also known as *Evening* [*Avond*], Gemeentemuseum, the Hague, Netherlands). According to Hans L.C. Jaffé the contrast of the red of the tree against the blue background is "symbolically representing a balance [of] the tragic and the serene" (Jaffé, 1985 [1969], 19).

In 1911 Mondrian, who – like Kandinsky – was strongly influenced by the Theosophical writings of H. P. (Helena Petrovna) Blavatsky, Annie Besant and Rudolf Steiner, painted a triptych titled *Evolution* (*Evolutie*, 1911, oil on canvas, triptych, side panels 178.0 x 84.9 cm, Central panel 183.0 x 87.6 cm, Haags Gemeentemuseum, The Hague, Netherlands). According to Cheetam, the painting illustrates Theosophical initiation when read from left (material world) to right (inner contemplation) and then centre (divine light). All parts of the painting – including the title – refer directly to Theosophy and especially to Blavatsky's writings. (Cheetam, 2009 [1991], 50).

In 1912 Mondrian moved to Paris and his paintings became more schematic and abstract. The influence of Picasso and Ferdinand Léger (1881–1955) can be noticed (Jaffé, 1985 [1969], 21). Mondrian also started to title his works as *Composition* (in Dutch *Compositie*) but very often a reference to the natural world was

<sup>41</sup> According to Lessem they met for the first time in 1909 or 1910 (Lessem, 1974, 432) but according to Hahl-Koch they did not meet until September 1911 (Hahl-Koch, 1984 [1980], 137).

added, as in *Composition Trees II (Compositie boomen II, 1912, oil on canvas, 98 x 65 cm, Gemeentemuseum, the Hague, Netherlands)*. Perhaps that reference was done in order to meet the expectations of the audience.

During 1912 and 1913, Mondrian started to title most of his artworks simply as *Compositions* without any explanatory reference to the natural world or as *Compositions* together with references to colours, shapes or lines. Often numbers were attached to them but many of them are misleading because artworks were often numbered variously in different situations. Sometimes Mondrian also used the French word 'tableau' (painting). (Welchman, 1997, 178.) An example of such a confusing case is *Tableau No. 2/ Composition No. VII (1913, oil on canvas, 104.4 x 113.6 cm, Solomon R. Guggenheim Museum, New York)* which has two different numbers.

In 1918 Mondrian invented a new shape for his paintings and started to paint rhombus shaped canvases which he titled as *Lozenge*. One of the first is *Lozenge with Grey Lines (Losangique met grijze lijnen, 1918, oil on canvas, diagonal 121 cm, Gemeentemuseum, the Hague, Netherlands)*. In 1920s Mondrian reduced his palette to red, yellow and blue – the primary colours – and white, black and grey – the non-colours. This use of colours became a kind of trademark for his paintings. The monochromatic plains of colours are often separated from each other by thick black lines which often forms a grid that seems to continue outside the frame infinitely. According to Rosalind Krauss, in Mondrian's mature work of the 1920s and 30s the edge-to-edge grid implies both the indefinite continuity as well as the painting as an independent and more organic whole (Krauss, 1985 [1979], 19-21). For instance, in *Composition with Red, Blue, Black, Yellow, and Grey (1921, oil on canvas, 76 x 52.4 cm, Museum of Modern Art, New York)*, the black lines do not separate the colours completely and the black lines do not continue from one edge to another, so the illusion of the infinite grid is not created as in some other works.

Krauss discussed grid as one of the basic structures and subjects in Modern art. She presents Mondrian as one of the discoverers of the "modernist grid". According to Krauss, the modernist grid that was first developed in Cubism "announces [...] modern art's will to silence, its hostility to literature, to narrative, to discourse" (Krauss, 1985 [1979], 9-10). Many of Mondrian's paintings are in some way based on the grid, and as in *Composition with Grid 9: Checkerboard Composition with Light Colours (1919, oil on canvas, 86 x 106 cm, Haags Gemeentemuseum, The Hague, Netherlands)*, the grid is also explicitly announced by the title. The grid is actually emphasised verbally.

In the last phase of his career when he had moved to New York Mondrian changed his style and titling once again. The last phase of Mondrian's titling is reflected in his last finished painting which is titled *Broadway Boogie-Woogie (1942-4, oil on canvas, 127 x 127 cm, Museum of Modern Art, New York)*.

Mondrian's use of the term 'composition' in his titles and writings had a very central position in his art. The term 'composition' became the designation of abstraction and abandonment of the "natural world" and the "real". It also referred to "formlessness, musicality and decorative tendencies". In addition,

Welchman argues that the term 'composition' is not just "a simple abstract designation" but is related to Neoplasticism and the general goals of Mondrian (Welchman, 1997, 179-190) Welchman uses a term from Christian theology and suggests that for Mondrian, title is "*consubstantial* with the work of the image as a social sign" (Welchman, 1997, 190). Consubstantiality (Latin *Consubstantialis*) means that title and image are regarded as same in substance or essence though different in aspect. (Could it be said that they are two faces of the same coin?) Unfortunately Welchman does not explain the consubstantial relation of the title and the image very much. In spite of this, Mondrian's relation to Schopenhauer and Theosophical, Neoplatonist and Hegelian ideas supports similar views on his art and theory. For Mondrian universality and universal truth came first and art was only a way to search "the universal and contemplate it in plastic form" (Mondrian, as cited in Cheetam, 2009 [1991], 40-41). Mondrian's "will to silence" and "hostility" towards narrative and discourse is not as explicit and self-evident as Krauss seems to suppose (Krauss, 1985 [1979], 9-10). On the other hand, it seems that Mondrian was not searching for a new language of forms and colours like Kandinsky but rather a new universality, given many areas of modern life had become more and more abstract.

### 2.3.3.3 Kasimir Malevich

Russian artist Kasimir Malevich started as a Symbolist painter but found Russian Cubo-Futurism a way to free himself from the Symbolist tradition. In 1913 he started to paint paintings which were referred to as *alogical*. The idea of *alogical* was developed together with poet Aleksei Kruchenykh (1886-1968) and composer Mikhail Matyushin (1861-1934).

The painting like *Cow and Violin* (c. 1914, *Korova i skripka*<sup>42</sup> oil on wood, 48.8 x 25.8 cm, State Russian Museum, St. Petersburg) juxtaposed cow and violin as well as the realist style of the cow and the violin, and the Cubo-Futurist background. On the back of the painting Malevich has written: "Alogical juxtaposition of two forms - cow and violin - as the moment of struggle with the logic of the natural of meaning and petty-bourgeois prejudice" (Railing, 2010, 34).<sup>43</sup> Charlotte Douglas writes that "A-logism was not so much an attempt to escape all rationality as an effort to find a way by which emotion and order, the human and the infinite, could exist on the canvas simultaneously and at the expense of neither" (Douglas, 1975, 269). According to Yevgenia Petrova, for Malevich this 'alogism' was a metaphor for more complex philosophical meanings, and "merely an outward form for easily read meanings" (Petrova, 2006, 9-10).

The relation of the painting and the title *Cow and Violin* is rather descriptive, but the titles of some earlier paintings reflect more conceptual juxtaposition. *Peasant Woman with Buckets - Dynamic Decomposition* (1912-13, *Krestianka s bedrami - Dinamicheskoe razlochenie* also known as *Woman with Pails: Dynamic Arrangement*,

<sup>42</sup> All titles in Russian are from Railing (2010) but the translator of the titles is not mentioned.

<sup>43</sup> Railing does not mention who has translated the texts from Russian to English

1912-13, oil on canvas, 80.3 x 80.3 cm, Museum of Modern Art, New York) juxtaposes descriptive title with the abstract and Cubo-Futurist title. According to Railing, on the back of the canvas Malevich refers to "Woman with buckets", to "Dynamic decomposition no. 1", as well as to "Peasant woman with buckets". (Railing, 2010, 16).<sup>44</sup>

During 1914 and 1915, everything changed and from December 1915 until January 1916 Malevich arranged an exhibition called the *Last Futurist Exhibition of Paintings "0.10"* in the Dobychna Art Bureau, Petrograd (now St. Petersburg). The entire exhibition was Suprematist paintings. Cubism, Futurism and 'alogism' were abandoned and all the paintings were "non-objective paintings". The title of the exhibition 0.10 – zero and ten – referred to ten artists contributing to the exhibition who had all begun from zero form. The symbol of the Suprematist zero and of the whole exhibition was *The Black Suprematic Square* (or *Quadrilateral – Chetyreugol'nik*, often referred to only as *The Black Square*, 1915, oil on canvas, 79.5 x 79.5 cm, State Tretyakov Gallery, Moscow), which in the exhibition was hung in the so called red corner that in a Russian peasant house would have been reserved for the icon. (Petrova, 2006, 10–11.)

Although these artworks are non-objective ("objectless" and "non-figurative") as pictures, the titles of some of the artworks exhibited in 0.10 reflect ideas that we find in Malevich's Cubo-Futurist paintings. A painting depicting a black and red square is titled *Painterly Realism of a Boy with a Knapsack – Color Masses in the Fourth Dimension* (*Zhivopisnii realizm mal'chika s ranzem krasochnie massi v 4-m izmerenii*, 1915, oil on canvas, 71.1 x 44.5 cm, Museum of Modern Art, New York) and a red square is titled *Painterly Realism of a Peasant Woman in Two Dimensions* (*Zhivopisnii realizm krestianni v 2-kh izmereniakh*, 1915, oil on canvas, 53 x 53, State Russian Museum, St. Petersburg). These titles refer to different dimensions which were already somehow present and juxtaposed in Malevich's earlier paintings as well.

One of the key issues in Suprematism was the esoteric idea of the fourth-dimension that was developed by mathematician Howard Hinton and in Russia by Peter Demyanovich Ouspensky. In order to reach a higher level of consciousness one had to develop "space sense" that Hinton visualised with a "hyper cube". The idea of this "hyper cube", which Malevich adopted in his paintings, was that when a three-dimensional object passes through a two-dimensional surface, it leaves a geometrical shape on this two dimensional surface. These geometrical shapes were painted in order to break free from the world of three-dimensional objects and to achieve new higher consciousness. (Pasanen, 2006, 27–32.)

Malevich's paintings were for him the only way the visual could be in relation to the fourth dimension in our three-dimensional world. Some of the titles of Suprematist paintings emphasise the relations of different stages and dimensions of the process. According to Welchman, innovative naming (and I would add categorising and entitling) was an important part of Malevich's Suprematism. The movement is itself named as the *supreme*, the exhibition is titled 0.10

---

<sup>44</sup> Railing does not mention who has translated the text.

(zero-ten) and Malevich calls the *Black Suprematist Square* an icon as well as a zero form (Welchman, 1997, 34–35; 168–171).

### 2.3.4 Dada and Surrealism

Dada and Surrealism are movements that were both more or less started by poets. Dada was born in Zurich, Switzerland, in 1916 when a bar called Cabaret Voltaire was opened by poet and theorist Hugo Ball (1886–1927). Jean (Hans) Arp was among the first painters who got involved with Cabaret Voltaire. From Zurich Dadaist ideas moved fast to Berlin and Cologne. In addition to this, however, Dada was also born at the same time in New York when French expatriates Marcel Duchamp and Francis Picabia (1879–1953) started experimenting in 1915 with what could be called “anti-retinal” innovations. In France Dadaism was first introduced by Picabia and Max Ernst (1891–1976), a German Dadaists who moved to Paris in 1922. (Hopkins, 2004, 4–14.)

Surrealism was introduced in an official way when André Breton’s *Manifeste du surréalisme* appeared in 1924 in Paris. Many of the Surrealist ideas had a background in French Dadaism. In 1926 a Surrealist group was formed in Belgium and during the 1930s, Surrealist ideas were adopted in Eastern Europe, Great Britain and even in Latin America since Breton travelled there in 1938. (Hopkins, 2004, 16–23.)

Dada and Surrealism are sometimes referred to more or less together, but David Hopkins has pointed out that in German speaking countries Dada was related to Expressionist movements and *Neue Sachlichkeit* (New Objectivity), while in French-speaking countries Surrealism was closer to Dadaism. (Hopkins, 2004, 16–29.)

Surrealist and Dadaist artists have also invented and created completely new words to title their work. Kurt Schwitters (German, 1887–1948) invented the term *Merz* to refer to his artistic work including poems, collages (or assemblages) and interiors, titling his work *Merz*, *Merzbild* (*Merzpicture*) and *Merzbau* (*Merzbuilding*). One example of a *Merzbild* is *Merzpicture Thirty-One* (*Merzbild Einunddreissig*, 1920, assemblage, 97.8 x 65.8 cm, Sprengel Museum, Hannover), which is a paper and newspaper-clip assemblage which has two paper-clips with the number 31. The word *Merz* invented by Schwitters is not however completely new word since it derives from German word *Kommerz* (in English *commerce*), which was a word on the surface of one assemblage from 1919 – an artwork which is now destroyed (Humphreys, “Schwitters, Kurt”, *Grove Art Online*).<sup>45</sup>

#### 2.3.4.1 Marcel Duchamp

The “idea of being able to paint” came to Marcel Duchamp in the *Salon d’Automne* in 1905, and he started to paint seriously in 1908. In 1911 he became interested in

---

<sup>45</sup> On the fine distinction between assemblage and collage, see Cooper, ‘Assemblage’, *Grove Art Online*).



Cubism but in 1913, he rejected Cubist aesthetics and started developing Surrealist and Dadaist ideas. Ready-made artworks were one of Duchamp's innovations. The basic processes in creating ready-mades are *choosing* and *naming*. When he created his first ready-mades, he abandoned painting and moved to what he called *pictorial nominalism*. According to *pictorial nominalism*, name is seen as the *invisible colour*<sup>46</sup> and titling as an essential part of the creation and production processes in creating a readymade. The naming is an integral part of choosing the object and cannot be separated from the creative process. (de Duve, 1991b, 237–238). In this process titles become integral part of the artwork in the strongest sense of *true title*.

After he had started to make readymade art, one of Duchamp's basic ideas was that the name of a colour means for him the same as the colour itself. For him the word 'blue' could substitute the colour blue. Another idea is that since the industrially manufactured paint, in other words the colour, can be bought from the hardware store, it is equal to any other thing that artist uses as a medium that can be bought from the hardware store. (de Duve, 1991a, 119–142.) Duchamp titled snow shovel – one of his first ready-mades – as *In Advance of Broken Arm* (1915, original lost, wood and galvanized-iron American snow shovel ready-made, no dimensions recorded). This artwork had also an inscription 'In Advance of Broken Arm'. He called this inscription a verbal colour (Ades, Cox & Hopkins, 1999, 150–151). Because Duchamp was concerned with the paint and the colour, Ades, Cox & Hopkins (1999, 148–149) relate his ready-mades to Cubist concerns of the tension between the representation and the real.

Calling inscriptions verbal colours and calling names 'invisible colours'; and not making a difference between the use of "common objects" and paint, or not making a difference between the colour and the name of a colour are all strong comments on colours and art. They can also be understood as comments on "languages of colours and forms" which Kandinsky, for example, was formulating<sup>47</sup> and on discussions of colour in modern art theory.

Duchamp's *Fountain* (1917, original lost) is the most famous of his ready-mades since, as a porcelain urinal, it is provocative and, since it was the first ready-made that Duchamp tried to put on display in the first exhibition of the American Society of Independent Artists in New York in 1917. *Fountain* was submitted under Duchamp's alias Richard Mutt, but it was removed before the exhibition opened.

The original artwork was also photographed by Alfred Stieglitz in his studio and published in the second issue of the magazine called *The Blind Man* (No.2, May 1917) with the caption 'Fountain by R. Mutt; the exhibit refused by the Independents'. The editorial of the issue was written by Duchamp as a defence of Mr. Mutt's *Fountain*. The editorial is also the first statement about readymade. The excerpt of the editorial goes as follows:

---

<sup>46</sup> John C. Welchman (1997) has titled his book on the history of titles as *Invisible Colors*.

<sup>47</sup> Chapter IV of Kandinsky's *Concerning the Spiritual in Art* is title in English translation as *The Language of Form and Colour* (Kandinsky, 1977 (1912), 27).

Now Mr Mutt's fountain is not immoral, that is absurd, no more than a bathtub is immoral. It is a fixture that you see every day in plumbers' show windows.

Whether Mr Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object.

(Duchamp, Editorial, *The Blind Man*, No. 2, 1917, as cited in Ades, Cox & Hopkins, 1999, 127; Welchman, 1997, 221).

Thierry de Duve has emphasised that Duchamp's ready-mades “belong to the history of painting and not, for example, despite their three-dimensional appearance and qualities, to that of sculpture” (de Duve, 1996, 148–150.) In addition to this, ready-mades were also a reaction to the invention of photography and industrialised society, which did not appreciate the traditional technical skill of the painter.

Albert Cook (1989) reminds us that Duchamp's ready-mades are not visual in the sense as, for instance, Picasso's found objects. *Bull's Head* (*Tête de taureau*, 1943, bronze after bicycle seat and handlebars, dimensions not available, Musée Nationale Picasso, Paris) is a sculpture made from a bicycle saddle and handlebars. This assemblage resembles a bull's head and the title of the sculpture simply confirms the *visual metaphor* that we see (Cook, 1989, 152). In Duchamp's terminology, it is also an *assisted readymade* since the saddle and handlebars are assembled by Picasso – sculpturally. Picasso not only chose and named the object. For Duchamp, ready-mades are not visual metaphors in the same way. In case of *Fountain*, the choosing the object (the urinal) and titling it *Fountain* create the tension and interaction that can be considered metaphorical. The title does not confirm a visual metaphor but creates a verbal-visual-metaphor. Welchman has described Duchamp's processes as follows:

By using an endless series of puns, anagrams, alliterations, broken syntax, split phrases, neologisms, 'prime words', random associations, ideograms, word-colors, 'schematic signs', and yet other forms of found, 'discovered', and 'altered' text, Duchamp has raised the stakes of the equivocation between the image and the title, the visual and the textual to one of the most powerful 'beyonds' of painting. (Welchman, 1997, 231.)

The play with words, titles and meanings was an important part of the abandoning of painting. Duchamp realized, perhaps better than anyone else before him, the difference between *reading*, *seeing*, *hearing* and *understanding* the words and the sentences. The pronunciation of the title is significant already in an early painting *Sad Young Man on a Train* (*Jeune homme triste dans un train*, 1911–12, oil on cardboard, mounted on Masonite, 100 x 73 cm, The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice). In an interview by Pierre Cabanne, Duchamp explains that the French title *Jeune homme triste dans un train* brings humour to this painting by playing with the 'tr' sounds of the words 'triste' and 'train' and the title is also onomatopoeic. He wanted to paint the visual effect of a young man walking in the corridor of a moving train so that “there are two parallel movements corresponding to each other”. Repetition of 'tr' in the title

emphasise this effect as well. He called this process *elementary parallelism*. (Cabanne, 1979 [1967], 29; see also Ades, Cox & Hopkins, 1999, 42–44.) Duchamp used the procedure of *elementary parallelism* also in *Nude Descending a Staircase, No.2* (1912, *Nu descendant un escalier, n° 2*, oil on canvas, 147 x 89.2 cm, Philadelphia Museum of Art) which has a title that caused a scandal in Paris. The idea of a nude going to a staircase was considered ridiculous. The title is also inscribed in the bottom of the painting which broke the unwritten rules of Cubism.

The reproduction of *Mona Lisa* (which his friend Apollinaire was accused of stealing in 1911) titled as *L.H.O.O.Q.* (1919, original lost) is an assisted readymade since the object is changed by adding moustache, beard and the inscription L.H.O.O.Q. The inscribed title is in French pronounced as 'elle a chaud a cul' ('she has a hot ass') (Ades, Cox & Hopkins, 1999, 148-149). This artwork is an example of mixing picture, letters, text, pronunciation, and reading letters. Even the visual look of the written title is almost like announcing 'Look' in English (Gould, 2000, *Tout-fait. The Marcel Duchamp Studies Online Journal* [accessed in 7 Aug 2011]).

Duchamp also played with spelling and pronunciation with his artworks titled *Fresh Widow* (1920, miniature French window, painted wood frame, and panes of glass covered with black leather, 77.5 x 44.8 cm, on wood sill 1.9 x 53.4 x 10.2 cm, Museum of Modern Art, New York) and *La Bagarre d'Austerlitz* (1921, miniature window on wooden base, window 62.8 x 28.7 x 6.3 cm, base: 5 x 33 x 20.2 cm, Staatsgalerie Stuttgart). Since *Fresh Widow* is a miniature *French window* it is simply a pun playing with words 'fresh' and 'French' as well as 'widow' and 'window'. The opaque windows are covered with (originally) polished black leather so that they suggest a reflection. The colour black, on the other hand, can be related to death and mourning. The windows are black, as can be the dress of the widow. Cook suggests that a widow sobbing over her husband could say 'fresh widow' when trying to say 'French window' (Cook, 1989, 154; see also Welchman 1997, 228.) In addition, the French pronunciation of 'French window' could also sound like 'fresh widow'. In the other painting the French title of *La Bagarre d'Austerlitz*<sup>48</sup> is fusing three different phrases, *La Bataille (Austerlitz)*, *La Bagarre* and *La Gare d'Austerlitz* (Cook, 1989, 156), or rather mixing relations of 'bataille' (battle) and 'gare' (station/ railway station) as 'bagarre' (brawl).

Both artworks, *La Bagarre d'Austerlitz* and *Fresh Widow* were made by a carpenter following Duchamp's instructions and they are both signed by Duchamp's androgyne, female and/or transvestite alter ego Rose Sélavy. The name *Rose Sélavy* is also a pun since in French it is pronounced as 'Rose c'est la vie' ('Rose that's life'). Later Duchamp also wrote the name as *Rrose Sélavy* so that it is pronounced as 'eros c'est la vie' ('Eros, that's life') or 'arroser la vie' ('water life'). This play with titles, words, pronunciation and changing sex and identity is already implied earlier in *L.H.O.O.Q.* (Ades, Cox & Hopkins, 1999, 109, 134–145).

What sentences, words, letters or even numbers mean is different from how they sound when they are read and pronounced or even how they look like when

---

<sup>48</sup> The title is sometimes translated into English as *The Brawl at Austerlitz* but it does not do justice to the original French title.

they are written. Duchamp often took all of these possibilities into consideration. Welchman argues that there are no artworks in Duchamp's "oeuvre that was not interfered with or otherwise 'assisted' by the inscription of text" (Welchman, 1997, 224). And I think there is not a single artwork that would not use title as constitutive and important component – and play with the title.

### 2.3.4.2 Jean (Hans) Arp and Sophie Taeuber-Arp

French/German artist and poet Jean (Hans) Arp started as many of his contemporaries with Cubist art but got involved with Dada in Switzerland and later Surrealism in France. Gamboni refers to Jean (Hans) Arp's and Joan Miró's artworks as "impure abstraction" (Gamboni, 2002, 215). William S. Rubin (1992[1968]) has referred to them as "'abstract' Surrealist". According to Rubin there is always a linguistic element in this kind of Surrealism. In addition, artworks are never non-figurative but "they always allude, however elliptically, to a subject" (Rubin, 1992 [1968], 40, 64).<sup>49</sup> Although Arp's art had been considered both Dadaist and Surrealist, according to Hopkins, his attitude is closer to Duchamp's Dadaist attitude than to Surrealist and Freudian "systematization of the irrational" (Hopkins, 2004, 71).

During the early Dada years Arp was interested in automatism and made automatic drawings and collages. Titles of these works suggest automatism and random processes, like in an artwork titled (*Rectangles*) *According to Laws of Change* ([*Rectangles*] *Selon les lois du hasard*, [*Rechtecke*] *Nach den Gesetzen des Zufalls*, 1916, paper collage, 25 x 12.5 cm, Kunstmuseum Basel). Although the title suggests that this is a random arrangement, according to Jane H. Hancock, the arrangements in these works are random in relation to Arp's earlier geometrical collages which he often made with Sophie Taeuber (1889–1943, after marriage in 1922, Sophie Taeuber-Arp) (Hancock, 1983, 129–130).

In the late 1910s Arp also started making reliefs by sawing different curvy shapes from wooden boards for which he has become famous. These works have been described in their formal character as organic and biomorphic abstractions. The apparently abstract nature of the forms in these reliefs has led F. David Martin to make confusing judgements concerning Arp's titles. Martin argued in *Art Journal* in 1966 that Jean (Hans) Arp titled his *Mountain, Navel, Anchors, Table* (in German *Berg, Nabel, Anker, Tisch* and in French *Montagne, Nombril, Ancres, Table*, 1925, gouache on board with cut-outs, 75.2 x 59.7 cm, Museum of Modern Art, New York) inappropriately. According to Martin the title of the relief may lead some audiences to misread the artwork, because it is not about "mountain, table, anchors and navel" but "colours, structures and their positions" (Martin, 1966, 253).

---

<sup>49</sup> In addition to Arp and Miró there are number of Surrealists who have combined abstraction with surrealist ideas: French André Masson (1896–1987), Chilean-born Roberto Matta (1911–2002), Armenian-born Arshile Gorky (1904–48) and to some extent Paul Klee.

Navel (as well as e.g. egg, moustache and hat) is a motif that was repeated and became part of what Hancock calls *private iconography* (or *private sign language*)<sup>50</sup> and that Arp called *object language* and was building in the 1920s and 1930s. At the same time, he was also obscuring the meanings of familiar objects. The process of repetition and creation of his own private surreal symbols was in many ways similar to Joan Miró's repetition of for instance women, birds, stars and moon. Obscuring the meanings of familiar objects is the goal in many Surrealist procedures of creation.

Hancock has discussed Arp's *Mountain, Navel, Anchors, Table* in relation to an artwork titled *The Eggboard* (*Das Eierbrett*, 1922, painted wood relief, private collection). Hancock suggests that, the oval visual form of navel or egg that Arp uses in many of his artworks meant for Arp "the beginning of the cycle of birth, growth and metamorphosis". The oval shape has "extreme formal simplicity and great richness of associations" and in part, as a consequence, navel was also somehow interchangeable with egg, sun, breast and eye, which had the same oval visual form as navel. This interchangeability was sometimes possible within one artwork. For instance, in a relief titled *Dress with Eye and Navel* (1925, cardboard relief, destroyed) two identical oval shapes are used to present both eye and navel (Hancock, 1983, 127; 127 note 12). In one conversation Arp referred to the style of his reliefs as "object language" (Hancock, 1983, 125). The *object language* of Arp is then characterised as a language of simplified shapes of everyday objects to which Arp gives private and surreal meanings. In addition, these objects (or sometimes combinations of objects) in the artworks are usually identified in the title.

The *Eggboard* is related to *Egg Beater*, plate six of a series of lithographs 7 *Arpaden von Hans Arp* from 1923 (Portfolio of seven lithographs, sheet 45.1 x 34.9 cm, edition of 50. Published by Merzverlag (Kurt Schwitters), Hannover, Germany)<sup>51</sup>. *The Eggboard* depicts eggs (die Eier) on top of a board or a plank (das Brett) which resembles a ping-pong paddle. *The Eggboard* and *Egg Beater* form a verbal-visual pun since in the German language *Eierschläger* (*Egg Beater*) is a normal kitchen tool while plain 'Schläger' refers to for instance tennis racket, baseball bat but also ping-pong paddle. The board transforms into 'Brett' and *Eierbrett* (*Eggboard*) is playing with the idea of depicted board as something like ping-pong paddle and eggs like ping-pong balls. In addition to this, *Eggboard* is a fictitious and Dadaist game which he also mentions in his writings. (Hancock, 1983, 123-125). Playing with objects, meanings, words and their pronunciation is quite similar to Duchamp.

---

<sup>50</sup> Hancock uses the expression "Arp's iconography" (Hancock, 1983, 127) and in relation to Joan Miró, Lomas uses the expression "private sign language" (Lomas, 2010, 155).

<sup>51</sup> Series 7 *Arpaden von Hans Arp* includes following titles: plate 1: *Schnurrhut* (*Mustache Hat*); plate 2: *Das Meer* (*The Sea*); plate 3: *Ein Nabel* (*One Navel*); plate 4: *Die Nabelflasche* (*The Navel Bottle*); plate 5: *Schnurruhr* (*Mustache Watch*); plate 6: *Eierschläger* (*Egg Beater*); plate 7: *Arabische Acht* (*Arabic Eight*). The series is held by the Museum of Modern Art, New York.

In addition to the *navel*-artworks that are already mentioned, Jean (Hans) Arp made many more artworks that had navel as one of the motifs. There are, for instance, a relief titled *Navel Hat* (*Chapeau-nombril*, 1924, painted wood on wood, 58 x 45 cm, Sammlung Daimler Chrysler, Berlin) and a sculpture titled *Bell and Navels* (*Cloche et nombrils*, 1931, painted wood, 25.4 cm high; 4.2 cm high x 49.3 cm diameter, including wood base, Museum of Modern Art, New York). In addition, the egg that appears in wood reliefs appears also in string reliefs like in *Drunken Egg Holder* (*Le coquetier ivre*, *Der betrunkene Eierbecher*, 1926 or 1928<sup>52</sup>, string and oil on canvas, 64.8 x 54 cm, Kunstmuseum Basel). In this case the egg is conventionally an egg in an egg holder, but the title suggests that the tilted egg holder is drunk. (See e.g. Rubin, 1992 [1968], 117, 121.)

As a contrast to Martin's view on Arp's titles Belgian artist Pierre Alechinsky (b. 1927) published – in the same year, 1966, when Martin published his article – six graphic prints which were titled by sixty-one artists, poets and writers. Each of the plates was therefore given sixty-one different titles. This project was also published as a book called *Le Test du Titre. 6 planches et 61 tireurs d'elite* in 1967.<sup>53</sup>

Jean (Hans) Arp and Sophie Taeuber-Arp were a couple that worked together and influenced each other (Rotzler & Oberli-Turner, 1993, 86). They both made wood reliefs with similar techniques. An example of Sophie Taeuber-Arp's relief is *Rectangular Relief* (*Relief rectangulaire*, 1936, oil on wood, 50 x 68.5 cm, Basel Art Museum). In spite of all this, they also had differences. Jean [Hans] Arp has later stated: "She [Sophie Taeuber-Arp] turned away from the outer world towards the stillness, the inner being, the inner reality, the pure reality" (Arp, as cited in Rotzler & Oberli-Turner, 1993, 91). While Jean (Hans) Arp can be considered a Dadaist and Surrealist poet-painter-sculptor, his spouse can be considered a Constructivist and Concretist painter-sculptor-designer. She was leaning towards the inner world like Kandinsky, with whom they became friends in Paris in the 1930s, but her husband never abandoned the outer world (or the inner world of Surrealism). This basic difference is also reflected in their titles of artworks. They both took part in renovating and decorating a dance hall and café

<sup>52</sup> According to Rubin the relief is from 1928 (Rubin, 1992[1968], 121 ill. 170) but according to Kunstmuseum Basel it is from 1926 (<http://80.74.155.18/eMuseumPlus> (accessed 15 Aug. 2011)).

<sup>53</sup> The title of the book could be translated as 'The Test of the Title. 6 Plates and 61 Elite Titlers'. The 61 people who took part in titling the plates were: Karel Appel, Philippe Audoin, Enrico Baj, André Balthazar, Roger Blin, Yves Bonnefoy, Pol Bury, Michel Butor, Roger Caillois, Italo Calvino, Achille Chavée, Hugo Claus, G. B. Corneille, Julio Cortazar, Pierre Faucheux, Gaston Ferdiere, Gudmundur Ferro, Carlos Fuentes, Alberto Gironella, Julien Gracq, Uffe Harder, Maurice Henry, Luc de Heusch, Fritz Hundertwasser, Eugène Ionesco, Jacqueline, de Jong, Asger Jorn, Alain Jouffroy, Wilfredo Lam, Roberto Lebel, Marcel Lecomte, Roy Lichtenstein, René Magritte, Joyce Mansour, Roberto Matta, E. L. T. Mesens, Jean Messagier, Robert, Muller, Maurice Nadeau, François Nourissier, Jean Paulhan, André Pieyre de Mandiagues, Marcel and Gabriel Piquera, Ernst Pirotte, Jacques Putman, Jean Raine, Reinhold, Jean-François Revel, Maurice Rheims, Christiane Rochefort, Claude Roy, Antonio Saura, Jean Schuster, Louis Scutenaire, Philippe Sollers, Kurt Sonderborg, Philippe Soupault, Yasse Tabuchi, Walasse Ting, François Truffaut and Jan Vos. (Alechinsky, 1967).

called Aubette in Strasbourg in 1927–28 together with Theo van Doesburg.<sup>54</sup> While Sophie Taeuber-Arp titled one of the non-figurative paintings that was related to this project abstractly as *Vertical and Horizontal Composition, Aubette* (*Composition verticale et horizontale, Aubette*, 1927 oil on hardboard, 123 x 145 cm, Australian National Gallery, Canberra), her husband titled his murals *Navel-Sun* and *Rising Navel*. (Rotzler & Oberli-Turner, 1993, 92–95.)<sup>55</sup>

### 2.3.4.3 Joan Miró

I have suggested that Martin misinterpreted Jean (Hans) Arp's artwork and title, but Joan Miró is an artist who has himself (officially) reacted to a mistitling of his artwork, and by doing so, at the same time claimed authority over the title of his work. Miró's painting from 1925 was in the Guggenheim Museum titled in an abstract/non-figurative/formalist way as *Composition*. This title did not please Miró when he heard it, so he wrote the museum a letter and complained that they had mistitled the artwork, which should be titled *Personage* (*Personnage*, 1925, oil and egg tempera (?) on canvas, 130 x 96.2 cm, Solomon R. Guggenheim Museum). He thought that the title *Composition* seemed too "unsubstantial".<sup>56</sup> (Gombrich, 1991, 165–166; see also Gamboni, 2002, 215).

In Arp's case, the writer and in Miró's case, the curators of the museum made mistakes in thinking that Arp and Miró made non-figurative art. I suppose Martin and the museum were thinking that the simple forms and abstraction of modern art are always based on a formalist theory of art. For some reason or another, or perhaps from their formalist belief or training, they did not consider the Dadaist, Surrealist and even poetic circumstances in which these artworks were made and what kind of artists were behind them.

Some artists inscribed text into the artworks and the text was often repeated by the title. If the title is inscribed in the painting it cannot be a completely separate creation that follows from some separate experience. Many Dadaist and Surrealist artworks are titled with an inscription. Joan Miró titled *Photo: Ceci est la couleur de mes rêves* (*Photo: This is the Colour of My Dreams*, 1925, Oil on canvas, 96.5 x 129.5 cm, The Metropolitan Museum of Art, New York) with the words that are inscribed in the painting. In Miró's *Une oiseau poursuit une abeille la baisse* (*A Bird Pursues a Bird and Kisses It*, 1927, oil, aqueous medium, and feathers on glue-sized canvas, 83.5 x 102.2 cm, private collection) and *Hirondelle Amour* (*Swallow Love*, 1933-winter 1934, oil on canvas, 199.3 x 247.6 cm, Museum of Modern Art, New York), words are also inscribed and painted so that the calligraphic line

<sup>54</sup> This interior was thought to have been destroyed by German occupants during the II WW but during 1990s parts of it was rediscovered. (See Rotzler & Oberli-Turner, 1993, 94–95 and <http://www.musees.strasbourg.eu/index.php?page=musee-aubette-en> (accessed 14 Aug.2011))

<sup>55</sup> The original titles must have been in French but these English titles are the only ones that Hancock mentions.

<sup>56</sup> Miró writes in French: "...*Composition* me semble gratuit..." (Gombrich, 1991, 166) which I translate as "...*Composition* seems to me unsubstantial..." (Miró, as cited in Gombrich, 1991, 165–166; 217 note 4. Original citation is from Angelica Zander Rudenstine's (1976) *The Guggenheim Museum Collection 1880-1945, 2 vols.* New York: Salomon R. Guggenheim Foundation.)

that forms these words is part of the overall structure of the painting (Lomas, 2010, 152–155).

#### 2.3.4.4 Yves Tanguy

French Surrealist Yves Tanguy (1900–1955) collaborated in his first exhibition with André Breton. According to Jennifer V. Mundy (1983), Tanguy was reported to be unable to explain his view of art, “the meaning, the symbolism and the derivation of his imagery” (Mundy, 1983, 199). According to Mundy, “Tanguy retreated behind his work” and “rejected on principle the supplementing of visual imagery with verbal explanation” (Mundy, 1983, 1999). In spite of this, Tanguy stated that “seeking is important thing, not painting” and continued: “I don’t want to show anything or teach anything” (Mundy, 1983, 199–200).

I would say that, at least, Tanguy stated his attitude towards verbal explanations of artworks. These sentences are statements concerning his art. Tanguy is discussing art, although not explaining his intentions, details, content or subject matter of his paintings. This is rather usual among artists, and I think, this is sometimes reflected in titling as well.

In Tanguy’s first solo exhibition at the *Galerie surréaliste* in 1927, the titles were chosen by Tanguy together with Breton. Tanguy said later that they searched through texts of psychiatry statements of patients for the titles. According to Mundy, this was an example of “deliberate courting of change, collective authorship, and the application of extra-art interests to art” (Mundy, 1983, 201).

The book they used was *Traité de métapsychique* (1922, translated as *Thirty Years of Psychical Research*, 1923) by Dr Charles Richet’s (1850-1935), which dealt mainly with paranormal experiences. Most of the titles in the exhibition were from the book, and Mundy argues that the titles were not (always) random choices. For example, the title *Maman, papa est blessé* (*Mother, Father is Wounded*) is an extract from one of the dream premonitions in the book and the interplay of the verbal and visual imagery in the artwork suggest according to Mundy “that the joke was intended” (Mundy, 1983, 202-203). We can also make a conclusion, that the artworks of Tanguy’s first exhibition were titled after the artworks were made and as a result of discussions with Breton.

#### 2.3.4.5 René Magritte

According to A. M. Hammacher, in Surrealist art generally but especially in the art of René Magritte (1898–1967), the titles were created after the artwork itself. Hammacher explains his view, arguing that titles were not created together with the visual artwork since the experiences in creating visual artworks is separate from the experiences, events and interaction leading to the creation of the title (Hammacher, 1974, 25). In other words, Hammacher is arguing that experiencing and consequently creating the visual artwork and the verbal title of the artwork are separate – especially in Surrealism.

It is known that many of Magritte’s titles were created as results of discussions, soirées, telephone conversations and exchange of letters. It has also been



discovered from Magritte's correspondence that he really made an effort to find good and suitable titles for his artworks (Hammacher, 1974, 25–26). There are inscriptions in many of Magritte's works, but as far as I know he did not title any his works with the inscriptions written on canvas. Inscription and title are kept separate. When his work has an inscription, it is not repeated in the title. Probably his most well-known painting, *The Treason of Images* (*La Trahison des Images*, 1929, oil on canvas, canvas 60.33 x 81.12 x 2.54 cm, framed: 78.42 x 99.38 x 7.62 cm, Los Angeles County Museum of Art. Title has also been translated as *The Treachery of Images* or *The Betrayal of Images*), is often referred to as *Ceci n'est pas une pipe* (*This is not a Pipe*), which is inscribed in the painting, but I argue that it is not the proper true title of the artwork.

Welchman is not absolutely clear in his discussion of the work and the title since he refers to "*Ceci n'est pas une pipe* (*This is not a Pipe*)" in his text as if it were the title of the artwork. In connection to the picture of the artwork it is, however, titled *The Treason of Images* (*This is not a pipe*). He also mentions three other titles that have been used for the work: *The Faithful Image*, *The Use of Speech* (*L'Usage de la parole*) and *The Air and the Song* (*L'Air et la chanson*) (Welchman, 1997, 244; 244 ill. 61). Yeazell (2015, 3) has suggested that *The Treason of Images* (*La Trahison des Images*) is the original title, but the original title was first used in 1935. She also indicates that the Catalogue Raisonné mentions eight different variations of the same theme.

There are many mistaken uses of the titles. The title *The Use of Speech I* is used for *The Treason of Images*, for instance, by Dubnick (1980, 418), Kern (1975, 44) and von Morstein (1983, 370). There is a painting titled *The Use of Speech I* (or *Words*) (*L'usage de la parole I*, 1928, oil on canvas, 54 x 73, Galerie Rudolf Zwirner, Cologne, Germany), which has two brown lumps of mud floating on air in front of a green background. Underneath the lump on the left, there is a text 'miroir' ('mirror') and below the lump on the right there is a text 'corps de femme' ('body of a woman'). Another painting titled *The Use of Speech* (or *Words*) (*L'usage de la parole*, 1927/29, oil on canvas, 41.8 x 27.3, Royal Museums of Fine Arts of Belgium, Brussels) is not numbered, and it has a biomorphic figure in front of a brick wall. In the figure there are words: 'canon' ('canon'), 'arbre' ('tree') and 'corps de femme' ('body of a woman').

The title *The Air and the Song* (*L'Air et la chanson*, 1964, gouache over traces of graphite on cream wove paper 36,2 x 54,8 cm, The Art Institute of Chicago), which is sometimes used for *The Treason of Images*, is a version of the same idea from 1964 that depicts a pipe and has the same inscription "*Ceci n'est pas une pipe*" but it is a gouache on paper. It also depicts a frame drawn around the picture of the pipe and the inscription. The title of the artwork has also been translated as *The Tune and Also the Words*. The French word 'air' also means 'song' in English so 'air' and 'chanson' are also synonymous. On the other hand, 'avoir l'air' means 'to look like' something. All the translations seem to be inappropriate. *The Treason of Images* (*La trahison des images*, 1952, Indian ink on paper, 19 x 27 cm, private collection) is also the title of another painting that depicts a wooden board with a pipe on the surface and the inscription written on a sign board underneath the

pipe says: 'Ceci continue de ne pas être une pipe'. In addition to these *Pipes* there is also a work titled *This is Not an Apple* (*Ceci n'est pas une pomme*, 1964, oil on panel, 142 x 100 cm, private collection), and Milad Doueïhi has related nine more paintings to the *Treason of Images* from 1929 (Doueïhi, 1994, 626-627; 627 note 7).<sup>57</sup> There is also a version with the legend in English (Yeazell, 2015, 3).

Since Magritte seems to keep inscription and title separate, Hammacher's assumption that he titled his works afterwards is probably appropriate. On the other hand, since Magritte inscribed his artworks, the argument concerning the separateness of experiencing visual and verbal is not the reason for titling artworks after they have been completed.

Titling was for Magritte a long process so that the titles he used were sometimes so-called *working titles* or sort of *nicknames* that he was planning to specify or re-title later (Hammacher, 1974, 25-26). It is therefore possible that some of the artworks we know now by some title, were actually planned to be re-titled.

According to Hammacher (1974) Magritte also set down rules for titling his artworks. One rule was that a title is to be able to function as a separate entity. This means that a title is not supposed to explain or supplement the artwork but rather be parallel to it. Magritte's intention was to "put new life" into our ordinary ways of thinking concerning the existence of common and ordinary things. He also wanted to waken up our immediate wonder at common things. (Hammacher, 1974, 25-27.) Hammacher quotes Magritte's own writing which has a heading *Question du titre*<sup>58</sup>:

I think the best title for a painting is a poetic title. In other words, a title compatible with the more or less lively emotion which we feel when looking at a painting. I imagine it requires inspiration to find this title. A poetic title is not a sort of indication which tells one, for instance, the name of a town whose panorama the painting represents or the symbolic role attributed to a painted figure. A title which has this indicative function does not require any inspiration in order to be given to a painting. The poetic title has nothing to give us; instead it should surprise and enchant us.

(Magritte, *Question du titre*, as cited in Hammacher, 1974, 27).<sup>59</sup>

<sup>57</sup> *L'avenir des Voix* (1927, *The Future of Voice*), *Les Pipes Amoureuses de la Lune* (1928), *Le dormeur temeraire* (1928), *L'escamotage de la pipe* (1928), *Lefils de l'homme* (1964, *The Son of Man*), *La lampe philosophique* (1936, *Philosopher's Lamp*), *Les ombres* (1966, *The Shadows*), *Les deux mysteres* (1966, *The Two Mysteries*). (626-627; 627 note 7) I have not been able to find translations of all the titles mentioned by him.

<sup>58</sup> *Question du titre* is among other writings by Magritte that were published later in 1979 in René Magritte *Ecrits complets* (Ed. André Blavier. Paris: Flammarion). Hammacher has had access to the work before it was published.

<sup>59</sup> In French: "Je crois que le meilleur titre d'un tableau, c'est un titre poétique. Autrement dit, un titre compatible avec l'émotion plus ou moins vive que nous éprouvons en regardant un tableau. J'estime qu'il faut l'inspiration pour trouver ce titre. Un titre poétique n'est pas une sorte de renseignement qui apprend, par exemple, le nom de la ville dont un tableau représente le panorama, ni le nom du modèle dont on regarde la portrait, ni enfin le nom du rôle symbolique attribué à une figure peinte. Un titre qui à cette fonction de renseigner ne demande aucune inspiration pour être donné à un tableau. Le titre poétique n'a rien à nous apprendre, mais il doit nous surprendre et nous enchanter." René Magritte *Ecrits complets* (1979), as cited in Everaert-Desmedt (2006, 60).

Magritte was not interested in explanatory titles, but he also “opposed symbolic and hidden content”. According to Hammacher, by using a mixture of intuitive and critical analysis, Magritte attacked “the old supremacy of the written word”. In his painting and titling Magritte separated names from the objects and by doing so made the audience aware of the conventions, dominance of words and – according to Hammacher – “true significance of things”. (Hammacher, 1974, 27–28.) Hammacher sees Magritte’s intentions “to put life” into our ordinary ways of thinking and to deepen “the traditions of seeing” ambivalence in relation to his aims “to suppress every literary, analytical, and symbolic explanation of the titles” (Hammacher, 1974, 30). Welchman calls Magritte’s and Miró’s strategy of Surrealist nomination “the cultivation of enigma” (Welchman, 1997, 254).

The painting *The Treason of Images* depicts a profile view of a very basic dark brown smoker’s pipe which has a bent stem on a white background. This pipe is provided with a negative or contradicting inscription ‘*Ceci n’est pas une pipe*’ (‘This is not a pipe’) that ruin the sometimes-alleged natural relation of the pictorial image and reality. It also refers to the problematic relation of word and image. Julian Bell argues that Magritte’s *The Treason of Images* demonstrates the *Wittgensteinian tension* between words and images (2002 [1999], 234–235). Petra von Morstein connects the artwork to Wittgenstein’s “problem with ostensive definition” (von Morstein, 1983, 373). I shall come to the question of ostensive language later in Chapter 3.2.3.<sup>60</sup> W.J.T. Mitchell argues that the painting is one of the “pictures that are used to show what a picture is” (Mitchell 1994, 35). It is one of the pictures which Mitchell calls *metapictures*. Mitchell does not discuss the issue of title in relation to this work.

I do not object to these views, but if we take the title into consideration as well, I suggest that *The Treason of Images* is also about the conventions of *naming*, *titling*, and *describing* pictures, and about the conventions of *inscription* and, on the other hand, about the conventions of *illustrating* words with pictures. The tension is created in relation to all of these conventions. Magritte looked for creative relation of title and the artwork, which poetic titles have but non-poetic (i.e. explanatory) titles are missing. He understood founding (creating) the title and the titling process as creative artistic acts that require special attention. In short, by using titles and inscriptions, Magritte investigated conventions of using words and pictures in art. On the other hand, he also investigated the relation of the use of words and images in art to the use of words and pictures in advertisements, as well as other forms of visual and verbal communication.

---

<sup>60</sup> The term ‘ostensive’ is used in philosophy to refer to ‘pointing out’ (e.g. in defining something). Similar terms are ‘demonstrative’ and ‘deictic’ used in linguistics. Another similar term in Peircean semiotics is ‘indexical’. All of these terms are related to names and naming since naming is a way of ‘pointing’. The term ‘ostensive definition’ means ‘defining by pointing’ i.e. by showing examples. For example, the colour ‘red’ can be defined by showing red roses. It would be impossible or at least extremely difficult to define ‘red’ without showing or referring to anything that was not red. At the same time, it is showing that “red is the name of this colour”. An ostensive definition answers the question “What is that called?” This means that titling an artwork for an exhibition by title *Landscape* can be considered as ostensive act of showing that this is ‘Landscape’. (See e.g. Wittgenstein, 2001[1953], Part I)

### 2.3.4.6 Klee

The division between Abstract and Surrealist (including Dadaist) art does not do justice to all the artists, and many artists fall outside these two categories (or three categories). Swiss artist Paul Klee is related to many movements of the early twentieth century including German Expressionism, Abstraction and Surrealism. This is not, however, the only aspect of Klee's versatility; he has a special relation to music and poetry as well (Grohmann, 1955, 378; see also Adler, 2010; Aichele, 1986; Aichele, 2006; Cook, 1989; Wyman, 2010). According to Grohmann, Klee invented nearly nine thousand titles for his artworks since he very seldom repeated himself (Grohmann, 1955, 378). Grohmann also argues that Klee's titles "are a direct outgrowth of his poetry, much more than mere designations or literary gloss" (Grohmann, 1985 [1967], 8). This means that it may not be easy, for instance, to make categories of different types of titles he used or a certain styles or number of ways of titling.

Paul Klee is famous for poetic and narrative titles combined with his artworks. An early etching, *Two Men, Believing Each Other to be in a Superior Position, Encounter One Another* (also *Two Men Meet, Each Believing the Other to Be of Higher Rank*; *Zwei Männer, einander in höherer Stellung vermutend, begegnen sich* from the series *Inventions [Inventionen]*, 1903, etching, plate: 11.7 x 22.6 cm; sheet: 14.8 x 26.4 cm, edition approx. 30, Museum of Modern Art, New York), is a fine example of both the poetic and narrative aspects of titling. The painting *Has Head, Hand, Foot and Heart* (1930, watercolour and ink on cotton mounted on cardboard and all mounted on board, 41.5 x 29 cm, Kunstsammlung Nordrhein Festfallen, Düsseldorf) has a poetic title as well but the original German title *Hat Kopf, Hand, Fuss und Herz* sounds even more poetic. *Twittering Machine (Die Zwitscher-Maschine)*, 1922, oil transfer drawing, water colour and ink on paper with gouache and ink borders on board, 64.1 x 48.3 cm, Museum of Modern Art, New York) is a poetic, fantastic and visual invention of a machine implied by the crank handle and the title. The machine is used for twittering as implied by the title and the birds depicted on a wire. On the other hand, Cook suggests that birds that are already twittering would probably fly away if the handle was turned (Cook, 1989, 134–135; see also Adler, 2010, 186–187).

Sometimes Klee wrote poems in his paintings and sometimes even combined written poems within the visual image so that the inscription and the image become one. *Once Emerged from the Grey of Night ... (Einst dem Grau der Nacht enttaucht ...)*, 1918, watercolour, pencil, pen and ink on paper cut into two with a strip of silver paper and all mounted on cardboard, 22.6 x 15.8 cm, Paul Klee Foundation, Kunstmuseum, Bern, Switzerland) has an inscription that cannot be discerned from the image since the letters and coloured squares are combined (See Adler, 2010, 192). Cook reminds us that the whole poem is also the complete title of the artwork since it is written on the bottom of the paper (Cook, 1989, 133). Lines of the poem go as follows:

Once emerged from the grey of night

Then heavy and dear

And strong from the fire

In the evening bowed down

And full of God

Now heavenly surrounded by blue

Soars away over snowfields

To intelligent stars

(Klee, *Once Emerged from the Grey of Night ...*, as cited in Adler, 2010, 192; translation supposedly by Adler).<sup>61</sup>

There are also other ways Klee's titles and painting are related to poetry. Painting *Ab ovo* (1917, watercolor on primed gauze on paper mounted on cardboard, 14.9 x 26.6 cm, Zentrum Paul Klee, Bern) has a title in Latin that could be translated as 'from the egg', 'from the beginning' or 'from the origin'<sup>62</sup>. As far as it is known the expression 'ab ovo' appears first in Horace's *Ars poetica* (c. 65–8 BCE) and *Satires* (c. 35 BCE). The idea of *ut pictura poesis* also appears first in *Ars Poetica*. According to Aichele, with the *Ab ovo* "Klee reduced what could have been an illustrative image to a richly suggestive pictorial metaphor" and revised "the *ut pictura poesis* paradigm from a modernist perspective" (Aichele, 2006, 71–74).

Cook writes that "in Klee's work the composite sign that constitutes the painting is presented in an ambiguous dimensionality that is made to interact with the verbal signs that label it, the title, in a dynamism or *Bewegung*, to use one of his favourite terms." (Cook, 1989, 130). According to Andeheinz Mösser (cited in Cook, 1989), the German term *Bewegung* which can be translated for instance as 'movement' or 'progress' has three different meanings in Klee's theory of art. First, *Bewegung* can be the "mediated motion formation" that refers for example to deliberate traces of the painting process. The second meaning of *Bewegung* is the "unmediated motion formation" that is based on "dynamic principles of points, lines and waves". The third meaning is "motion formation as growth" as "gradual build-up of constituents" that can be discerned from a painting. (Mösser, cited in Cook, 1989, 241 note 1.) In Klee's theory the point is that Klee intentionally uses titles, letters, hieroglyphs, signs and indecipherable figures to create tension and interaction between the verbal and the visual *Bewegung* by "playing them off against one another" (Cook, 1989, 130–150).

<sup>61</sup> Original in German: *Einst dem Grau der Nacht enttaucht / Dann schwer und teuer / und stark vom Feuer / Abends voll von Gott und gebeugt / Nun ätherlings vom Blau um-schauert, / entschwebt über Firnen / zu klingen gestirnen.* (Klee: *Einst dem Grau der Nacht enttaucht ...*, as cited in Cook, 1989, 133).

<sup>62</sup> As discussed earlier an egg was one of the most important symbols and motifs for Jean (Hans) Arp as well.

*Villa R* (1919, oil on cardboard, 26.5 x 22.4 cm, Kunstmuseum, Basel) is a famous example of creating interaction between the villa in a landscape and the letter R. The letter R is situated in the landscape on the same pictorial plane combining different sign systems and, like Michel Foucault writes, juxtaposing “at the same time recognisable figures and elements of writing” (Foucault, 1983, 33). The title does not really help in understanding the painting. Rather than giving an explanation it creates questions. What does the letter ‘R’ mean in this context? What is the connection of the villa and the letter ‘R’? Is the villa called R?

*Arrow in the Garden* (*Pfeil im Garten*, 1929, tempera and oil on canvas, 70 x 50.2 cm, Georges Pompidou Centre, Paris) depicts a rather schematic garden view with an arrow in the middle of the painting pointing to some rather random lines in the middle of the painting. Foucault has called the arrow a “sign bearing a primal resemblance, like a graphic onomatopoeia, and shape that formulates an order” (Foucault, 1983, 33). The title confirms that there is an arrow in the garden. It does not, however, explain the appearance of the arrow in the garden in the middle of the painting. It does not give us any information on what the arrow is pointing at, either. It may point out the centre of the painting and the garden, or it may simply point to the right and forwards. It may also refer to arrow as masculine and to garden as feminine – in other words, the painting may have a sexual meaning. (For Klee’s use of arrows see also Cook, 1989, 139–140.)

The interaction which Klee creates is not only created between verbal and visual signs, but music and musical references are also played against visual and verbal signs. Music was related to Klee’s art in many ways. His parents were trained musicians and he himself played violin in the Bern Symphony. (See Wyman, 2010, 43; Aichele, 1986, 450.) He was inspired by many composers including Bach, Debussy, Mozart, Offenbach, Schoenberg, Strauss and Wagner. The connection to music is often created by the title. Title *The trombone sounds* (*Die Posaune tönt*, 1921, oil transfer drawing on paper on cardboard, 45 x 30.5 cm, Honolulu Academy of Arts, Hawaii, USA) simply refers to the sound of a trombone but the painting depicts a figure holding her hands on her ears. The figure drawn with few lines is so shaky and fragile but at the same time so vivid that it is possible to feel the sound of the trombone physically in your body.

Sarah Wyman has suggested that a painting like *Fugue in Red* (*Fuge in Rot*, 1921, watercolour and pencil on paper, 24.4 x 31.5 cm, private collection) refers to Bach’s fugues not only with the title but also with colours and forms (Wyman, 2010, 43). Many other themes of Klee’s paintings were also derived from music and especially from operas. The title of a painting like *Dr. Bartolo* does not automatically create a musical reference, but for people who know opera, it names a figure in Mozart’s *Marriage of Figaro*. (Aichele, 1986, 451) One of the clearest references to Mozart’s opera is the title *The Bavarian Don Giovanni* (*Der bayrische Don Giovanni*, 1919, watercolour and ink on paper, 22.5 x 21.3 cm, Guggenheim Museum, New York). The painting depicts the figure of Don Giovanni of Mozart’s opera climbing a ladder toward windows containing the written names of women. The names ‘Emma’ and ‘Theres’ refer to soprano singers and the names

'Cenzl', 'Kathi' and 'Mari' refer to models with whom Klee had affairs. (Aichelee, 1986, 457.)

The title *Tale à la Hoffmann* or *Hoffmannesque Tale* (*Hoffmanneske Szene*, 1921, watercolour, graphite, and transferred printing ink on paper, bordered with metallic foil, 31.1 x 24.1 cm, Metropolitan Museum of Art, New York) makes references to opera *Les contes d'Hoffmann* (*The Tales of Hoffmann*) by Jacques Offenbach, which was mentioned in relation to Manet's *Olympia*. According to Adler, Klee makes a comparison between Hoffmann and himself since they were both talented in music, poetry and painting (Adler, 2010, 197).

In terms of titling, music, poetics and visual expression, *The Vocal Fabric of the Chamber Singer Rosa Silber* (*Das Vokaltuch der Kammersängerin Rosa Silber*, 1922, watercolour and ink on plastered fabric mounted on board, with watercolour and ink borders, 62.3 x 52.1 cm, Museum of Modern Art, New York) is one of the most enigmatic of Klee's paintings. The poetic title has many musical references, although they are not very clear and simple. Furthermore, in the painting there are five vowels (i, e, o, a and u) as well as consonants 'r' and 's' (that can also be understood as a treble-clef). The title refers to the "vocal fabric" of a singer called Rosa Silber (Eng. rose silver), but it is not clear if there ever was a singer by that name. The letters 'r' and 's' refer to Rosa Silber or rose and silver, but Aichele reminds us that they are also the initials of composer Richard Strauss. *Der Rosenkavalier* (The Knight of the Rose) is an opera by Strauss and silver rose has an important role in that opera (Aichele, 1986, 450–460). Cook suggests that the letters are like singing through the vocal cloth or a veil. In addition to all this, according to Cook the term 'Vokaltuch' ('vocal fabric') has an analogy with the Veronica or veil of Veronica which in Catholic tradition is a cloth which has the representation of the face of Christ. This is called 'Schweisstuch' in German, just like the sweat cloth used by violinists, so the cloth also has a relation to Klee himself since he was a violinist. (Cook, 1989, 144–145.)

In spite of these sometimes-specific references to certain operas, Aichele argues that each title "should be understood as a point of reference *rather than* an explanatory label" (Aichele, 1986, 451; emphasis is mine). Gombrich has also argued that a drawing called *Sleep* which illustrates Klee's book *On Modern Art* (1924, *Über moderne Kunst*), "can be read as a sleeper *or* as an abstract shape" (Gombrich, 1991, 179; emphasis is mine). Bann has argued that for Klee (as well as Marcel Duchamp) "the title takes the risk of entering an unstable zone of meaning" (Bann, 1985, 185).

In the artwork *In the Current Six Thresholds* (*In der Strömung sechs Schwellen*, 1929, oil and tempera on canvas, 43.5 x 43.5 cm, The Guggenheim Collection, New York) the title makes one look at the (abstract) structure of the painting and look for the six thresholds (or something like thresholds) from the painting. *Fire in the Evening* (*Feuer am Abend*, 1929, oil on cardboard, 33.8 x 33.3 cm, Museum of Modern Art, New York) is a similar painting from the same year, consisting of chromatic horizontal stripes, but it has quite a different kind of title. The title suggests scenery and therefore tells us what the artwork is about. *Fire in the Evening* depicts a red square surrounded by stripes and rectangles of earthy colours

on the lower part of the work and stripes of brighter colours on the upper part of the work. Therefore, it can be seen as a red fire seen from a distance in the Nile Valley in Egypt where Klee had visited. In relation to these paintings Klee wrote that they “moved far from Nature” and “found their way back to reality” (Klee quoted in Russell, 1981, 251).

Taking into account that Aichele, Bann and Gombrich have argued that Klee’s titles are not simple explanations of the artworks, these two paintings from 1929, can be taken as abstract forms as well as Egyptian landscapes. Different titles for quite similar paintings suggest that even when the title is rather clear, it does not absolutely determine how an artwork should be read or what it is about. The range of Klee’s titles and many interpretations of these titles emphasise that his titles are not to be taken as simple explanations of the paintings. Sometimes titles may reveal something but at the same time hide something else. Interpretation of such an artwork does not mean finding a solution but rather opening up new possibilities.

Paul Klee was a poet, a musician and most of all a painter who seem to have always played with titles, poems, music, pictures and their references so that nothing really is the way it first seems to be. Interpreting his art is to take part in this poetic, musical, visual and conceptual play. The verbal and visual tension that Klee creates is somehow different from the more Dadaist tension of Duchamp or the more Surrealist tension of Magritte, and somehow closer to Arp and Miró. The ambiguity and polysemy (or polysemia) that is reflected in Klee’s art and titles applies to other artists as well.

### 2.3.5 Abstract Expressionism

During World Wars I and II New York became the centre of the art world. Many artists moved from Europe to United States and for example the Museum of Modern Art was opened in 1929. I shall look at the question of titling through three different Abstract Expressionist: Jackson Pollock, Lee Krasner and Barnett Newman.

#### 2.3.5.1 Jackson Pollock and Lee Krasner

Jackson Pollock (1912–1956) is perhaps the most known Abstract Expressionist of 1940s and 50s New York. Paul Wood has discussed three preconditions of Pollock’s art: expression, abstraction and the unconscious (or Surrealism) in relation to his painting titled *Summertime: Number 9A* (1948, oil, enamel and house paint on canvas, support: 84.8 x 555.0 cm, frame: 83.3 x 580.9 x 7.2 cm, Tate Modern, London). These preconditions are of course aspects that already exist in European Modernism, and the two first ones are by definition preconditions of American Abstract Expressionism in general. Wood refers to his view as “a narrative of Pollock” based on these three key elements (Wood, 1996, 114).

Wood defines expressiveness in art as a move from depicting the external to expressing the internal (even if the starting point is the external world). This



meant, for instance, exaggeration, simplification, flattening... in general distortion of form, colour and space. At the same time “paintings increasingly became, instead of secondary replicas of objects in the world [...] primary entities themselves” (Wood, 1996, 114–115). According to Wood, abstraction means that the artwork (painting) is freed completely from imitation and narrative. Colours and forms interact with each other only in “the space of the picture” that from Cubism to Mondrian was often a grid. Pollock replaced the grid with “a skein of lines” of an all-over painting on much larger scale than earlier before. (Wood, 1996, 115–118.)

In discussing the title *Summertime: Number 9A*, Wood argues that “Pollock did not set out to depict a summer scene” but “the expressive implications of what he ended up with may have suggested the title *Summertime*”. Wood also reminds us that it was customary for Pollock to only number his paintings himself and more elaborate titles were often discussed by the visitors to his studio. (Wood, 1996, 124.) In the case of Pollock, by not titling his artworks (or letting others to title them), Pollock means to emphasise the act of painting and at the same time the spontaneity and directness of expression and finally the authenticity and truthfulness of the visual expression of the artist. Letting others title (or letting them effect the titling) may mean that this ‘not titling’ is not always very intentional, in the sense that an artist may not want to title his works but does not mind if they are titled by others.

*Full Fathom Five* (1947, oil on canvas with nails, tacks, buttons, key, coins, cigarettes, matches, etc., 129.2 x 76.5 cm, Museum of Modern Art) and *Sea Change* (1947, oil and pebbles on canvas, 147 x 112.1 cm, SAM - Seattle Art Museum) are among the first artworks painted by pouring, throwing and dripping paint together with other materials (nails, tacks, buttons, key, coins, cigarettes, matches, pebbles etc) over the canvases on the floor. The titles of these two paintings refer to first lines of William Shakespeare’s Ariel’s song in *The Tempest*. According to T. J. Clark, Pollock titled these paintings together with his spouse artist Lee Krasner (1908–1984) and their friends Mary and Ralph Manheim (Clark, 1999, 300; 437 note 4).

Taking into account Marcel Duchamp’s idea of *pictorial nominalism* of readymades J.M. Bernstein has referred to *painterly nominalism* in relation to *Full Fathom Five* since it breaks the conventions of framed easel painting (Bernstein, 2006, 213). Bernstein interprets the painting “as a complex reflection on the meaning of painting in relation to the ideas of readymade and the (Cubist) collage” and as “exploration and articulation of the relation between painting and abnormal painting, painting and readymade” (Bernstein, 2006, 362 note 25). To combine these interpretations above, I propose that *painterly nominalism* is interpreted as the *magic spell* suggested by the title; referring to Ariel’s song helps to transform the thing made “out of nothing” into an artwork.

The title of Pollock’s spouse Lee Krasner’s *Untitled (The Mouse Trap)* (1949, *Little Image Series*, oil on canvas 76.2 x 63.5 cm, private collection) was also introduced in a discussion between art dealer and writer John Bernard Myers, Pollock and Krasner. It was actually introduced by Myers, when Pollock was chasing a

rat with a broom while they were looking at the painting. The situation reminded Myers of a panel of a triptych by Robert Campin called *The Mouse Trap* that Myers had seen during Meyer Schapiro's art history lectures.<sup>63</sup> Krasner picked up this title for an artwork from the conversation. (Myers, 1984, 69–73.) This is just one example how titles may be results of many kinds of situation and discussions.

According to Clark, while many titles of earlier works had been confessional (*Circumcision* [1946, oil on canvas, 142.3 x 168 cm, The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice], *Totem Lesson* [*Totem Lesson II*, 1945, oil on canvas, 182.8 x 152.4 cm, National Gallery of Australia], *Troubled Queen* [1945, oil and alkyd on canvas 188.28 x 110.49 cm, Museum of Fine Arts Boston], *Blue Unconscious* [1946, oil on canvas, 213.4 x 142.1 cm, private collection] *Something of the Past* [1946, oil on canvas, 142.3 x 96.5 cm, private collection]) these new titles *Full Fathom Five* and *Sea Change* were "larger than life". By referring to Ariel's song, the titles are telling the viewer that by a magic spell "corals" and "pearls" are made "out of nothing" – in the case of these paintings, out of paint, nails, tacks, buttons, key, coins, cigarettes, matches, pebbles etc. (Clark, 1999, 300.)

### 2.3.5.2 Newman

Compared to Pollock his friend Barnett Newman (1905–1970) is quite a different kind of Abstract Expressionist. Pollock can be considered an *action painter* emphasising the spontaneous gesture that fills the whole surface of a painting. Newman, on the other hand, is famous for paintings consisting monochrome colour fields divided by one or more straight vertical or horizontal lines which he called *zips*. The paintings are results of meditation rather than action.

David Anfam has observed that Barnett Newman's "titles range from imperatives (*Be*), to singular states (*Onement*), moments (*Day One*) and choices (*The Way*), or assert the unique spot to be (*Cathedra*, a locus, literally a throne, of great power) and affirm the heroic (*Adam, Vir Heroicus Sublimis*)" (Anfam, 1996 [1990], 156).

We can consider Newman's titles relatively narrative when we compare them to titles like *Untitled, Composition, Improvisation* or to some titles containing only numbers and other characters which do not constitute words (e.g. #). We can also find similarity and seriality between the titles referring to singular states' moments (*Day One, Day before One, Moment, Onement I-VI* series). In addition to *Onement* -series (1948-53) there are series titled *Station of the Cross* (1959-66, 14 paintings) and *Who is Afraid of Red, Yellow and Blue* (1966-70, 4 paintings). Michael Leja has, following an observation by Thomas Hess, listed the titles of paintings that refer to the narrative of Genesis:

<sup>63</sup> The artwork in question Robert Campin (1375–1444) *Annunciation Triptych* or *Merode Altarpiece*, ca. 1427–32, oil on oak, overall (open): 64.5 x 117.8 cm, central panel: 64.1 x 63.2 cm, each wing: 64.5 x 27.3 cm, Metropolitan Museum of Art, New York.

*Genetic Moment* (1947, oil on canvas, 96.5 x 71 cm, Fondation Beyeler, Switzerland)

*Genesis – The Break* (1946, oil on canvas 61 x ca. 69 cm. Dia Center for the Arts, New York)

*The Beginning* (1946, oil on canvas, 101.6 x 75.6 cm, The Art Institute of Chicago)

*Primordial Light* (1954, technique and dimensions unknown, The Menil Collection, Houston)

*Day before One* (1951, oil on canvas, 335 x 127.5 cm, Kunstmuseum Basel)

*Day One* (1951–52, oil on canvas, 335.28 x 127.64 cm, Whitney Museum of American Art, New York)

*Adam* (1951-2, oil on canvas, 242.9 x 202.9 cm, Tate Modern)

*Eve* (1950, oil on canvas, support: 2388 x 1721 x 50 mm, Tate Modern)

*The Word I* (1946, oil on canvas, 122 x 91.5, Collection Annalee Newman, New York)

*The Command* (1946, oil on canvas, 122 x 91.5, Collection Annalee Newman, New York)

*The Voice* (1950, egg tempera and enamel on canvas, 244.1 x 268 cm, Museum of Modern Art, New York)

(Leja, 1995, 576).

Yve-Alain Bois has also related *Abraham* (1949, oil on canvas, 210.2 x 87.7 cm, Museum of Modern Art, New York), *Covenant* (1949, oil on canvas, 121.3 x 151.4 cm, Hirshhorn Museum and Sculpture Garden), *The Promise* (1949, oil on canvas, 130.8 x 173 cm, Whitney Museum of American Art, New York) and *Galaxy* (1949, oil on canvas, 61 x 51cm, Collection Estée Lauder, Inc., New York) to the Old Testament (Bois, 2004, 13). Bois refers to *Covenant*, *The Promise* and *Galaxy*<sup>64</sup> as a “semantic chain” linked to *Abraham*. Judaic tradition was very important for Newman and so were the philosophy and theology of Søren Kierkegaard. In addition to this, Abraham was the name of Newman’s father who had died just before Newman painted *Abraham* (Bois, 2004, 5–27; for the relation to Kierkegaard, see also Anfam, 2002, 584 and Jachec, 1991, 25–26.)

Leja’s and Bois’ lists make up 15 titles of artworks that refer to Genesis. The titles that are listed can relate paintings to the narrative of Genesis. Titles can relate these works to one another so that they form a series of artworks. Titles can, on the other hand, relate the creation of the world to the creation of the paintings. In spite of this, according to Yve-Alain Bois, Newman himself denied all seriality and announced that each painting is new to him “as if I had never

---

<sup>64</sup> Bois does not explain this semantic chain but the relation to *Abraham* and the Genesis is quite evident, except for *Galaxy* which refers to our astronomical system of planets, moons, stars etc. The Old Testament mainly refer to the heaven, the sky, and the earth.

painted before". Newman considered seriality as narrative, so he also denied narrativity. (Bois, 2004, 3–4.)

It is possible to see that the title *Abraham* relates the painting to many other paintings by Newman. It creates seriality whether Newman wanted or not. It is also possible to look at the relation of the title and the painting in relation to some other artworks. *Abraham* is an all-black painting like Malevich's *The Black Suprematic Square* (or *Quadrilateral – Chetyreugol'nik*, often referred only as *The Black Square*, 1915). Malevich's black square is a square on a white background. It is possible to say that it represents a black square. In comparison to *Abraham* it could be conceived as a picture of a black square. *Abraham*, on the other hand, is a bit more than two meters high and little less than one meter wide dark greyish-black vertical canvas with a straight dark black vertical strip which Newman calls "zip" dividing it into two halves. We could perhaps say that it represents a black zip on black background. In spite of this it is not a picture of a zip in the same sense that *The Black Square* is a picture of black square. Comparing these titles shows that Malevich's title is clearer and more descriptive than Newman's. Since *Abraham* is not a picture of a person called Abraham it is possible to relate it to some of Magritte's artworks as well. In *Treason of Images* Magritte showed by arguing "This is not a pipe" that pictures are deceptive, and they are not equal to what they may resemble. Magritte argues that this is not a pipe because it is only a picture of a pipe. In the case of *Abraham*, we could say that Newman by entitling his work *Abraham* implies that "this is Abraham". Taking into account the abstractness and non-objectiveness of the painting, he is also implying that this is not a *picture of* Abraham. It is an artwork entitled *Abraham* and *Abraham* is the proper name of this artwork. *Abraham*, and all that we know about Abraham and associate with Abraham when thinking of the name Abraham is connected to this artwork when looking at it and when experiencing it.

Barnett Newman's titles have also been discussed in more recent studies. Claude Cernuschi (2012) has related themes and titles of Newman's art (including titles) and the themes in German philosopher Martin Heidegger's work. The argument is not that Heidegger's ideas would have influenced Newman's art. The argument is rather that they have similar themes and approaches to these themes like language, time or death. Cernuschi has found similarities in the ways Heidegger and Newman think about man (human being). For instance, both, according to Cernuschi, thought that man is first and foremost a poet. Newman also gave many of his works titles that imply the existence of language or sound: *The Voice* (1950, egg tempera and enamel on canvas, 244.1 x 268 cm, Museum of Modern Art), *The Outcry* (1958, oil on canvas, 208.3 x 15.2 cm, location unknown) and *End of Silence* (1949, 97 x 76 cm, Collection Marsha and Jeffrey Perelman, Wynnewood, Pennsylvania). Cernuschi also relates Newman's titles to J.L. Austin's speech-act theory and language as performative. According to Cernuschi, many titles are not simply comments, but what Austin calls *performatives* which perform an action. They are actions which not only say things but do things, including commands, promises and naming of things. (Cernuschi, 2012, 182–183.)

In another recent study Robert B. Genter (2017) has emphasised the politic side of Newman's art and relates his thinking, painting and titles to Dutch philosopher Baruch Spinoza (1632–1677) and Russian anarchist and philosopher Peter Kropotkin (1842–1921). He also emphasises the Bible as a source of Newman's titles. Genter's article shows close connections between Spinoza's thought and Newman's titles and artworks. One of Genter's argument is that Newman did not refer to Bible or Jewish writings in any traditional religious ways. According to Genter, following Spinoza, Newman was a monist who believed in the immanence of God or the Holy Spirit and found in his art a "artistic response to this 'systematic theology'. Titles were "infused with this Spinozan language of immanence" like *Onement, Here I and Moment*. (Genter, 2017, 19–20.)

A third interesting and more recent study by Pietro Conte (2015) focuses on the letters sent in 1961 to director of ARTnews art magazine Henry La Farge by Newman and art historian Ervin Panofsky. These letters were sent as a response to art critic George Kubler's review of Panofsky's book which tried to test Panofsky's ideas on iconography and iconology on the contemporary abstract art. Newman's work *Vir Heroicus Sublimis* is the artwork that is mainly discussed by Conte in his article. The question is "who is the *Vir* in the title?" The conclusions are, by Conte, mainly based on French philosopher Jean-François Lyotard's writings on the concept of *sublime* and Newman's artworks. One answer is that *Vir* in the title is the spectator himself (or herself). (Conte, 2015, 87-95.)

The different discussions of Newman's artworks often raise the question of titling. It seems that his rather minimalistic paintings together with rather brief and, on the other hand, tense titles seem to both raise questions and create links to different ideas. In his titles and artworks, the traditional idea that the title would name the work and tell the spectator, what the artworks is representing or what the artwork means becomes perhaps more complicated than ever before. The artwork simply IS rather than represents and the title is still next to it adding something linguistic to the visual but this something may refer even to the spectator herself.

### 2.3.5.3 Artists' Session at Studio 35 (1950)

There were three closed meetings called *Artists' Session at Studio 35* arranged by artist Robert Goodnough (1917–2010) in New York in 1950 to discuss art and the state of American art. Goodnough also edited these discussions into a book.<sup>65</sup> The theme of the second meeting on April 22 was titling of artworks.<sup>66</sup> (Goodnough, 2009 [1951], 8; 24–34).

---

<sup>65</sup> Discussions have been in his own words "drastically edited" by Robert Goodnough from the original transcriptions of the sessions which are missing and they may no longer exist (Goodnough, 2009 [1951], 9; 55–56). I shall refer to Goodnough since he has after all written the text.

<sup>66</sup> Participants in one or more of these meetings were Alfred H. Barr, Jr., William Bazotes, Janice Biala, Louis Bourgeois, James Brooks, Willem de Kooning, Jimmy Ernst, Herbert Ferber, Robert Goodnough, Adolph Gottlieb, Peter Grippe, David Hare, Hans Hofmann, Weldon Kees, Ibram Lassaw, Norman Lewis, Robert Lippold, Sey-

Barnett Newman took part in this discussion but Pollock and Krasner, for instance, were not present. According to Newman's view, the "question on titling is purely a social phenomenon" since the ability to name and identify the subject matter would help the audience. He also notes provokingly that if titling is a problem, "(1) We [artists] are not smart enough to identify our subject matter, or (2) language is so bankrupt that we can't use it." (Goodnough, 2009 [1951], 28). Newman does not think the situation is so bad and believes that the possibility of language does still exist, and that artists are smart enough. In spite of this, as I have argued above, it is not easy to say what the subject matter of Newman's painting is, and it is not clear how his titles identify the subject matter.

Before Minimalism, Mark Rothko (1903–1970) was an artist who in perhaps the most comprehensive way abandoned what we could call descriptive or explanatory titles. He gave up these conventional titles almost completely in 1947 and designated his artworks by numbers or as *Untitled*. He continued doing so throughout the 1950s. (Jachec, 1991, 25.) An example of such artwork is, for example, *No. 1 (Untitled)* (1948, oil on canvas, 270.2 x 297.8 cm, Museum of Modern Art, New York). Sometimes, however, there is a subtitle that refers to colours in painting such as *Untitled (Violet, Black, Orange, Yellow on White and Red)* (1949, oil on canvas, 207 x 167.6 cm, Solomon R. Guggenheim Museum, New York). This subtitle may, however, be something that an art dealer, gallery, museum or collector has later added in order to distinguish paintings from each other.

According to an anecdote, in relation to explanations and descriptions Rothko declared that "silence is so accurate". His statement appeared in an essay by art historian Elaine de Kooning that appeared in *Art News Annual* in 1958 that was based on her conversation with Franz Kline (1910-1962) and Mark Rothko. (Breslin, 1993, 386-387.) This anecdote suggests that unlike Newman Rothko felt that verbal language was too bankrupt to be used, since it broke the silence and was not accurate enough. In the Artists' Session at Studio 35 discussion, artist Richard Pousette-Dart (1916-1992) went even further than Rothko saying that "I believe a true work of art should not only be untitled, but I think it should be unsigned" (Goodnough, 2009 [1951], 28). I suppose Pousette-Dart in a high-flown and romantic way means that the ideal visual artwork would be true and beautiful as such without any non-visual and distracting additions and supplements.

Summarising the views of the three Abstract Expressionists discussed most we can say that for Pollock the title is a rather indifferent issue; for Rothko title means something suspicious and something that could, in the worst case, destroy the experience of an artwork; and for Newman it was as important as any other aspect of his artwork. The way Pollock emphasised spontaneous and unconscious visual expression that cannot be distracted by words, Rothko emphasised

---

mour Lipton, Robert Motherwell, Barnett Newman, Richard Pousette-Dart, Ad Reinhardt, Ralph Rosenborg, David Smith, Hedda Sterne and Bradley Walker Tomlin. (Artists' Session at Studio 35 (1950), 2009 [1951], 8–9). Since Abstract Expressionism and Modern Art in general in very masculine I think it is noteworthy that *three* women participated this discussion. It is also noteworthy that Clement Greenberg, Mark Rothko, Lee Krasner and Jackson Pollock were missing.

visual abstraction freed from words and Newman used words to take a step towards Conceptualism.

After Abstract Expressionism was developed in the United States there were similar developments in post-war Europe as well. Georges Mathieu's (b. 1921) *Battle of Bouvines* (*La Bataille de Bouvines*, 1954, oil on canvas, 250 x 600 cm, private collection?) is a painting that belongs to the French movement *Tachisme* or *Lyrical Abstraction* (in French 'Tachisme' or 'Abstraction lyrique'). According to Michel Rio (1976), by looking at this painting "one has no idea at all with what it deals (not Bouvines, nor even a battle). In this respect, titles have an anchoring function that is indispensable to situating the work, unless one is interested only in forms, in the coded optic" (Rio, 1976, 509). I shall come back to Rio's view on Mathieu's work in more detail in Chapter 4.2.3.

In the beginning of the *Artists' Session at Studio 35* -discussion, Hedda Sterne (1910–2011) raises an important issue by stating that "whatever you do seems a statement of attitude". Adolph Gottlieb (1903–1974) continues "whenever an artist put a title on a painting, some interpretation about his attitude will be made." (Goodnough, 2009 [1951], 24, see also Seitz 1983, 145–149.) I argue that these views reflect the circumstances in the art world in the 1950s. It was impossible for an artist to exhibit an artwork so that titling, not titling or titling in a certain way would not have been interpreted one way or another. The *Artists' Session at Studio 35* -discussion itself is a result of the situation. Furthermore, although the term 'happening' had not been invented yet in 1950, after Duchamp and Dada, art had come to a situation where almost every act of an artist in the *artworld* was interpreted if not as art, at least as an attitude towards art. The *artworld* had already seen ready-mades, words on canvas, Fauvism, Cubism, Expressionism, Dada, Surrealism and many other diverse styles and movements. The *artworld* and the atmosphere had by then become very sensitive towards any expression an artist makes – titling, not titling or titling in a certain way included.<sup>67</sup>

---

<sup>67</sup> Here the 'artworld' is seen as philosopher Arthur C. Danto defines it as "the world of interpreted things" (Danto, 1981, 135) in a certain conceptual atmosphere. The view is also based on the idea that "nothing is an artwork without an interpretation that constitutes it as such" (Danto, 1981, 135). Theory and history of art constitute this conceptual atmosphere of the art world. The artworld is therefore "the historically ordered world of artworks, enfranchised by theories which themselves are historically ordered" (Danto, 1992, 38). 'Artworld' as a concept defined by Danto for the first time in 1964 is not the *art world* which refers only to organisations and institutions of art.

### 3 NEGLECTED TITLES OF ART HISTORY

It has been shown in Chapter 2 that during the history of titles, they have puzzled some artists, art historians, critics and presumably members of audience as well. Psychological experiments, discussed in the introduction (1.5.1), imply that beholders of visual artworks are influenced by verbal titles. I have also implied that all titles do not demand same attention.

In the introduction, I made a distinction between titles that are artists-given *true titles* and titles that are given by others.<sup>68</sup> The history of titles has also shown that artist-given titles are quite rare before the nineteenth century which means that the distinction of artist-given *true titles* and titles that are given by others, is, at least to some extent, a distinction concerning the history of titles. If an artwork was made before the nineteenth century, the starting point of an art historical investigation of an artwork (or other approach) may be based on a presupposition that the artwork was not titled by the artist. If the artwork was produced in the late nineteenth century or later, it may not be always clear if the artwork has been titled by the artist. It may, however, be assumed that it may have been titled by the artist or that the artist was aware of the conventions of titling, and to some extent, the expectations of the audience.<sup>69</sup>

Taking into account the number of art historical studies, results of some of the psychological experimental studies, the history of titles and even the expectation of the beholders, it is fair to ask, if titles of artworks have received all the attention they should have had in art history. I have already implied that the number of studies is not very high.

Why should we think that titles may not have received all the critical attention they could have had? This was noted, for instance, by art historian Ernst H. Gombrich in 1980 (1980 [1991]), and a similar observation concerning literary studies was made by Alistair Fowler in 1982 (Fowler, 1982, 92). Fowler proposes that titles should receive more attention, for instance, because as Wayne Booth

---

<sup>68</sup> I shall discuss the concept of true title and its implications in more detail in chapter 4.1.

<sup>69</sup> I do not mean that it would not be important and interesting to find out if the title is artist-given or not, both before nineteenth century and later.



has claimed, they “are often the only explicit commentary the reader is given.” (Wayne Booth, as cited in Fowler, 1982, 92) Fowler, however, makes no reference to titles of visual artworks. In 1994 Ed Lilley begins his study on Edouard Manet’s use of titles, by stating that the study of titles is “at very early stage” and he implies that his article is the first one to concentrate on one individual artist, instead of more general and theoretical studies (Lilley, 1994, 163). In 1997 art historian John C. Welchman observed that although the title and the art object have “the most immediate relation”, “there have been few detailed considerations of either the historical development, or the theoretical implications of the title in the modern period” (Welchman, 1997, 13). Greg Petersen, on the other hand, has come up with views claiming that title is only a linguistic referent that has no other relationship to the artwork (Petersen, 2006, 29). These views are the starting point for the inquiry in this chapter. The main question concerns what the reasons for neglecting titles are.

### 3.1 Innocence and Irrelevance

Is titling artworks simple and unproblematic and in that sense transparent and innocent? Are titles just names and designations which are used for identifying artworks? Are they only used to refer to them in spoken or written language as designations in speech, in inventories, in catalogues, in books, as labels on the walls, in the databases of museums, or other similar situations?

It is possible that titles have been considered unproblematic because of the long history of titles being taken as relatively neutral descriptions or generic labels, and, in that sense, innocent in relation to the meaning of the artwork. This I believe applies to all the arts. The issue of titling poems, literature, music or visual art has not always been seen an important issue either. This can be taken as a historical reason, and the development has, in a way, already been demonstrated. Titles may not have been that significant when discussing artworks produced before nineteenth century. If titles were generic and rather simple descriptions of the subject matter, the issue of title was not relevant before the contemporary convention of titling had developed. Philosopher Arthur C. Danto has argued that the history of titles, before James McNeill Whistler and Claude Monet, is “simply the history of motifs” (Danto, 1997, 14). It can, however, be argued that the discussions in Chapter 2.1 regarding *Mona Lisa*, *Feast in the House of Levi*, *Las Meninas*, *Art of Painting*, *Fêtes Venitiennes* and *The Pilgrimage to Cythera*, were not only discussions of simple motifs; there were more complex issues involved as well. Ruth Bernard Yeazell has strongly argued against Danto that even the most simple or generic title picks up something instead of some other thing, so that even the naming of motifs is never “simple” or “innocent” (Yeazell, 2015, 10–11).

One reason for the neglect of titles in art history may be a sort of aftermath of the history. This relatively unproblematic way of designating artworks in the past, by naming objects and events, may have influenced the way the issue has been dealt with by art historians. It must be noted also that a large part of art

history deals with artworks from a period when the contemporary convention of titling was not yet developed. It has not become a convention in the tradition of art history to pay any special attention to the convention of titling artworks. As discussed in Chapter 2.1, the situation, however, even before the nineteenth century, is not an unproblematic history. In addition, just like a title given by an artist may be strategically chosen for certain audience, an artwork that is untitled by the artist may be strategically titled by someone else, and be presented, as unproblematic natural (or naturalized) description and designation. This is one more reason not to take titles as innocent designations.

Even if titles were not regarded neutral and innocent designations and despite the history of titling, conventions of titling, and intentional use of titles (by artists or by others), titles may have still been considered ‘just names, ‘just descriptions’, marginal or simply irrelevant. For instance, literary critic Steven G. Kellman has suggested that titles of non-literary artworks are “extrinsic and perhaps even aesthetically irrelevant” and referred to most of them as “stock appellations” (Kellman, 1975, 153; 158). As already mentioned in the beginning of the chapter, Greg Petersen has also come up with views that “title is a name only” and something that must be ignored or at least is not worth any discussion in an academic paper (Petersen, 2006, 29). Otherwise, it is rather difficult to come up with academic views that titles are completely irrelevant.

There are artists who have found the issue of titles and titling uninteresting or even irrelevant – at least Pablo Picasso, Jackson Pollock and Clifford Still (Yeazell, 2015, 144; see also Petersen, 2006, 31–33). Some artists also find titling difficult, which may be the same thing as finding it uninteresting. It is, of course, possible to avoid titling. If titling is difficult, perhaps it is easy to say it is uninteresting and leave it to others. To avoid titling, some artists use *Untitled*, numbers or some generic title. Generic titles, especially together with numbers, create series of artworks – which, probably, has not always been the intention. In spite of this, it is possible that many artists would not approve just any titles for their artworks. A certain tendency to avoid titling among artists is related to the visual purity of modernism. The *Artists’ Session at Studio 35* in New York in 1950 (discussed in Chapter 2.3.5.3) shows, for instance, that artist Hedda Sterne was afraid of creating misunderstanding since title were so inadequate. Richard Poussette-Dart argued for the use of numbers because they would force the people “to try to find their own experience”. Herbert Ferber argues that numbering is also a statement telling that the artwork is “a pure painting or sculpture”. Barnett Newman argued that if titling is a problem, artists “are not smart enough” or “language is so bankrupt that we can’t use it.” One conclusion the moderator Alfred H. Barr Jr. made was that titling is a problem for non-figurative artists but not for surrealists since for surrealist art, the words are a positive part. (Goodnough, 2009 [1951], 24–28.) These views by the artists are from 1950, but it is still possible to hear echoes of these views 70 years later among artists. In some of these views, titles are not considered neutral, transparent or innocent and therefore neglected. They are something that may have negative effects in the experience of the artworks. I believe similar anxieties that artists have had are reflected in art history

and art historians as well. Why would art historians be interested if the artists are not, and vice versa.

### 3.2 Anxieties of Language and Supplement

I have so far discussed (or speculated with) two possible reasons titles have been neglected. First is the view that titles are innocent. They are just names and as names simple and transparent designations only. The second view is, in a way, opposite. That is a claim that titles are irrelevant because they may one way or another disturb the experience and interpretation of the artwork. Titles may even bring to the situation something negative.

There are, I think, two views to support the position that titles are irrelevant for the visual artwork. The first claim is that the imperialist verbal language in the form of titles may be too dominant in relation to visual art, and therefore titles should be neglected. Another view is that they are an unnecessary supplement which are not part of the aesthetic object (artwork) and must therefore be neglected.

I shall first discuss the anxieties of language and the literal in art and art history. I shall also discuss title as supplement and parergon. A discussion of supplement has been raised by Jacques Derrida and his critique of Immanuel Kant's aesthetics, which tries to set boundaries for the aesthetic object using a concept of *parergon*. One answer concerning the boundaries of an aesthetic object is presented by Levinson (1985), arguing that artist-given titles are *true titles* and constituents of artworks and should be regarded as such. I shall discuss the concept of true title and its consequences in more detail in the beginning of Chapter 4.

#### 3.2.1 Rivalry of Word and Image

This suspiciousness has taken different forms in different situations and can be divided into different overlapping stages. First, the comparison of word and image has a long history from the tradition of *ut pictura poesis* to Lessing and Greenberg – consequently, the modernist art and formalist art theory claim that language and especially references to literature are to be avoided. The linguistic turn in humanities has also made some art historians anxious about the possible imperialism of language and linguistic models in art history.

Painting and poetry were for a long time called *sister arts* and the comparison of these art forms is often called in Latin *ut pictura poesis* (in English “as is poetry so is painting”). The citation “*ut pictura poesis*” was made popular by Horace's (65–8 BCE) *Ars Poetica* but the statement “[p]ainting is mute poetry and poetry a speaking picture” was already recorded in Greek biographer Plutarch's 348 BCE *magnus opus De gloria Atheniensium* and perhaps originally from Simonides of Ceos (c. 556–468 BCE) (Rath, 2011, 198 note 5; Mitchell, 1986, 116).

During the Renaissance *ut pictura poesis* became a principle that was used in studying paintings. It was studied by Rensselaer W. Lee (1940) as a humanistic Renaissance theory of paintings, but *ut pictura poesis* is often used as a broader term referring not only to relations of paintings and poetry but to all kinds of comparisons and similarities between words and images. *Ut picture poesis* continued as a humanistic tradition and aesthetic principle until early eighteenth century. (Barash, 1990, 149)

Another and very different view developed during the Renaissance regarded painting and poetry (or word and image) as rivalries of each other. The debate between these forms of art has been called *paragone* (in English, comparison). It has also been referred to as “war of signs” (Mitchell, 1986, 47). The term *paragone* originates from the collection of Leonardo da Vinci’s writings *Trattato della Pittura* (*A Treatise on Painting*). *Paragone* was the title of the first chapter of the edition of 1817 that is considered the first text to argue for the superiority of paintings over other liberal arts (Azzolini, 2005, 488–489).

During the eighteenth century Gotthold Ephraim Lessing published *Laokoön oder Über die Grenzen der Malerei und Poesie* (1766) in which he discussed Hellenistic sculpture known as *Laocoön group* or *Laocoön and his sons*. In his discussion he emphasised both the differences between arts as well as the superiority of liberal arts over sculpture and other visual forms of art. The basic division in *Laocoön* is between temporal and spatial arts. He argued that pictorial expression is incapable of telling stories and produces only grotesque forms of allegory. Imitation in pictorial art is static and not progressive as in verbal expression. (Mitchell, 1986, 40–41). Lessing also used the term sign which is the central concept of semiotics (Barash, 1990, 153–154). Rath argues that Lessing made the separation between word and image, claiming it is formal and natural (not, for instance, religious or moral). Lessing’s ideas were influenced by Edmund Burke and anticipated Kant (Rath, 2011, 191).

In another text Lessing wrote about names and titles as well. In his *Notes to Literature*, Theodor W. Adorno (1992 [1965], 3) discusses Lessing’s view of titles published in *Hamburger Dramaturgie* (*Hamburgische Dramaturgie*, written in 1767–69). When discussing the title of a comedy play Lessing writes: “Nanine? [...] What kind of a name is that? What is it supposed to suggest? – No more and no less than a title should. A title should not be a recipe. The less it reveals about the contents, the better it is.” (Lessing, quoted in Adorno, 1992 [1965], 3). According to Adorno, Lessing’s attitude originates from his aversion to baroque. Titles remind him of allegories used especially in baroque. (Adorno, 1992 [1965], 3) Lessing’s belittling of allegories was also mentioned in relation to pictorial expression. In addition, it should be noted that titles must have been used in performing arts much earlier than in visual art (or in poetry), to advertise and inform the audience about plays.

Modern art has been suspicious of language, literature and linguistic models during the twentieth century in many interrelated phases. First is the modernist Abstraction, essentialist philosophy and rhetoric of Kandinsky, Mondrian and Malevich (see Cheetam (2009 [1991]) discussed already to some extent in

Chapter 3. After that came the modernist American Abstract Expressionists and Clement Greenberg (1909-1994) who became their spokesman and critic. He wrote an article 'Towards a Newer Laocoon' in 1940. In this text he argued strongly for the strict separation of different arts. This way he was in line with Lessing's *Laocoön*. Greenberg wanted purity of form from all the different arts. (Greenberg, 1985 [1940], 60-70)

His ideas, theory and critique have been connected to the definition and aims of modernism and formalism in general since he explained Abstract Expressionist art in terms of "the evolution of modernist painting, beginning with Manet" (Greenberg, 1989 [1948], 154). In his article "'American-type' Painting" which appeared in *Partisan Review* in 1955, Greenberg defined avant-garde and modernism in art as a "process of self-purification". This process meant isolating and getting rid of "the conventions not essential to the viability of a medium". (Greenberg, 1989 [1955], 208.) In this historical formalist process the self-purification was done, according to Greenberg, in American Abstract Expressionism by *decentralised "all-over" painting* (Greenberg, 1989 [1948], 155) and new kind of flattening and *flatness* of painting which both broke the conventions of easel paintings. What was achieved was the "integrity and separate unity" of the painting. (Greenberg, 1989 [1955], 217-227.) I expect that Greenberg did not have any reason to write about titles of artworks, and to my knowledge, he did not. Considering his views on the purification of painting and visual art, I think he took titles of artworks as irrelevant designations. Some of the artists, however, even his friends, did take titling seriously (see Goodnough, 2009, 24-34).

In *The Painted Word* in 1975 Tom Wolfe criticises and mocks Greenberg (as well as two other formalists Harold Rosenberg and Leo Steinberg) and his theory of flatness. Wolfe's main argument is that Abstract Expressionism is "inapprehensible without words". In addition, Wolfe argues that Abstract Expressionists let Greenberg's words influence them too much. (Wolfe, 1999 [1975], especially pp. 50-55) In relation to both Greenberg and Wolfe, W.J.T. Mitchell has argued against both of them stating that "there are no visual media" since "all media are mixed media" (Mitchell, 2005b, 258-261; see also Mitchell, 2005a, 215)

### 3.2.1.1 Linguistic Turn and Art History

The use of the terminology of 'text', 'language', or 'reading' as unifying concepts referring to both words and images has been referred to as imperialism of language (see e.g. Mitchell, 1986, 55-56; Gilman, 1989; Summers, 1996, 234-237; Elkins, 1999, 83-86). There are also views that can be called iconophobic or iconoclastic views on images (see e.g. Mitchell, 1996, 360-362 on Nelson Goodman's iconoclasm). On the other hand, for instance, Rosalind Krauss has referred to modernism's "will to silence" and its hostility "to literature, to narrativity, to discourse" (Krauss, 1985, 9).

This tendency to regard visual images, pictures and art as language is part of an influential and far reaching development in humanities, philosophy and social sciences which has been called the *linguistic turn*. The *linguistic turn* has

been connected at least to structuralism, semiology, post-structuralism, analytical language philosophy, and phenomenology.

In relation to art and images, in general, semiotics, and especially structuralism and structuralist semiology, founded by Ferdinand de Saussure (1857–1913), have been part of this development. Consequently, Mitchell argues that “linguistics, semiotics, rhetoric, and various models of “textuality” have become the lingua franca for critical reflections on the arts, the media, and cultural forms. Society is a text. Nature and its scientific representations are “discourses”. “Even the unconscious is structured like a language” (Mitchell, 1996, 11). Analytical philosophers like Arthur Danto, Nelson Goodman and Jerrold Levinson have also influenced the study of words and images – including titles.

Gombrich was already referring to a linguistics of visual images as well as to a language of art by 1949. In a way, he introduced semiotics for art historians by writing in *Art Bulletin* a review of Charles Morris' book *Signs, Language and Behaviour* that had been published in 1946. In this review, Gombrich discusses Morris' notion of “iconic sign” as “any sign which is similar in some respect to what it denotes” (Gombrich, 1949, 71). As opposed to this iconic sign Gombrich discusses a “conceptual sign” since “there is hardly any image which is purely iconic” (Gombrich, 1949, 73). It seems that the term ‘conceptual sign’ is used as equal to the term ‘conventional sign’. In addition, Gombrich writes that discipline of iconology “must ultimately do for the image what linguistics has done for the word” (Gombrich, 1949, 71). In the final page of the review, he claims that “the relation between objective ‘iconicity’ and psychological projection [...] would have to form one of the main fields of study of a descriptive semiotic of the image” (Gombrich, 1949, 73).

In *Art and Illusion* (1987 [1960]), he separates conventional and natural signs, but in spite of this, he does not refer directly to semiotics. In his earlier writings Gombrich supports conventional view of visual images but later alters his view and claims that images in art can also be ‘natural’ (Mitchell, 1986, 75–94).

Philosopher Nelson Goodman has not only used concepts from language and linguistics but argued that art constitutes a language that is as conventional as any written and spoken language. Goodman has referred to languages of art, since in his philosophy of art all systems of communication are languages and use conventional symbols. Goodman argues that the conventionality of the language of pictures is only relatively different from the conventionality of the language of words. Pictures are denser and more analogue than words while words are more articulate and digital than pictures. This means that pictures are “continuous” and words are “distinct”. The question is not if the other is more ‘natural’ or more ‘conventional’. (See Goodman, 1988 [1976], 159–160; 230–231; Mitchell, 1986, 53–74; Summers, 1996, 234–237; Elkins, 1999, 83–86.)

Mieke Bal has argued that “‘applying’ linguistic or language-based theories to visual art can be as blinding as it can also be revealing, as in fact any notion of ‘application’ is already blinding, because it consists of putting blinkers on, deliberately” (Bal, 1996, 27). Her argument is that reading art may be illuminating and can be used as a critical tool in relation to visual art. It is possible to agree with

Bal that 'reading' can be used as a critical tool but it does not mean that we should use it, or it would have often been used as a critical tool.

Studies on titles in the 1980s and 1990s are to some extent part of the linguistic turn. The interest in titles was first raised in literature and semiotics in the 1970s. When we look at the studies of titles of visual art, both Gombrich (1991 [1985]) and Bann (1985), who published on the issue of titles during the 1980s, are art historians who have not been anxious about language but are interested in linguistic models and semiotics. On the other hand, Gombrich is also known for his perceptualism which, for instance, semioticians like Norman Bryson have criticised (Heffernan, 2019, 23). Fisher (1984) and Levinson (1985) have their background in analytical philosophy and questions concerning language and definitions. This is strongly reflected in their discussion of titles. Levinson's concept of *true title* is also related to his large project of defining art and artwork.

In the 1990s art historian Welchman (1997) used terminology and theory of post-structuralism to the extent that in the review of his book on titles, analytical philosopher Arthur Danto complains that "the thick verbal impasto of generic poststructuralist terminology" ... "makes it almost impossible for him to deal with the theoretical questions" (Danto, 1997, 14). Bosredon (1997) is a linguist who has an interest in visual art, and his linguistic study on titles of visual artworks is a very concrete example of a linguistic turn. Leo H. Hoek (2002) has an institutional approach but his background is in language and literature. The latest comprehensive study of titles has been made by Ruth Bernard Yeazell, but I shall come back to this issue of titles in chapter 3.3.

### 3.2.2 Baxandall's Anxiety of Verbal Language

As a reaction to the linguistic turn and linguistic models, art historian Michael Baxandall has in several occasions expressed his suspicions of using language and words in relation to visual art and pictures (See Baxandall, 1985; Baxandall, 1991 and Baxandall 1993). In the introduction to his significant *Patterns of Intention. On the historical Explanation of Pictures* (1985) Baxandall argues that "we do not explain pictures" but "we explain remarks about pictures" and further that "we explain pictures only in so far as we have considered them under some verbal description or specification." This means that "every evolved explanation of a picture includes or implies an elaborate description of that picture." (Baxandall, 1985, 1.) He later emphasised that "the specific interest in visual art is visual" (Baxandall, 1993, 67). Lord & Benardete have called this anxiety and argued that while Baxandall is saying the interest "is visual" he is emphasising that the interest in visual art is "not verbal" (Lord & Benardete, 1993, 77).

Baxandall summarises his arguments in three parts. First, the language of art history (and criticism) is ostensive. At the same time, the language of art history (and criticism) is oblique in more than one way. And third, the language is linear while the object is not. (Baxandall, 1993, 73.) Language and words are always strongly ostensive (pointing) since even when they describe the simplest visual thing (or object) they always point (ostensively) to some things and leave out some others. (Baxandall, 1993, 67–68.)

For Baxandall indirect and oblique language on pictures can be divided into three moods.<sup>70</sup> One, the language of description uses comparison words. This means that when describing artworks, we are forced use metaphor and comparisons. Second, in order to speak and write about artwork we are forced to refer to different actions and agents that have produced them. Using inreferential or causal words like “calculated”, “sensitive” etc. is usual. And third, subjective or ego words are often used to describe reactions to pictures so that a picture may be “unpredictable”, “striking” or “imposing”. (Baxandall, 1993, 69–71; see also Baxandall 1985, 5–8.)

Baxandall’s argument on linearity is, first of all, based on his view that the language is linear but “we do not see linearly”. Although looking is linear at first and we “perceive the picture by a temporal sequence of scanning”, in a few seconds, we comprehend it as a whole. (Baxandall, 1993, 72.)

First of all, it can be argued that the interest in visual art is not always just visual. At least the interest is not always visual in some simple or straight forward way. In some visual artworks the interest might be visual and verbal. Interests in artists like Marcel Duchamp and René Magritte cannot be described as visual such that it would rule out the verbal. One might say that their interest is not visual but the specific interest would be in the relation of the visual and non-visual. In addition, even written words are visual.

Baxandall’s analysis, explaining, and describing are considered ekphrastic and deceptive. Baxandall argues that verbal representation of visual representation is deceptive. This reminds one of Plato’s ideas on deceptiveness of representations. He thought that first we have an idea (in the world of ideas), then we have the thing (the object) representing the idea (in the real world), and then we can have a representation of the thing representing the thing that cannot be a very reliable representation of the idea. Following this model, we reconstruct Baxandall’s analysis so that, for instance, a painting (a thing) could represent an idea in the real world and verbal ekphrasis would represent the painting (the thing representing an idea) but would not reliably represent the idea behind the painting. Therefore, especially ekphrasis as the representation of visual representation is unreliable and deceptive. Heffernan has defined title as one sort of ekphrasis (Heffernan, 1991, 303–304).

Another reason for the anxiety which can be seen as a consequence of the non-linearity of pictures is the indirect use of language. Because words are linear, they do not very precisely describe and explain non-linear pictures. This also echoes Lessing. This means that we are forced to use indirect language instead of precise descriptions.

Baxandall’s anxiety towards words and language is also suspicion towards the explanatory and descriptive possibilities of words and language. At the same time, he seems to have high expectations concerning the power of words and language. Although his observations can be considered interesting and important, we may still question his anxiety about verbal language. On the other hand, some suspiciousness towards written language is always needed. I think

---

<sup>70</sup> Baxandall refers to *moods* of language as tones or styles of using language.



in all disciplines of the humanities, we have to be anxious about words and language on any issue, including the language itself and the way things are said. In practice this means that always when we support some idea, thought or argument, we have to ask why.

There are at least two important issues. First, the subjectivity of language on art, which raises Baxandall's anxiety, for Heffernan (2006) highlights the role and even creative activity of the beholder. Heffernan considers this aspect as something important and positive – not as something that would raise anxiety. Secondly, Heffernan argues that many issues raised by Baxandall demonstrate that we can see narrative structure in almost all art criticism (including art history) (Heffernan, 2006, 43–44 and 322, notes 19–22).

Heffernan's own claim is that art criticism and art history speak for pictures "because pictures cannot interpret themselves" (Heffernan, 2006, 42). Heffernan also questions how the term 'to describe' has been used in art history. Description is not some objective collection of facts in the artwork as 'description' sometimes presents itself, but it too is an interpretation. This is the issue that raises anxiety in Baxandall, but again for Heffernan it means that we need more speaking for pictures. Abstract, modern, and postmodern art have even increased this need rather than reducing it. (Heffernan, 2006, 67–68.) Heffernan's view also implies more social aspects of art. Words and titles makes it possible to communicate about art and artworks.

### 3.2.3 Elkin's Critique of Semiotics

Baxandall focuses on language used in art history, but James Elkins, art historian and perhaps one of the most notable critics of visual semiotics, has defended anti-narrativity and pictorial ambiguity as opposed to semiotic approaches (see Elkins 1998 and Elkins, 1999). In his *On Pictures and Words that Fail Them* (1998), Elkins argues that the concept of visual sign is always dependent on linguistic models and that the whole concept of sign is inappropriate. He goes on to argue: "What is at stake here is nothing less than the pictorial nature of pictures: their nature as pictures" (Elkins, 1998, 13).

In *Why Are Our Pictures Puzzles?* (1999) one of Elkins' presuppositions is that pictorial ambiguity "is necessary and by definition infinite". Elkins often uses the expression "pictorial nature of pictures" which for him means everything visual that is difficult to define. Marks, traces, anti-narrative and ambiguous refer to this *pictorial nature of pictures*. The language is referred to as semiotic, conventional, narrative and discrete. It is interesting that he still finds support for his view of pictorial ambiguity from the dynamic nature of Charles Sanders Peirce's "'mobile' semiotics" in relation to pictorial ambiguity (1999, 94).

Elkins' model is the associative order of reading. This reading does not aim towards any chronological order (or chronological narrative) but still remains an order of reading. Elkins' argument is that associative reading is still narrative compared to meditative looking, which is connected to his distinction between seeing pictures as puzzles that are to be solved and seeing pictures as opportuni-

ties for meditation (Elkins 1991, 354–355). By this view he has defended unorderly, meditative and contemplative looking at artworks as opposed to more orderly narrative reading of them.

### 3.2.4 Anxiety of Supplement - Title as *parergon*

One answer to the neglect of titles is that they are supplement and secondary in relation to the artwork. Immanuel Kant (1724–1804) brought the concept of *parerga*<sup>71</sup> to aesthetics and theoretical discussion, referring with *parerga* to features of artworks that are closely related to them but do not belong to them properly. The concept of *parergon* (in Greek, plural *parerga*) is construed from the prefix *par-* and the root *-ergon* (in Greek ‘work’). In literature the *parergon* often refers to avocations or secondary works of authors. In visual arts, *parergon* usually refers to secondary elements in artworks such as the background of a painting. Jacques Derrida has related Kant’s use of the concept of *parergon* to question of title. For Kant *parergon* is everything that is irrelevant and inessential, but Derrida implies that *parergon* – including the *title* – is important. Kant writes as follows:

Even what we call ornaments (*parerga*), i.e., what does not belong to the whole presentation of the object as an intrinsic constituent, but [is] only an extrinsic addition, does indeed increase our taste’s liking, and yet it too does so only by its form, as in the case of picture frames, or drapery on statues, or colonnades around magnificent buildings. On the other hand, if the ornament itself does not consist in beautiful form but is merely attached, as a gold frame is to a painting so that its charm may commend the painting for our approval, then it impairs [weakens] genuine beauty and is called finery. (Kant, 1987 [1799]. Critique of Judgement. Part I, Critique of Aesthetic Judgement, §14).<sup>72</sup>

In the *Critique of Aesthetic Judgement*, Kant mentions three kinds of *parerga* (which he also calls *ornaments*<sup>73</sup>) altogether: the frames of pictures (paintings), the draperies on statues and the colonnades of magnificent buildings (palaces).<sup>74</sup>

In *The Truth in Painting* (1987) Jacques Derrida reinterprets and deconstructs Kant’s aesthetics in general. Following Derrida, Christopher Norris calls Kant’s approach “an attempt to delimit the proper space of aesthetic representation” (Norris, 1988, 18). According to Derrida, Kant uses these three examples and the concept of *parergon* to define “the proper object of the pure judgement of taste” (Derrida, 1987, 64). In other words, Kant is delimiting and framing the marginal

<sup>71</sup> The word *parerga* does not appear in the first two editions of *Kritik der Urteilkraft* (1790, 1793) but only in the third (1799) (See Kiilerich 2001. n. 1 p. 323).

<sup>72</sup> In German “Selbst was man Zieraten (Parerga) nennt, d. i. dasjenige, was nicht in die ganze Vorstellung des Gegenstandes als Bestandteil innerlich, sondern nur äußerlich als utat gehört und das Wohlgefallen des Geschmacks vergrößert, tut dieses doch auch nur durch seine Form: wie Einfassungen der Gemälde, oder Gewänder an Statuen, oder Säulengänge um Prachtgebäude. Besteht aber der Zierat nicht selbst in der schönen Form, ist er, wie der goldene Rahmen, bloß um durch seinen Reiz das Gemälde dem Beifall zu empfehlen angebracht; so heißt er alsdann Schmuck, und tut der echten Schönheit Abbruch” (Kant, 1998 [1799], §14).

<sup>73</sup> Ornament is also a problematic concept in art history. Kant seems to use it in very broad sense.

<sup>74</sup> In brackets are the terms used in Meredith’s translation from 1911 (See Kant, 1988 [1911]).

details and supplements outside the artwork. He is warning us not to let that which should be kept outside influence that what is inside – in other words, what really belongs to the artwork. This way, he is also warning us not to make improper and wrong interpretations of the artwork.

With the concept of *parergon*, Derrida aims to show that Kant's project of defining the "proper object of the pure judgement of taste" is impossible. For Derrida, such fixed and identified borders, definitions and meanings are not acceptable or at least not desirable. He interprets Kant's *parergon* as the parasite of *ergon*. Derrida himself sees the *parergon* as something that is at the same time in and around the artwork, thus disturbing the old oppositions in the process:

[...] the *parergon*: neither work (*ergon*) nor outside the work [*hors d'oeuvre*], neither inside nor outside, neither above or below, it disconcerts any opposition but does not remain indeterminate and it *gives rise* to the work. It is no longer merely around the work (Derrida, 1987, 9).<sup>75</sup>

Derrida's approach is often based on a series of oppositions like meaning/form, inside/outside, content/container, signified/signifier or represented /representer. These oppositions, he believes, structure traditional interpretations of art. They are related to a question of *parergon* that is somewhere in between these oppositions. To use deconstructivist language, we could say that Derrida is "contaminating" the *ergon/parergon* distinction that Kant was trying to base his judgements on. In connection to *parergon* Derrida poses several questions concerning the title:

what is title?

And what if *parergon* was the title? (Derrida, 1987, 19).

What happens when one entitles a "work of art"? What is the topos of the title? Does it take place (and where?) in relation to the work? On the edge? Over the edge? On the inner border? [...] Or between that what is framed and that which is framing the framed? (Derrida, 1987, 24).

While challenging the concept of *parergon* Derrida mentions the *hors-d'oeuvre* as somehow analogical to *parergon*.<sup>76</sup> The analogy is not hard to understand but, on the other hand, *hors d'oeuvre* seems to embody such temporal order or hierarchy that does not apply to all *parerga* in general. *Hors d'oeuvre* comes first or in the beginning, while *parergon* does not always seem to imply such an order. For example, a painting is often seen and to some extent interpreted before the title (*parergon*) is read. Title (*parergon*) should in such case be a dessert or pudding, as that which comes after, and not an *hors d'oeuvre*.

In addition to the views on *parergon*, in *Living on: Border Lines* Derrida also states: "Nomination is important but it is constantly caught up in a process it does not control" (Derrida, 1995, 81). While there are no fixed rules for analysing (con-

<sup>75</sup> Italics and brackets are in the original text.

<sup>76</sup> *Hors d'oeuvre* is first mentioned on page 24 in Derrida (1987).

trolling) *parergon*, there are no fixed and stable ways in nomination either. Although Derrida may pose more questions than he answers, we can summarise some ideas. Interpretation and meaning are not simply controlled by the name or the title, nor by the artist. This may also be one reason artists seem to find titling difficult. Titling and attaching a few words or even a short sentence to an artwork always have the potential to create processes that artists have not imagined, since they always look at their own work from a different angle than anyone else. This, of course, applies to the whole artwork.

### 3.3 Titles and Pictorial Turn

Are we living in the age of a post-linguistic turn? How about titles and words and images? One reaction to the linguistic turn has been described by Mitchell with the concept of a *pictorial turn* (or sometimes *visual turn* or *iconic turn*).<sup>77</sup> This concept could refer to the dominance of spectacle in society (Guy Debord), hyperreal simulation in postmodern culture (Jean Baudrillard), illusion, copy, fantasy or to some other signs in contemporary-global-Western-media-and-mass-culture that are often summarised by ‘hegemony of the visible’. This modern and postmodern situation of ‘the hegemony of the visible’ is not exactly what Mitchell means since he considers it a fallacy. (Mitchell, 2005, 346.)

It is not always easy to say if his concept is descriptive, so that it would describe the situation in the field of studying pictures or even in the society around us, or if ‘pictorial turn’ is the name of his specific project of studying pictures (and their relation to words). He writes that for him, pictorial turn means “postlinguistic and post-semiotic rediscovery of the picture” (Mitchell, 1996, 16). This means admitting that spectatorship is as problematic as different forms of reading, and that visual experience or visual literacy cannot be explained by textual models.

However, pictorial turn does not mean that images would replace words or that some pictorial models would replace textual models. Mitchell has used a concept of metapicture in an attempt to study and theorise pictures in terms of pictoriality itself. (Mitchell, 2005, 5–6) On the other hand, according to Mitchell the new interest in Panofsky and his iconology is also a consequence of the pictorial turn (Mitchell, 1996, 16–34).

It seems that the pictorial turn is something Mitchell is involved with or even making himself and, at the same time, a situation in the field of studying images that he is describing. Mitchell later specifies that pictorial turn is not unique to our time and, there is no “great divide” between before and after pictorial turn. The phrase is only a figure of speech that he has used to “turn to the

---

<sup>77</sup> Patrizia Di Bello and Gabriel Koureas suggest that in art history and humanities these turns are followed by *sensual turn* and *multi-, trans-, and inter-sensoriality* (Di Bello and Koureas, 2010, 4–7).

visual". In an opposite way, there have been warnings on the domination of images on our thinking from Plato to Wittgenstein, and these can be considered shifts away from the pictures and the visual. (Mitchell, 2005, 348-349.) Mitchell has also been critical of semiotics; he argues that Charles S. Peirce's semiotics and Nelson Goodman's philosophy are based on non-linguistic models and are not based on a linguistic paradigm of meaning (Mitchell, 1996, 12).

James Heffernan has criticized Elkins' view that a linguistically based theory of signs cannot exhaust the meanings of visual art, and labels cannot pre-determine or predict the meanings of paintings. In addition, Elkins argues that some important features of a painting may be impossible to name. Heffernan argues that "words are indispensable to the understanding of pictures." He also continues: "I need all the verbal help I can get." (Heffernan, 2006, 6.)

Referring to Ruth Bernard Yeazell's book on titles from 2015, Heffernan argues that the study shows that artists need words. Heffernan also reminds us of the simple fact that in museums and galleries people do go back and forth looking at the painting and reading the title (Heffernan, 2019, 24). Heffernan earlier argued that "the relation between picture and its title or legend, however, is not unidirectional but reciprocal" (Heffernan, 1991, 314-315 note 26).

I think it is good to remember that the artwork and the title interact; even when talking about effects of the title or interpretative functions of title, there is always the artwork that interacts with the title. The artwork is affected by the title (or other *parergon*) but it cannot be completely controlled by anyone in any specific way. Just like the artwork, the *parergon* (in this case the title) is also interpreted. The artist (or anyone else titling the artwork) may use "parergonal strategies"<sup>78</sup>, in other words, strategies of titling, but the artist does not have any specific control over the artwork when one is looking and reading the label in an exhibition. There might be some control, however. Psychological experiments have shown that titles have effects. (Derrida could also agree that they have effects.) But psychological experiments, therefore, could also tell us how the title may exert some control over the artwork. In fact, this already happens; titles of Hollywood movies are tested early on with audiences because titles are a big part of the branding of these movies (Marich, 2005, 55).

---

<sup>78</sup> Fred Orton uses the concept *deconstructive strategy* when discussing Jasper Johns' (b. 1930) art (see Orton, 1989, 38).

## 4 DIFFERENT DISTINCTIONS OF TITLES OF ART- WORKS

What kinds of theories do we have on titles of visual art? How have titles been analysed, defined and categorised theoretically? What kinds of distinctions and classifications has been made on titles of visual artworks? In general, what sorts of distinctions have been made and what aspects have been emphasised? In this part of the thesis I am analysing different studies and theories with my focus on the functions of titles, types of titles, typologies and taxonomies that may be found from those studies. In other words, what are the conceptual tools for analysing titles?

I also want to point out that when discussing functions of titles and types of titles or ways of titling, these issues have been studied by scholars from different backgrounds: art history, linguistics, aesthetics, semiotics, philosophy and psychology. Most of the studies have appeared as more or less independent short articles. This variety of different approaches and disciplines means that there is no specific research tradition concerning the study of titles in art.

At first, I shall discuss the distinction between true titles and non-true titles. After that I focus on the functions of titles and different types of titles. I shall end the chapter in discussing the three main functions of titles. In the final chapter, I discuss metaphor and narrative, not as functions or types of titles but as metaphorical and narrative approaches to the interpretation of titles.

### 4.1 True Titles and Non-True Titles

#### 4.1.1 Levinson's Concept of *True Title*

The first research at least in the English language, according to my knowledge, on any sort of theory of titles of visual artworks was written by Swedish philosopher Teddy Brunius in 1960 as a short article 'The Functions of the Names of the Work of Art'. As the title of the article suggests, Brunius discusses functions, but

he also asks “whether the name of the work of art belongs to the work of art”. According to Brunius, titles belong to the artworks if titles are inscribed in them, for instance, on the surface of a painting. Other artworks “sometimes are and sometimes are not mutilated if we take away their names. Therefore, we cannot make rules for or against the use of titles” (Brunius, 1960, 339–340). Brunius implies that some titles which are not inscribed in paintings may still belong to the artworks. In addition, he implies that, because some titles affect the aesthetic experience, and some do not, it is not possible to make any rules on titles.

Similar questions are discussed by philosopher Jerrold Levinson his article ‘Titles’ which appeared in 1985.<sup>79</sup> In the article he argues that *true titles* are constitutive parts of the artworks as long as the titles have been given by the artist. In addition to this, the artist-given title must have been created and given to the artwork around the same time the artwork was created or produced. This means that titling is seen as a part of the creation and production of an artwork. In these cases, the title is metaphysically both an essential and a constitutive part of the artwork. According to Levinson artworks also have what he calls a *title slot* “which is never devoid of aesthetic potential; how it is filled, or that it is not filled, is always aesthetically relevant. (A work differently titled will invariably be aesthetically different.)” (Levinson 1985, 29–33.)

Levinson’s argument is based on a conception in which titling is seen as part of the same creative process as creating other constitutive elements of the artwork. If titling plays a part in the creation of what Levinson calls the *artistic structure*, it must be part of the outcome as well. In relation to titles of paintings and visual art, Levinson sees two possibilities: 1) paintings are “wholly physical” and titles “as strings of words are not” and therefore titles are not integral components of paintings, or 2) titled paintings are “primarily physical” objects that have a non-physical verbal component. (Levinson, 1996, 135.)

In this study I follow the second of these possibilities and insist that it is the titles themselves (among other things) that make modern titled visual artworks more conceptual and ‘abstract’ and therefore less physical. Following Mitchell it can also be argued that “all media are mixed media” (Mitchell, 2005a, 215) and titles are an aspect of art that makes them more mixed. This non-physicality of the title-artwork-mix makes the concept of *true title* valid for visual art as well – especially in modern art. The non-physicality of title does not of course mean that the true title as written text would not be physical.

The argumentation is about the ontological as well as aesthetic consequences of titling. The questions that follow are about when and how we should take titles into consideration in the interpretation and appreciation of an artwork. Levinson argues that *true title* is an “aesthetically or appreciatively relevant factor”, unlike, for example, the back of a painting since it is part of the work’s structure and not just any component of it (Levinson 1985, 32–33).

Following Levinson’s thesis S. J. Wilsmore has argued that *true title* refers to the artist’s intentions, making her intentions essential for the interpretation

---

<sup>79</sup> Levinson makes no reference to Brunius’ article.

and meaning altogether. According to Wilsmore the title creates a special connection between the artist and the artwork that strengthens the status of the artist's intentions in general (Wilsmore 1987, 404). Wilsmore is correct in saying that Levinson is not announcing the so-called *death of the artist*, but Levinson's view on intention and interpretation is not that interpretation is valid only when it follows the artist's intention. Levinson's view is more complex. He argues that we should take the intention to do art seriously. Levinson makes a distinction between *categorical* and *semantic intention*. Categorical intention means that something is intended to be a painting, for example, with a title. Semantic intention would determine how the painting should be interpreted. Levinson's view is that we should accept categorical intention but semantic intention (e.g. stated by the title) should not determine the interpretation. (See Levinson, 1996, 157 note 8; 188–189; Levinson 1979, 241–242.)

Hazard Adams has taken a more relative stand than Levinson and Wilsmore. He argues that some components or elements of the artworks are more important in some interpretations than others – and this applies to titles as well (Adams 1987, 10). This view, however, seems to dismiss the argument that *true title* is an “aesthetically or appreciatively relevant factor” unlike some *non-true titles*.

Levinson is interested in parts that are artist-given and aesthetically relevant for the structure of an artwork in a certain cultural and historical setting. Artist-given *true title* is one of these parts. This means that we should not consider every visible and readable element, component or detail produced in the process as essential and constitutive parts of the artworks. The back of a painting is created by the artist but it is in an aesthetic sense a non-essential and non-constitutive part of the painting. In addition, according to Levinson there are things that are aesthetically or appreciatively relevant even though they “are neither parts nor components” like the context of creation of a painting (Levinson, 1985, 33).

When true title is essential and constitutive it is part of the package and it cannot even be negated by “any ancillary declaration by the artist while still making use of titling as an artistic prerogative” (Levinson 1985, 33). I think that it is important to notice that this way, as a part and a component of the artwork, artist-given true title is subject to the same theoretical and philosophical discussion concerning, for example, intentions or interpretation as any other part of an artwork.

If we accept the concept of *true title*, we cannot take all titles only as “names which function as guides to interpretation” as philosopher John Fisher argues, since he does not give any special status to artist-given titles (Fisher, 1984, 288). Another philosopher, Arthur C. Danto, also argues that “a title in any case is more than a name or label; it is a direction for interpretation” (Danto, 1981, 119). *True titles*, as opposed to other titles, are not simply designative and hermeneutic since they are also essential properties, constitutive and integral parts of the artwork. This means that the true title is not simply some interpretation following the intentions of the artist or someone else looking at the artwork. *True title* is an integral part of the true title-artwork-mix. Because it also designates the artwork,



Adams has considered true title therefore as synecdoche (Adams, 1987, 14) The focus is different than in taking the title as interpretation or as guide to interpretation.

Stephen Davis, another philosopher, has approached intentions and titling from another angle, discussing Monroe Beardsley's theory of aesthetics from 1958. Beardsley makes a distinction between portrayal-subject and depiction-subject. According to Beardsley, the portrayal-subject may be changed when the title is changed but the title does not change the depiction-subject. Depiction refers to "visual similarity between a pictorial design and members of a class of objects or events". Portrayal, on the other hand, can be physical or nominal. Physical portrayal is based on actual resemblance between the picture and its object, but nominal portrayal is based on naming and titling. According to Stephen Davis this means that physical portrayal of an object or sitter resembles the object or sitter but nominal portrayal of an object or a sitter is created by naming. In spite of this, the portrayal that is created by naming must not be incompatible with what is depicted. (Davies, 2005, 179–183; Beardsley, 1958, 271–277.) For instance, we can have a painting titled *Venus* that is painted by an artist who has had a live female sitter. The depiction-subject of the painting is the resemblance to the sitter regardless of the title of the painting and the name of the sitter. The portrayal-subject of the painting is Venus and the relation is nominal unless the sitter was, for instance, Venus Williams or some other female called Venus.

Idea of *nominal portrayal* is close to what Roland Barthes means by *anchoring* (*ancrage*). The title *Venus* of a painting depicting a woman anchors the portrayal subject to the painting. On the other hand, it does not determine the depiction subject. Neither of the concepts can, however, as I have already argued in relation to anchorage, solve the problems of titling in abstract art (non-figurative, non-objective or objectless) like, for example, Barnett Newman's *Abraham* since the painting, I argue, does not depict or portray Abraham.

Davis argues that although Beardsley is regarded as anti-intentionalist, since he takes titling seriously, Beardsley cannot deny "that artists' intentions play a decisive role in determining the aesthetically relevant and appreciable features of their works, namely, what their works *nominally portray*". Davis' point is that Beardsley is not so strongly anti-intentionalist and his ideas on titling and intention take him closer to, for example, Jerrold Levinson's idea which Davis calls *hypothetical intentionalism*. According to Davis, in hypothetical intentionalism the aim "is not to discover the actual author's intention but, instead, to come up with an aesthetically optimal account of the work" (Davis, 2005, 181–182; Levinson, 1996, 212).

The *true title* is to be taken as an "aesthetically or appreciatively relevant factor" in order to come up with an aesthetically optimal account of the work. This does not mean, however, that true title would be either an interpretation of the work or that it would determine the interpretation. In spite of this, I argue that all titles, whether true titles or not, as verbal strings of words, hint towards the possibility of the verbal interpretation of an artwork. All titles refer to the

interpretative nature of artworks. Even the true title, although not an interpretation, implies that the artwork may be interpreted and talked about verbally. The interpretative (hermeneutical) nature of titles is also implied in some of the psychological studies of titles in Chapter 1.5.1.

#### 4.1.2 Practical Consequences of the Concept of *True Title*

In order to make the concept of *true title* useful in practice, it is important to make a small modification to the concept. I insist that the category of *true titles* must be defined so that this category includes all the titles accepted or approved by the artist – not only titles created by the artist.

We know that in visual art many artists have often accepted and used titles that have been created in conversations with friends or even created by friends or curators. The issue of not knowing if the artist herself actually titled the work has been raised by, for instance, Petersen (2006, 38) and Yeazell (2015, 5). Levinson does not discuss these possibilities at all. I suggest we accept these titles as “verbal ready-mades” which artists by approving them give to the artwork regardless of who actually created the words or phrases used. In a similar way we might not know if some colours or techniques used by some artist were suggested by a friend, an art dealer or gallerist. Artists do not live in a vacuum. They may discuss ideas, techniques, colours and titles with many people, and in spite of this, we may regard them all as their own. It is, however, important and interesting to know if some poet suggested a title or if the title was picked up from a Chinese fortune cookie.

Levinson is interested in titles that have the status of *true title*. In other words, he is only interested in titles that are given by the artists. But, on the other hand, I would say, taking into account the *categorical intention* to entitle an artwork, without any interest in *semantic intention*, it is enough that the title is artist-given for the title to be *true title*. Titles may have been given by different artists in so many ways, in so many different circumstances and even rather unwillingly that it is hard to draw a line in any other way.

Levinson states that all the other titles are mere labels of artworks. The labels which have been “affixed to work through an agency other than the artist’s may occasionally be amusing, or enlightening, or suggestive of ways of approach, but they have no claim to determining artistic meaning as do bona fide titles” (Levinson 1986, 33). For Levinson these labels simply have no theoretical aesthetic relevance and therefore they are not interesting.

Even when we agree with these views and arguments we should not stop here. The problem is that other titles or labels still exist and we (beholders) read, interpret and use them all the time. As psychological studies have shown titles also affect the aesthetic experience. Greg Petersen has asked what we should do with the artworks that have no artist-given *true titles* (Petersen 2006, 35–36). Question that follows is, of course, what should we do with the titles that are not artist-given and are not so called *true titles*? Petersen later asks that if the title is a guide to interpretation, “what do we do with the thousand of years of artworks that have no guides to interpretation offered by their creators?” (Petersen, 2006, 36)

Art historian and semiotician Virve Sarapik (1999) criticises the concept of *true title* for leaving out some titles from the discussion as “fallen angels”. According to her, we should discuss all titles since they all “influence on reception of the work.” She even broadens the concept of the title: “everything in reality (in other words – in the communication process), that functions as a title, can be treated as a title.” (Sarapik, 1999, 153) To me it seems that Sarapik does not take into account Levinson’s analytic philosophical argumentation, only the outcome. If Sarapik does not see the problem but only criticizes the solution the critique is not appropriate. Levinson is using the method of philosophical argumentation setting some limits for the aesthetic object because he had seen the limits as problematic and unclear. His project is about defining aesthetic properties and constituents of an artwork – not the communication process. Sarapik does not want to restrict the object of study same way and therefore does not see the problem that has troubled Levinson.

Yeazell (2015) accepts Levinson’s analytical argumentation to some extent. According to her the concept may prove useful for titles in printed literature, but in painting the concept is misleading. Yeazell says the “tangled” histories of how the artworks that hang on the walls of our museums have received their titles is one evidence that true title is misleading in art. The second evidence is that that even during modernism, when artists are supposed to give their own titles, the situation is still complicated, and it is in some cases unclear if the titles are artist-given. She states that “the purity of such theorizing is achieved only by sweeping aside the complications of history” (Yeazell, 2015, 5).

#### 4.1.3 Categories of *Preceding and Interpretative Non-True Titles*

To answer the critique by Sarapik and Yeazell, we do not have to think the distinction is misleading or throw away the titles that are not artist-given as “fallen angels”. As Sarapik argues the other titles (fallen angels) are still in use. Yeazell also uses the distinction between artist-given titles and titles not given by artists. It is my suggestion that concept of true title creates a category of *non-true titles*. These *non-true titles* have a different ontological status in relation to the artworks, but they can also be interesting, and they can be analysed further. Someone had reasons for giving them, and these reasons can be investigated.

Hunt has called titles that have not been given by artists *inauthentic titles* (Hunt, 2010a, 27).<sup>80</sup> An art historian could also call this a division between *authentic titles* and *inauthentic titles*. I shall, however, use the concepts based on Levinson’s theory since other commentaries on his theory use the concept of *true title* as well.

Although Levinson’s arguments on true titles are partly based on the history of art, he does not discuss the history of art and titles. In art history we may investigate if an artwork has been titled, how an artwork has been titled and who has titled an artwork. In some of the cases it is not always very clear, but art history may aim to find out. In other words, art history may aim to discern between

---

<sup>80</sup> Hunt does not mention Levinson’s concept of true title at all.

true and non-true titles. Adams argues that titles that are not true titles – what I call non-true titles – are often interpretations themselves (Adams, 1987, 12). These titles, which I call *interpretative non-true titles*, cover only part of the problem since not all non-true titles are simply interpretations.

From the perspective of art history, it is interesting how artworks have gotten their titles. We may investigate who has given the titles and in what circumstances even if they are not true titles. These titles are not essential parts of the artwork and aesthetically relevant factors, but they may have some other importance in terms of evaluation or even interpretation of the artwork. Studying art history, we can see changes in the creation and production of art. It is also possible to see many different processes and practices through which artworks gain their titles. Although artworks are titled in many different ways, it is still possible to identify more distinctions. From the perspective of temporality and order of creation, we can call some *non-true titles preceding* and some *interpretative*. The idea behind this division is that the titling is always in some temporal and successive relation to the creation of an artwork.<sup>81</sup>

*Preceding non-true titles* are titles originate from, for example, the commission of an artwork. Many artworks have been commissioned and titled following the commission. In these cases the title in some way pre-exists and precedes the artwork. It is sort of written description recorded in the commission. The painting we know as *The Death of the Virgin* (1601–02?) was commissioned from Michelangelo Merisi da Caravaggio (1571–1610) by Laerzio Cherubini (1556?–1626) in a contract dated June 14, 1601, for a chapel in the church of Discalced Carmelites in S. Maria della Scala in Rome. In this contract it was stated that Caravaggio was to “paint the death or transitus of the blessed Virgin Mary with all diligence and care” (Askew, 1990, 5–6). The title *The Death of the Virgin* seems to be quite a straight way to sum up what was ordered in the contract. I suggest that the title is a *non-true preceding title* since the description used in the contract pre-existed the painting. The title of a commissioned artwork is in a way approved by the artist by taking the commission, but it is not in any proper sense chosen or selected nor accepted by the artist as the *true title*.

The description in the contract by Cherubini is so short and indefinite that it leaves open many details and aspects of the painting. The title derived from the description is even shorter, more condensed and says even less. There is, for example, no mention of depiction of Mary Magdalene in the commission although she is depicted. In addition to this, Pamela Askew has paid attention to the transitional process implied by the Latin word *transitus* of the description. Although

---

<sup>81</sup> In discussing word-image relations, Aron Kibedi Varga has referred to *simultaneity* or *consecutively* of object level relation of word and image in reception. Either the word or the image appears first, or they appear simultaneously. He also briefly refers to order i.e. the simultaneity or consecutively in producing word and image. He mentions calligraphy and visual poetry as simultaneous in production but argues that, in other cases, if the artwork is by one artist, it is impossible to verify the order of the production project. (Kibedi Varga, 1989, 33–34). At least in the case of titles it has, however, been asked of the artists if they produced the title before the painting, after the painting or if they were produced somehow simultaneously. (See e.g. Goodnough, 2009 [1951], 29.)

she uses the title *The Death of the Virgin* she contends that the painting should actually be called *Dormition* since her analysis and interpretation of the painting is more narrative than the title *The Death of the Virgin* suggests (Askew, 1990, 14–16). She argues that title has a sort of “Northern” (Protestant) conception since *The Death of the Virgin* refers to the Virgin Mary as already dead and not dying. In addition, the painting does neither literally depict the narrative of the last events nor moments of the Virgin Mary on earth nor the actual moment of her death. Mary is depicted as dead in this world. (Askew, 1990, 19.)

Another interesting and therefore discussed issue is that the painting was for some reason rejected by fathers of the church of Discalced Carmelites and bought by Duke Vincenzo Gonzaga of Mantua in 1607. According to Askew the title *The Death of the Virgin* has influenced modern interpreters of the painting. It has therefore been assumed that the word *transitus* of the contract was totally neglected by Caravaggio. For this reason it was assumed that the content was not sacred enough for the fathers of the church of Discalced Carmelites and it was therefore rejected. (Askew, 1990, 19–20.)

According to Askew, the Latin word *transitus* does not imply assumption, resurrection, coronation or any “flight” through space. It means passage over or journey. The Italian translation ‘*transito*’, on the other hand, is synonymous with ‘*dormition*’ (or ‘*koimesis*’) which Askew defines as “falling asleep”. Askew argues that both *transitus* and *dormition* refer to the change in the state of the Virgin Mary from one condition to another but not to transition in any physical sense. Furthermore, although the mortal death and the miraculous Assumption were generally accepted the details of the Assumption were controversial and open questions at the time. The Assumption of the Virgin Mary was proclaimed a dogma of the Catholic Church in 1950. In its “realism” Caravaggio’s *The Death of the Virgin* is one of the first paintings on the theme which is abolished of narrative seriality and supernatural elements as well as the figure of Christ. Askew argues that this abandonment of traditions and conventions is in line with views presented in the counter-reformation by, for example, Cesare Baronius who emphasised historical “facts” versus legends. (Askew, 1990, 20–33.)

*Interpretative non-true titles* are titles that interpreters of artworks create and give to artworks which have not been titled, whose titles are not known or that have been titled for some reason erroneously or inaccurately (e.g. by inaccurate *interpretative non-true titles*). In these cases, the title interpreter often tries to describe or is supposed to describe the main theme (motif, content or subject matter) of the artwork. This means that interpretative non-true titles do not really differ from non-true preceding titles by any formal criteria from one another. This also means that the descriptive intentions of interpretative non-true titles may follow different interpretations. One artwork may then have many different *interpretative non-true titles*.

As already discussed in Chapter 2, there are many other artworks which have several names which follow different interpretations. Diego Velázquez’s *Las Meninas* (1656) has been titled in many different ways during its history, and

the same applies to, for instance, Rembrandt van Rijn's *Night Watch* (Dutch *Nachtwacht*, 1639–42) and Jan Vermeer's *Art of Painting* (1666–67, in Dutch *De schilder-kunst*) (see Chapter 2.1, 30–31).

#### 4.1.4 Categories of *Preceding True Titles, Interpretative True Titles and True Titles Created in the Process*

When we consider true titles in light of what I have argued in connection to non-true titles, we may first divide true titles into *preceding true titles* and *interpretative/succeeding true titles*. By interpretative true title I mean a title that is not the starting point of the creative process but follows or actually ends the creative process; a preceding title starts the creative process. There are artworks that artists have created and produced with a title as a starting point and there are artists who always create and produce their work before they start to consider their titles. These two categories do not, however, cover all true titles.

In his article Brian Ashbee writes about choosing the title. He says that he himself chooses the titles for his paintings “because they encapsulate something which” he finds “in the work once it is complete”. Ashbee stresses that title is chosen and makes a conclusion that it is chosen after the artwork is completed because during the nineteenth century artists have come to stand outside their artwork “searching for meaning like anyone else”. (Ashbee, 1997, 60.) During the course of history, the relation between verbal and visual, as well as the nature of a picture itself, has been problematised in art, so that the artist becomes an interpreter of her own work.

The titles that Ashbee refers to are interpretive in a strong sense but I mean by interpretative true titles also titles that may not be interpretive in such a strong sense. This is illustrated, for instance, by Jennifer V. Mundy in her article on titles by Yves Tanguy. As discussed in Chapter 3, Tanguy titled his paintings for his first solo exhibition with the help of André Breton using Charles Rictor's book *Traité de métapsychique* (1922) on paranormal phenomena. According to Mundy, it is less important that the titles may not have been chosen by Tanguy “than the fact that they stand as the chosen and accepted commentary on those works.” (Mundy, 1983, 200–202, 211.) These titles, like the title *Maman, papa est blessé* (*Mom, Father is Wounded*, 1927), cannot be regarded simply as interpretations of the paintings. In spite of this, they are chosen and finally intentionally accepted by the artist as *interpretative true titles*.

In the Artists' Session at Studio 35 -discussion arranged in New York in 1950, Alfred J. Barr asked artists who were present when they title their artworks. Thirteen of the around twenty artists said they title their artwork after it is completed. In other words, they said they gave works *interpretative true titles*. There was one who said that he or she titles the artwork before starting to work on it. In other words, he or she had a preceding true title that existed before the artwork was made. (Goodnough, 2009 [1951], 29.)

In this discussion, a third possible category comes up because Barr also asks how many of the artists “name their works when they are half-way through” and six hands are raised (Goodnough, 2009 [1951], 29). Following these answers, we

have the category of *true titles created in process*. This means that the visual and the verbal ideas are mixed in the creation process of artworks so that the titles come up or are discovered during these processes.

If we look at the process in the production of Marcel Duchamp's ready-mades, the naming or titling of an object, in a sense, ends the creative process in a similar way as the interpretative titles. Even though titles that Duchamp gave his ready-mades more or less finished the production process, they are not interpretative the same way interpretive true titles are, because interpretative titles are given (added) to artworks after the creative process. For Duchamp, titling as renaming the existing object is part of the creative process.

The original idea in Jerrold Levinson's argument is that some titles are true titles since they cannot be separated from the (visual part of the) artwork. They are constitutive and essential parts of the aesthetic art object. I have argued that some titles are more integral parts of the creative process than others because some titles are created during the process of creation; some before, as starting points of the creative process; and some after, as artists' own interpretations of the finished artworks.

I have made a distinction between non-true titles that are preceding since they have temporally existed before the artworks and non-true titles that are interpretative since they temporally follow the production of the artworks. This division was based on the temporal dimension of titling that is behind Levinson's original idea on true titles also. According to Levinson, true titles are "given by the artist roughly at the same time of creation or constitution of the work" (Levinson, 1985, 33). In addition to my division of preceding and interpretative titles, I also introduced titles that are created and/or chosen during the process of making (the visual parts of) the artworks. This division into three different categories is based on the temporal dimension of creating and titling artworks already suggested by Levinson.

It seems at first that non-true titles may be divided into three categories the same way as true titles. Titles that are not given by the artists may have been given by someone else during the creation and production of the artwork. In spite of this, these titles are not created in the process the same way true titles are, even if they are created at the same time the artwork is produced. The idea of true title more or less entails that titling is part of the creation and constitution of the work when it takes place roughly at the same time with them. Non-true titles are therefore never parts of the creative process. If, on the other hand, someone creates a title and introduces the title to the artist who accepts it, then the title is considered interpretative true title approved by the artist.

If we still insist that the title is created in the process by another person then the artwork would have two creators and it would have true title. This, on the other hand, would mean that all non-true titles could be considered as true titles since commission could be understood as the beginning and a part of the creative process, and in the same way, an interpretation by, for example, an art historian could be considered finishing of the creative process. This would mean that the original artist would not be the only creator of the artwork. It would also mean

that even the original distinction between titles and true titles should be discarded.

It is not always easy to discern if a title is a true title or not. When documentation is missing, we simply may not know if the title has been chosen or at least approved by the artist. And when we suspect that someone else has chosen the title, we may often only make hypotheses on who has chosen and given it.

Questions are often left unanswered because the questions concerning the title have not always been considered important enough to be documented and cared about at all in art history. In everyday art practice, in collections, museums, galleries, universities and so on, titles have been changed, forgotten, transformed and translated in numerous ways, because no proper attention has been paid to them. There are no guidelines on how to react to titles, for example, in terms of rights of the artists. The idea that true title is an essential and constitutive part of the work suggests that the artist has the authority over the title as he or she has over any other part of the artwork.

Although I have made the division into categories of preceding true titles, interpretative true titles and true titles created in the creative process, this division is seldom very clear. The artist may not even have conscious awareness of when or why she has chosen and/or given the title and, on the other hand, how it has affected the creative process even if it was a conscious decision to use it as a starting point.

One major consequence of the concept of true title is that Levinson has in his analytical philosophical argumentation given a metaphysical basis for art historians or members of the audience to ask who has given the title. I hope that I have been able to show that this does not mean that the focus would then only be “on the documented intentions of a work’s creator” (Yeazell, 2015, 5).



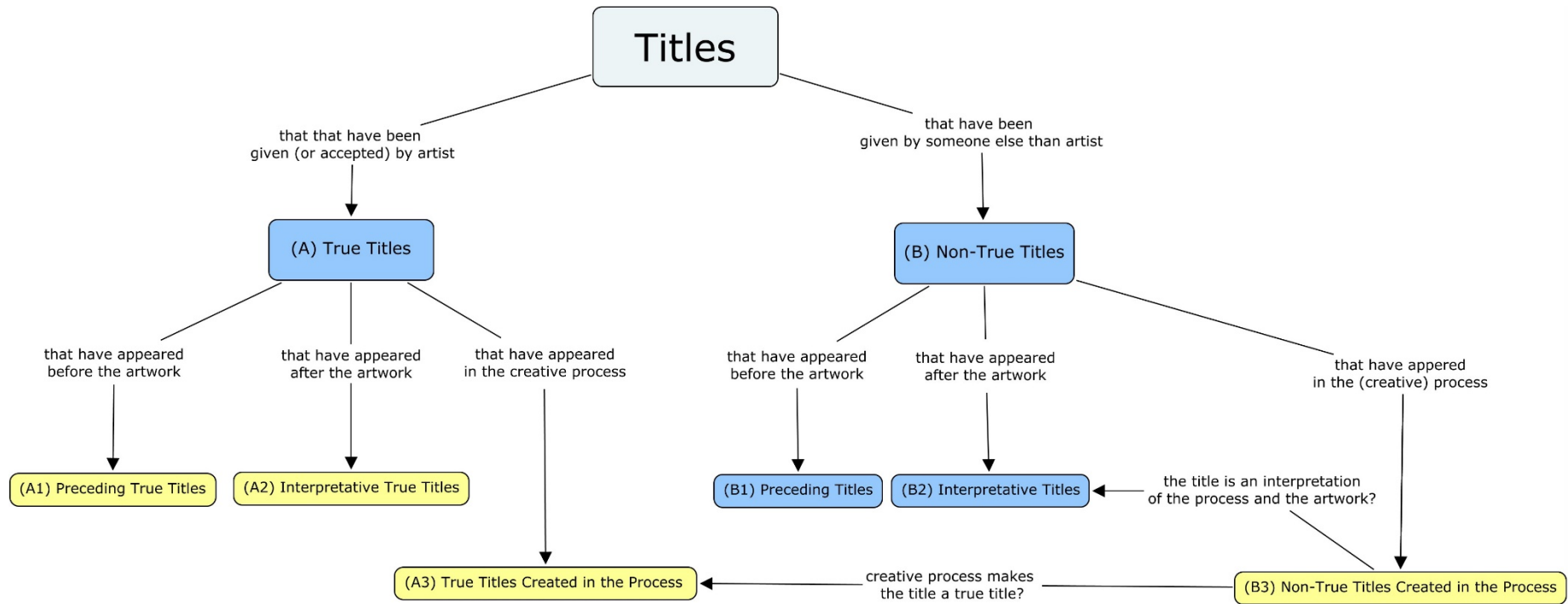


Figure 1: Typology of titles based on the distinction between *true titles* and *non-true titles*.

## 4.2 Different Functions and Categories of Titles

This section of the thesis is a chronological discussion of different theories on functions of titles. Different types of titles may have different types of functions. Therefore, functions are in many cases discussed in relation to different types and typologies of titles.

We tend to have certain expectations concerning these functions. Theories of titles of artworks seem to agree on at least one function of title: a title is expected to function as a designation (designative function) of an artwork like any other name (label, appellative) of an object. The designative function in general means, for instance, that we can verbally identify an artwork and refer to it by using the title. I have also already, in relation to my discussion on the concept of *true title*, referred to functions related to a sort of hermeneutic function of titles as keys or guides to interpretation.

### 4.2.1 Brunius' Identification and Comment

Teddy Brunius seems to take for granted that a title reflects the intentions of the artist and adequate aesthetic experience is achieved by knowing the intentions. According to Brunius, we cannot make a general theory of titles and we can only "describe typical situations" and "classify works of art in accordance with the different functions of their names." (Brunius, 1960, 339–340).

As the main function of a title, Brunius refers to the use of titles in sales exhibition catalogues, for instance, in order to find the right price for the right painting. (Brunius, 1960, 339) Brunius also refers to titles of biblical situations wherein title "helps the spectator to get the adequate experience of the picture" (Brunius, 1960, 339). According to him, there are also titles that are "used to tell us something that we do not find in the work of art." They "comment upon a work of art guiding in the experience of it". They do not ascribe and connect artwork to any exact situation or place but comment and give some clues and ideas on experiencing the artwork. (Brunius, 1960, 342) In some cases, titles are, according to Brunius, "without importance, telling what is told in the work of art" (Brunius, 1960, 343). It seems that if the content of the title corresponds to the content of the artwork, it has no specific function in relation to aesthetic experience and the title is not aesthetically relevant. We could say that it would be just an identification used for the artwork.

Brunius mentions some examples in discussing titles and their functions. There are titles that refer to another artist like *Hommage à Cézanne* (1900, oil on canvas, 180 x 240, Musée d'Orsay, Paris) by Maurice Denis (1870–1943). This can be called the *respectful function* of title. In addition, Brunius identifies an *ironical function* in the title of Paul Gauguin's (1848-1903) later *Bonjour, Monsieur Gauguin* (1889, oil on canvas and panel, 92.5 x 74 cm, Hammer Museum, Los Angeles) in relation to Gustave Courbet's (1818–1877) *Bonjour, Monsieur Courbet* (1854, oil on canvas, 149 x 129 cm, Musée Fabre, Montpellier)(Brunius, 1960, 342). Without arguing against Brunius, it is possible to make the following typology of functions:

1) *identifying function*, 2) *commenting function* that includes at least 2a) *allusive function*, 2b) *respectful function* and 2c) *ironical function*.

#### 4.2.2 Martin's Normative and Formalist Instructions

The first article on the issue of titles by art historian is F. David Martin's article from 1966. Compared to Brunius, Martin has more of an art historical but on the other hand, formalist and normative, approach. Martin lists many Dadaist, Surrealist and Abstractionist breakaways from what he calls, "traditional" practices of titling which he regards as justified. The problem that his article mainly discusses, arises with Jean (Hans) Arp's title *Mountain, Navel, Anchors, Table* (in German *Berg, Nabel, Anker, Tisch* and in French *Montagne, Nombriil, Ancres, Table*, 1925, gouache on board with cut outs, 75.2 x 59.7 cm, Museum of Modern Art, New York). He regards this title as misleading, because it does not describe the formal elements nor spiritual feeling or idea of the painting. (Martin, 1966, 253–255).

Martin's view is that titles have the *function to indicate to the subject matter* in order to *help the recipient's process of perceiving the content*. The designation in one way or another must fit the subject matter. In representational art the subject matter to be titled is the objects and events represented in the artwork. In non-representational art the subject matter to be titled is the formal elements or, the emotional and spiritual feeling or idea. On the other hand, Martin's view implies a category of misleading titles. The strong normativity and emphasis on a formalist account of especially non-figurative (or non-representational) art, is rather exceptional in relation to more recent views concerning titles. I think it must, however, be noticed that formalism, in general, was as influential approach to art in the 1960s.

#### 4.2.3 Discussions on Functions of Titles in the 1970s

During the 1970s the discussions on titles were dominated by literary scholars. Poet and literary scholar John Hollander makes references to titles of artworks although he is mainly concerned with titles of literary works – especially poetry. He states that titles have a *basic designative function* and *ontological power*. Hollander mentions that titles may have *analytical functions*, *expressive functions*, *framing functions* and/or *presentational functions*. Hollander also implies artists give titles as *statements of intention*. Hollander does not define these functions, but in relation to paintings, he refers to *contextual framing* (function) of Paul Klee's (1879–1940) *Reclining (Lying Down)* (1939, oil on burlap, 34 x 62 cm, Detroit Institute of Arts) and René Magritte's (1898–1967) titles in general. These titles function as *contextual frames* "in which the poem or picture is to be read" and "to direct the viewer to a proper reading of the picture". In the case of Klee's painting according to Hollander, it "looks as if it had been hung on its side" and when reading the title, one realises it is *Reclining (Laying Down)*. (Hollander, 1975, 213–219)

Literary scholar and critic Steven G. Kellman is somehow critical towards titles and argues that titles of non-literary artworks "are extrinsic, perhaps even

aesthetically irrelevant” and what the title “tell[s] us about the creation it identifies is arguable.” (Kellman, 1975, 153) In spite of these reservations, he continues that titles may “function as commentary” (Kellman, 1975, 154), by which he means contribute to aesthetic experience. Kellman lists many types of titles that, according to him, do not contribute to aesthetic experience: numerical titles and self-effacing titles like *Painting, Design, Composition* or *Collage*. According to him, for more traditional painting “the painting is the thing and its name at best a necessary evil and there are stock appellations like *Madonna and Child* or *Landscape* and mere administrative tools like *The Annunciation* or *Odalisque*” (Kellman, 1975, 157-159). It can also be argued that in visual art the variety of different kinds of titles is exceptionally large (Sarapik, 1999, 152).

Kellman refers to *Melencholia* (1514, print, engraving, 24 x 18.5 cm, can be found for instance from Metropolitan Museum Of Art, New York) by Albrecht Dürer’s (1471–1528) and the titles of print series *The Disasters of War* (*Los Desastres della Guerra*, 1810–20, a series of 82 prints created between 1810 and 1820) by Francisco de Goya as discursive titles, that is, titles that may function as commentary. Some titles of Goya’s the prints were already discussed in Chapter 2. According to Kellman, titles *may function as commentary*, but in most cases, titles of visual art works are merely *stock appellations* and *cataloguing devices* that have no aesthetic relevance (Kellman, 1975, 153–160. See also Chapter 2.2.1).

Using Roland Barthes’ semiotic concept of *anchoring* (in French *ancrage*; see Barthes, 1964, 43–45) Michel Rio insisted in 1976 that we need titles to anchor the meanings into abstract paintings to be able to “read” and interpret their “message”. According to him, without the title, we would not have an idea what a painting like Georges Mathieu’s *Battle of Bouvines*<sup>82</sup> deals with (not Bouvines, nor even a battle). In other words, Rio suggests that the function of the title is to anchor and fix the meaning to the picture, “unless one is interested only in forms, in the coded optic.” (Rio, 1976, 509. See Chapter 2.3.5)

According to Rio, the title tells what the artwork deals with. But do we know by reading the title *The Battle of Bouvines* what Mathieu’s artwork actually deals with? Does the title make it clear? Or to put it differently, do we know how the painting “deals with” the Battle of Bouvines? Is it a “picture of a battle”? Questions are similar to the questions I discussed earlier in relation to Barnett Newman and his titles and paintings in Chapter 2.3.5. My point is that Barthes’ anchorage is an appropriate concept when the title names, for instance, a person or landscape that is depicted, although my discussion earlier in this chapter showed it is problematic, for instance, in the case of Manet’s *Olympia*. The title *Olympia* does not clearly anchor the meaning of the painting. Anchoring (anchorage) is not often an appropriate concept, since it implies that pictures, paintings and especially abstract paintings only get their proper meanings with the help of verbal titles or that a title would answer the question of what a painting means.

---

<sup>82</sup> The French victory at Bouvines in 1214 over the Holy Roman Empire of Germany. There is a picture of Mathieu painting the *Battle of Bouvines* in *Art of Our Times: A Pictorial History 1890–1980* (Selz, 1981, 406) but I have not managed to see or find a picture of the entire artwork.

In the case of abstract art, the concept of anchorage also seems to imply that the title tells us where the artwork is abstracted from, while this is not always the case.

The painting Rio refers to is a painting that belongs to French Tachism or Lyrical Abstraction (in French ‘tachisme’ or ‘abstraction lyrique’) and it becomes clear from the article that Rio understood that we could make a more or less formal analysis of an abstract artwork and what he called *coded optic*, but he did not seem to value this kind of analysis. For him the title tells what the artwork deals with – in other words, what the “always polysemic image” is about. He treats abstract painting as a completely (mute) silent witness which only seem to make sense if titled with words that function as clues (like a body on a pathology table) and which reduce the “ineffable aspect” of pictures. We see that Rio was arguing for somehow different kinds of descriptive titles than F. David Martin ten years earlier. They are somehow similar since they both suggest a rather strong relationship between the title and the meaning of the artwork.

#### 4.2.4 Gombrich’s Typology of Titles

In his article Gombrich discusses titles in relation to his psychologically influenced and anti-formalist approach. The article was published first in 1985 but had been given as lecture in 1980. In 1985 Stephen Bann’s article had already been published (see Chapter 4.2.6).

Gombrich suggests, as others have confirmed later, that “title is a by-product of the mobility of images” According to him, “for the artist the function of the name was from the beginning a dual one”. In order to send the work to an exhibition or to an art dealer, the artist had to be able to refer to it. In addition, the title gave the artist a possibility to “tell the public what mattered to him.” (Gombrich, 1991 [1985], 164). We could call these the *designative function* and the *commenting function*. As he goes on to discuss different titles, he mentions *utilitarian function* (labelling function that could be also termed as designative or identifying function) and *artistic function* (commenting function or instructing function). It is possible to build up a typology of titles as follows:

- 1) *generic names* like *Landscape*
- 2) *code names* which are titles consisting of letters and/or numbers without forming words like *A II* (1924, oil and graphite on canvas, 115.9 x 136.2 cm, Solomon R. Guggenheim Museum) by Laszlo Moholy-Nagy (1895–1946)
- 3) *visual descriptions* like *Criss Cross* (1940) by Balcomb Greene (1904–1990) (Gombrich, 1991[1985], 165)
- 4) *subject descriptions* like *The Flying Carriage* (Fr. *La Calèche Volante*, 1913, oil on canvas, 106.7 x 120.1 cm, Solomon R. Guggenheim Museum) by Marc Chagall (1887–1985) (Gombrich, 1991[1985], 166–67)
- 5) *particular titles* like *On Brooklyn Bridge* (Fr. *Sur Brooklyn Bridge*, 1917, oil on canvas, 161.8 x 120.5 cm, Solomon R. Guggenheim Museum) by Albert Gleizes (1881–1953), as opposed to universal titles like *Bridge*

- 6) *universal titles* like *Bridge*, as opposed to particular titles like *Brooklyn Bridge* (Gombrich, 1991[1985], 167)
- 7) *instructive anecdotal titles* like *Baby's better* (print by M.A. Staples, 1877, after Jean-Baptiste-Siméon Chardin's *Le Bénédicité*),
- 8) *instructive descriptive titles* like *Arrangement in Grey and Black: Portrait of the Artist's Mother* by James McNeill Whistler
- 9) *instructive referential titles (or allusive)* like *The Scapegoat* by Holman Hunt. (Gombrich, 1991 [1985], 164–169)

Gombrich also refers to categories of *Aha* and *Oho titles* in relation to Klee's and Miro's Surrealist artworks. (Gombrich, 1991 [1985], 179, 185) As we can see these functions (or categories) are not mutually exclusive.

In psychological terms, by giving instructions, titles influence beholders' mental set. The function of the title is then to influence beholders' mental set. Gombrich seems to imply, but not say aloud, that not all titles would have this function. Not all titles change the mental set of the beholder. I assume that it would be just to say that the titles of (traditional) landscapes and portraits do not influence beholders mental set the way Gombrich is arguing. Gombrich also makes a reference to his book *Art and Illusion* (1987 [1960]) and his critique of the *doctrine of the innocent eye*. His claim is that "all perception occurs in a context of memory and expectations; we always interpret what we see." Mental set then plays a part in this process in terms of expectations. Using aesthetic terminology that was used earlier in the text by Brunius, Martin and Kellman, we could say that only the titles which in some way change our mental set have relevance in terms of aesthetic experience.

Gombrich's ideas that titles may influence beholders mental sets have since been tested in psychology. As discussed earlier in Chapter 1.5.1, psychological tests on participants have shown that *descriptive titles* and *elaborative titles* affect the *aesthetic appreciation* (pleasure, liking) and *aesthetic judgements* (understanding, interest) of paintings (Leder, et al., 2006). Tests made by Gerger & Leder (2015) using fEMG (facial electromyographic technique) support these findings. The results of the latest tests also show that titles have influence on eye-movement exploration when looking at paintings (Kapoula et al., 2009; Hristova, Georgieva & Grinberg, 2011; Bubić, Sušac & Palmović, 2017).

#### 4.2.5 Fisher's Philosophy of Titles

The first contemporary philosopher to write about titles in the 1980s was John Fisher. In his article 'Entitling' (1984) Fisher asks: "What exactly is a title? What kind of entities are entitled to titles?" And why do we title artworks? Fisher argues that titles of artworks are "more than just names". They have a practical and indexical purpose to identify and to designate but this, however, is not the only purpose (or function). Fisher's main argument, which has been cited rather often, is that "the unique purpose of titling is hermeneutical: titles are names which function as guides to interpretation." (Fisher, 1984, 286–288)

Fisher discerns a "strictly designative sense of entitling" (designative function). A title may also be descriptive (descriptive function). Fisher's example of a

descriptive title is Robert Rauschenberg's *Erased de Kooning Drawing* (1953, traces of drawing media on paper with label and gilded frame, 64.14 x 55.25 x 1.27 cm, San Francisco Museum of Modern Art). As Fisher states, the description of this title is very precise. (Fisher, 1984, 289)

Fisher goes on to argue that titling is also in many ways convenient. Titles make it, for instance, easier to catalogue artworks and to list them for different purposes. Fisher calls this the *indexing function*. Titles also make it possible and easy for us to discuss artworks verbally. We could call this a social or communicative function. If artworks were, for instance, only numbered and not titled, discussing them would be harder in many ways. Numbers are nevertheless useful in indexing and identifying artworks in some situations. Fisher reminds us that "titles are not the only way to identify a work." (Fisher, 1984, 289–290)

At this point, Fisher gets somehow fixed on the identifying (or designative) function of titles. He starts discussing very strict and distinctive form of designation which would demand that a title should make the artwork distinct from any other artwork. This would mean that every title would have to be unique and different from other titles in order to identify and make distinct the artwork from others. Fisher finally accepts that this is too strict sense of designation and refers to a "weak sense of titling". (Fisher, 1984, 290–292)

We could summarise Fisher's view at this point as follows: Titles are names, but not just names. They are names with a (unique) purpose (or function). And this means a purpose besides identification and designation. Titles do identify, but they do more than identify. They allow discourse, and not mere discourse but interpretative discourse. In addition, according to Fisher, titles "affect interpretation. They tell us how to look at the work". (Fisher, 1984, 292) It has been pointed out that titles are not just "guides to interpretation" but they are often interpretations themselves and also objects of interpretations (Adams, 1987, 10; Bann, 1985, 176)

#### 4.2.6 Levinson's Typology of Titles

Jerrold Levinson's article 'Titles' appeared in 1985, a year after Fisher's article. Levinson's main argument is that *true titles* are integral parts of the artworks. This concept is, in a way, an answer to some of the issues Fisher left unclear, although, 'Titles' was written before Fisher's article was published. In one of his notes, Levinson mentions Fisher's article and writes that he agrees with the interpretative role of the title (Levinson, 1985, 38, note 1).

Levinson distinguishes three different functions of titles, but seven different categories that titles may have in relation to the "core content (or meaning)" of the artwork. (Actually, he lists nine categories altogether, as we shall see.) Core content (or meaning) is the meaning that the artwork "would have if *untitled* - or perhaps better, apart from its title." (Levinson, 1985, 35)

He divides functions into three classes according to the function they represent:

- 1) *referential function* (neutral titles)

2) *interpretative function* (underlining, focusing, disambiguating, allusive and ironic of the undermining titles) and

3) *additive function* (mystifying and incongruous of the undermining titles).

In addition to this taxonomy, Levinson adds “as coda” titles that “signify a stance opposed to reading, symbolism, emotional appropriation” and are “against interpretation” (like *Untitled, Red Circle on Blue Ground*, and *No. 65*) but as Levinson reminds us in note 10, they still have an interpretative function. (Levinson, 1985, 37, 39, note 10)

Altogether we have the following categories and examples of artworks mentioned by Levinson (numbering does not follow Levinson’s since I have counted the categories in a different way):

1) *neutral titles* are titles which more or less name the obvious characters, objects or places depicted. These titles “seem to alter nothing”. Levinson reminds us that no title is in fact *neutral* since “titling or not titling is per se (...) a significant act.” In addition, the “title slot” of an artwork always has semantic potential, “however neutrally filled in actuality”. Examples of titles are Vincent van Gogh’s *Cypresses at Arles*<sup>83</sup> and Jean Auguste Dominique Ingres (1780–1867) *Portrait of Louis-Francois Bertin* (French: *Portrait de Louis-Francois Bertin*, 1832, oil on canvas, 116 x 95). (Levinson, 1985, 34)

2) *underlining (or reinforcing) titles* are titles which stress and underline “some theme or subject” of the artwork “that is clearly part of the core content”. It conforms what it designates. They are usually “general or qualitative” rather than particular. Example of such a title is Edvard Munch’s *Scream* (in Norwegian *Skrik*, 1893, oil, tempera, pastel and crayon on cardboard, 91 x 73.5 cm, Nasjonalmuseet, Oslo) (Levinson, 1985, 34–35)

3) *focusing titles* are titles that “suggest which of the contending themes should be given centre place in interpreting the work.” They draw our attention to something rather than something else. Examples of titles are Édouard Manet’s (1832–1883) *Le Dejeuner sur l’Herbe* (1862–63, oil on canvas, 208 x 264.5 cm, Musée d’Orsay, Paris) and Ernst Ludwig Kirchner’s (1880–1938) *Street, Berlin* (German: *Die Straße, Berlin*, 1913, oil on canvas, 120.6 x 91.1 cm) (Levinson, 1985, 36)

4) *undermining (or opposing) ironic title* is a title that tells something but really mean the opposite. Example of such a title is Peter Blume’s (1906–1992) *The Eternal City* (1934–37, oil on board, 86.4 x 121.6 cm, Museum of Modern Art, New York) (Levinson, 1985, 35)

---

<sup>83</sup> Levinson only refers to the surname of the artist and title on the artwork. He does not identify artworks any further. In case of van Gogh’s *Cypresses at Arles* it is difficult to identify the artwork. It even seems to me that he started painting cypresses after he left Arles.



- 5) *undermining (or opposing) incongruous titles* simply play with opposites or contradictions without the irony. Levinson does not give any proper example but asks us to imagine “a jagged, flame-toned canvas entitled “Lake Annecy”<sup>84</sup> or “Sleep”. (Levinson, 1985, 35–36)
- 6) *mystifying (or disorienting) titles* are in some ways like opposing titles; they do not exactly oppose or contradict the visual, but they somehow change the perspective. Levinson uses geometrical concepts of tangential and orthogonal to describe these titles. This category contains many Dadaist and Surrealist titles. Levinson mentions Yves Tanguy’s *Mama, Papa is Wounded!* (in French *Maman, papa est blessé!*, 1927, oil on canvas, 92.1 x 73 cm, Museum of Modern Art, New York) and Giorgio de Chirico’s *The Jewish Angel* (in Italian *L’angelo ebreo* or *L’ange juif*, 1916, oil on canvas, 68.3 x 45.1 cm, Metropolitan Museum of Art, New York). (Levinson, 1985, 36)
- 7) *disambiguating (or specifying) titles* are the ones that “fix or endorse one perceptual reading rather than another”. This category refers to titles that determine the content to be one rather than another. It is in some ways similar to focusing but a disambiguating title fixes or delimits the meaning that otherwise might stay ambiguous. Examples of such titles are Josef Alber’s *Homage to a Square: Apparition* (1959, oil on Masonite, 120.6 x 120.6 cm, Guggenheim Museum) Willem De Kooning’s *Woman III* (1953, oil on canvas, 173 x 123 cm, private collection), Constantin Brancusi’s *Bird in Space* (in Romanian *Pasărea în văzduh*, 1925, bronze, 137.2 x 21.6 x 16.5 cm, Museum of Modern Art, New York), Piet Mondrian’s *Broadway Boogie Woogie* (1942-43, oil on canvas, 127 x 127, Museum of Modern Art, New York), Barnett Newman’s *Onement* (1948, oil on canvas and oil on masking tape on canvas, 69.2 x 41.2 cm, Museum of Modern Art, New York), and *Abraham and Isaac*. (Levinson, 1985, 36) I have managed to track down painting entitled *Abraham*, but not *Abraham and Isaac*. Levinson seems to suggest that abstract (Abstract Expressionist) artworks often have disambiguating titles. Does he at the same time suggest that they need disambiguating? I would argue that in the case of Newman, the situation is not so straightforward.
- 8) *allusive titles* are “titles which refer indirectly to other works, other artists, historical events, and so on”. Levinson admits that many of the titles stated as underlining, focusing, or opposing have also been allusive. For instance, already mentioned Newman’s *Abraham and Isaac* (Levinson, 1985, 37)
- 9) “against interpretation” titles are titles which aim to be a) “empty” of any meaning like *Untitled*, b) purely descriptive to the extent the title becomes almost void of any meaning like *Red Circle on Blue Ground* or c) simple, for instance numerical, denotations like *No. 65*. According to Levinson, these titles typically aim to emphasise the abstractness of the artwork and refers to Susan Sontag’s phrase “against interpretation”. Levinson also

---

<sup>84</sup> Lac d’Annecy is a lake in France which is known for its very clean and fresh water.

refers to these titles that try to escape interpretations or verbal definitions in general as *pseudo-neutral titles*. Levinson admits here also that many of the titles stated as underlining, focusing, or opposing may also be pseudo-neutral and “against interpretation”. (Levinson, 1985, 37)

A title may have many functions and aspects. Some functions may be mutually exclusive but many may occur simultaneously. Titles and artworks may also be observed and discussed from different angles, and different interpretations focus on different functions. This means that if some title is considered allusive we would have to consider other possibilities as well. To find one way the title functions does not mean it would not function in any other way. There are also different levels of functions. For instance, a title always has the designative function regardless of the other functions. All the scholars so far have also referred to some sort of interpretative function.

#### 4.2.7 Bann: Semiotics of Titles

Art historian Stephen Bann discusses titles in his article ‘The mythical conception is the name: Titles of modern and post-modern paintings’ which was published in 1985. Bann’s article is the first art historical text on titles in the sense that it discusses development of the history of titles of Western paintings from the nineteenth century (Turner) until post-modernism (Twombly and Forster).

Bann’s aim is to bring together historical and semiotic approaches in discussing the titles. The historical approach is regarded as an investigation concentrating on documents, records etc. with the target in “the fixing of a more or less permanent title as identification”. The semiotic approach “is concerned with the specific character of the title as sign, more particularly in relation to the painting or work of art as a sign” (Bann, 1985, 176–177). Referring to Charles Sanders Peirce’s (1839–1914) theory of semiotics (or *semeiotics*, as it is derived from the Greek word *semeion*), Bann classifies the title of a painting as *dicent indexical legisigns*. Bann’s argumentation goes as follows: a title

“would be a *legisign* (unlike the painting itself, which because of its singularity would be qualified a *sinsign*) because its representational function was discharged through the public medium of language; *indexical* because its role was to point to, or indicate, certain features of the work to which was attached; *dicent* because it served to announce the ‘actual existence’ of its object (Unlike the painting itself, again, because the painting might well be an icon of its object, but in its condition of resemblance would not necessarily presuppose the existence of that object)” (Bann, 1985, 177).

Bann argues that “semiotic differentiation of this kind enables some irreducible properties of the title to come to light”. Bann does not want to be methodologically strict and take Peirce’s semiotics “as a closed system” (Bann, 1985, 177). He also admits that he applies Peircean concepts “without labouring the point, or arguing for an exact application.” (Bann, 1985, 182) This approach to semiotics is perhaps related to his aspiration “to postulate a convergence of history and semiotics.” (Bann, 1985, 177)

In his discussion of the artworks, Bann, in fact, deliberately breaks the rule and definition of Peircean title, formulated in the beginning. Or we could say that

by setting a standard definition, he shows how titles starting from mid-nineteenth century broke and stretched this standard.

According to Bann, J. M. W. Turner's verses<sup>85</sup> together with the title of *The Sun of Venice going to sea* (exhibited first time in 1843, oil on canvas, 61.5 x 92, Tate Gallery, London) "aspire to be more than *indexical legisign*". When the title and the verse are combined with the image, they "present an *icon* of the moral world" (Bann, 1985, 178–179). The title (and the verse) not only indexically point to some aspects of the painting but they have an *iconic* relation to the painting. Bann argues, this implies that Turner is aware of the Western tradition of interpretation (Bann, 1985, 178). Title, as interpretation, is more than an *index* pointing to the features in painting.

Dante Gabriel Rosetti's *Paolo and Francesca da Rimini* (1867, watercolour, gouache and gum arabic over pencil on 2 sheets of paper, 43.7 x 36.1 cm, National Gallery of Victoria, Melbourne) is inscribed in the frame of the painting and the inscription, according to Bann, becoming unique *sinsign* like the painting itself. (Bann, 1985, 179–180)

According to Bann, the title of Gustave Courbet's *Bois de Rochemont ou la Ronde Enfantine*, often referred to as *La Ronde Enfantine* (ca. 1862, oil on canvas, 66.5 x 52.1 cm, The Fitzwilliam Museum, Cambridge, UK. Translated title: *Beneath the Trees at Port-Bertaud: Children Dancing*) "directs our attention" and emphasises the *indexical* quality. Édouard Manet (1832–1883), on the other hand, "interrupts *indexicality*" with the title of *Le Dejeuner sur l'Herbe* (1862–63, oil on canvas, 208 x 264.5 cm, Musée d'Orsay, Paris) by failing to correspond with the expected implications of the title. (Bann, 1985, 179–181) Levinson considers the same title a focusing title as we have seen earlier, and I think he would classify Courbet's *La Ronde Enfantine* as a focusing title also. Focusing is a type of *indexicality*.

In relation to Cubism, Bann introduces Peirce's concepts of *image*, *diagram* and *metaphor* as sub-groups of *icon*. Bann argues, referring to Peirce, that *icon* as an *image* involves resemblance "through 'simple qualities'", while "those which represent the relations ... of the parts of one thing by analogous relations in their own parts, are *diagrams*" (Bann, 1985, 182, citing Peirce). Therefore, by neglecting the 'simple qualities' of objects (like perspective) Cubism moves towards "a diagrammatic mode of representation". Metaphor is also connected to Cubism since Peirce's account of *metaphor* "represents the object 'by representing a parallelism in something else.'" (Bann, 1985, 182, citing Peirce) "For what is the Cubist system if not the achievement of a *parallel* (Cézanne's own words) to the painted surface for the chaotic forms of the external world?" (Bann, 1985, 182)

In other words, according to Bann, a painting (before Cubism) represents its objects as an *image* through "simple qualities" but Cubist painting, as a *diagram* represents its objects through analogous relations. In a more general way, Cubist painting is more diagrammatic than a painting that keeps to more traditional

---

<sup>85</sup> "Fair Shines the morn, and soft the zephyrs blow, Venezia's fisher spreads his painted sail so gay, Nor heeds the demon that in grim repose, Expects his evening prey." (Bann, 1985, 178, citing the catalogue of Royal Academy exhibition of 1843).

perspective. In addition, Bann implies, that Cubist paintings are also metaphors, or at least metaphorical in their relation to the external world.

Bann goes on to discuss titling in Cubism, but Cubist titles are not discussed with Peircean terminology. He writes that “even in Cubism’s most hermetic phase, the indication that we are looking at a ‘Guitar’ or a ‘Portrait of Ambroise Vollard’ supplies the indispensable prior orientation.” (Bann, 1985, 182). Pablo Picasso’s *La Bouteille de Pernod* (1912, oil on canvas, 45.5 x 32.5 cm, Hermitage Museum, St Petersburg) translated also as *Table in a Cafe (Bottle of Pernod)*, which has the word and label ‘Pernod’ both on the painting and in the title, going further than inscriptions on the frame (Bann, 1985, 182)

Wassily Kandinsky’s “idiosyncratic and innovatory” use of titles follow, according to Bann, “the policy of ‘veiling and striping’ his subject matter”. In the process Kandinsky’s titles became *Compositions* and *Improvisations*. Laszlo Moholy-Nagy took the system further by using only letters and numbers. (Bann, 1985, 182).

After Kandinsky and Moholy-Nagy, Bann turns to what he calls a ‘second wave’ of Modernism of Francis-Marie Martinez de Picabia (1879–1953), Marcel Duchamp and Paul Klee. In relation to Picabia’s titles Bann refers briefly to some of André Breton’s comments, but discussed Duchamp’s titles and titling more extensively. According to Bann, Duchamp’s titles “stretch to an extreme the property of indexicality.” (Bann, 1985, 183) In the title of *Jeune homme triste dans le train* (1911-12, oil on cardboard, mounted on Masonite, 100 x 73 cm, The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice, translated as *Sad Young Man on a Train*), Duchamp “ridicules the indexical capacity of the title: its reference to the painting is at once asserted and nullified by recognition that mere repetition of signifiers (‘tr’, ‘tr’) has engendered an emotional tone.” (Bann, 1985, 183) I would add that the title operates with the *iconic* qualities of language as they ‘tr, tr’ are juxtaposed with the iconic qualities of the painting. This demonstrates the differences as well as the similarities of reading, seeing, hearing and understanding the words and the sentences. Duchamp wanted to paint the visual effect of a young man walking in the corridor of a moving train so that “there are two parallel movements corresponding to each other”. Repetition of ‘tr’ in the title emphasises this effect as well. Duchamp called this process *elementary parallelism*. (Cabanne, 1979 [1967], 29; see also Ades, Cox & Hopkins, 1999, 42-44.)

According to Bann, Paul Klee desired that “the painting must grow into its title and not simply act as support for a label.” Bann refers to Klee’s definition of dynamic of composition which is “taking a line for a walk” and suggest that title could “go for a walk” along it. In *Red Balloon* (in German *Roter Ballon*, 1922, oil and oil transfer drawing(?) on chalk-primed gauze, mounted on board, 31.8 x 31.1 cm, Solomon R. Guggenheim Museum, New York), according to Bann in the middle of the interplay of Cubist shapes (or architectural elements) emerges a red circle “with a higher degree of definition and, as it were, meets the title in its ascent.” (Bann, 1985, 184). This painting, according to Bann, demonstrates how a sign may at the same time be symbol, icon and index. The title functions as an index since it “points us in right direction” but “Klee engages in – where there is

a deliberate indeterminacy between 'abstract' and 'figurative' elements – plays upon the containment of the iconic within the symbolic as a central component of its desired interpretation." Bann also discusses – by citing Hubert Damisch – Klee's *Equals Infinity* (German: *Gleich endlich*, 1932, oil on canvas mounted on wood, 51.4 x 68.3 cm Museum of Modern Art, New York). *Equals Infinity* is both the title as well as the inscription consisting of signs of 'equal' and 'infinity' ('=' and '∞'); the infinity sign is modified so that it imitates the sound-hole of a violin. Bann's interpretation (following Damisch's) relates the work to modern mathematics but does not really say much about the title of the work. (Bann, 1985, 184–185)

Bann uses semiotic categories on title(s) but he refers to less systematic categories and functions as well. As Bann himself admits, the study is not very systematic in the use of Peircean terminology on titles. He argues, that titles are in their basic form categorised as *dicent indexical legisigns*. According to him, however, sometimes the title does not only indicate (as *index*) what is represented in the painting; the title may function as an emblem and more like an *icon* (or even *symbol*) as well. Title also is, according to Bann, a *sinsign* if it is on the surface of painting (or in the frame, like in Pre-Raphaelite paintings). The title may also emphasise its *indexicality* or interrupt the *indexical* aspects of a painting. Would it have been possible for Bann to make similar interpretations of those titles and artworks without any reference to Peirce's theory? Perhaps not. With the help of the semiotic categories, Bann seems to be able to focus on some issues that may not have been raised without semiotics, and also to say more about the titles – especially indexical and iconic functions.

Bann is not really discussing titles using Peircean terminology, and the article could perhaps be considered more as an introduction to Peircean theory of semiotics using titles and names as one point of view on Peircean terminology in relation to visual arts.

In the beginning of the article Bann refers to the "correspondence between an iconographical scheme and the title which identifies it", "the identity of a painting, as measured by the name or title attributed to it" and "titles as a mark of identification". He also refers to "conventions of titling". In addition, he refers to titles as "indicators of not only meaning" ... "but of relationship which the artist has established (or tried to establish) with the ideal spectator". (Bann, 1985, 185) Establishing *ideal spectator* implies that title not only function as a guide to interpretation but may also be focused on a certain audience. This, on the other hand, implies a sort of a *seductive function* presented by Genette in the next chapter.

#### 4.2.8 Genette: Functions of Titles

In France an influential theoretical study of titles (concentrating mainly on literary work) was done by literary scholar Gérard Genette (1987 & 1988), who calls his version of structuralism *open structuralism* (Fr. *structuralisme ouvert*). (For *structuralism*, *post-structuralism* and *open structuralism* see Wagner, 2004, 105–126.) Genette has defined titles as *paratexts* which are *texts* that have some connection

to the main text (see Genette, 1987 & 1988).<sup>86</sup> Paratext is in English sometimes referred to as threshold or frame. Genette divides *paratexts* further according to their spatial positioning, into *peritexts* and *epitexts* (*peritext* + *epitext* = *paratext*). *Peritext* is positioned spatially “around the text, in the space of the same volume” and *epitext* is positioned “outside the text” (Genette, 1987, 10–11).

In his article on *titles*<sup>87</sup> Genette refers to titles, subtitles, title pages, etc. Writing about the titles in literature, he also mentions René Magritte’s (1898–1967) *Ceci n’est pas une pipe* (1926).<sup>88</sup> (Genette, 1988, 713) Title is in Genette’s terminology a *paratext*, which is a *text* that is somehow related to the main text. Genette does not refer to visual arts in connection to *peritexts* and *epitexts* and it is problematic to relate his view to the titles of visual art. We can, however, make some distinctions. The title that is written or drawn (inscribed) into the space or surface of an artwork and is always *peritext*. How about other titles? With the concept *epitext* Genette refers to some distant *paratexts* (like interviews, commentaries or critics) concerning the artwork. Nevertheless, titles of visual art works are always *peritexts*.

According to Genette “the definition of the title [...] raises several problems, more perhaps than any other element of the *paratext* and requires an effort of analysis” (Genette, 1988, 692). When Genette discusses function, he refers to previous typologies on functions of titles published by Charles Grivel (1973) and Leo H. Hoek (1982).<sup>89</sup> He summarises these functions as 1) *designation*, 2) *indication of the content* and 3) *seduction of the public*. According to Genette, since a title may not appeal to the public, and may not indicate the content by being semantically empty, it follows that only the first of the functions is mandatory. (Genette, 1988, 708)

Genette wants to remind us that the three functions listed are not arranged in any order of dependence. He also wants to remind us that *designation*, although mandatory, is not always rigorously fulfilled. There may be several works designated by the same title. In addition, Genette notes that functions 2 and 3 are always open to discussion, for example, to what extent the title indicates the content or if some title is seductive or not. (Genette, 1988, 708)

Genette argues that there are more functions than those referred to so far. Title may indicate “content” but also the generic “form” (Still Life). According to

<sup>86</sup> I have discussed the issue of paratext also in my article ‘Parergon, Paratext, and Title in the Context of Visual Art’ (Pirinen, 2013, 241–249).

<sup>87</sup> Genette’s chapter ‘Titres’ in a book titled *Seuils* (1987) first English translation that appeared as an article titled ‘Structure and Functions of the Title in Literature’ (1988). Later the same text has been published as ‘Titles’ in *Paratext: Thresholds of Interpretation*.

<sup>88</sup> The title of the work is *Trahison des images* (*The Treason of Images*) as discussed in chapter 2.

<sup>89</sup> The books Genette is referring are Charles Grivel (1973) *Production de l’intérêt romanesque: Un état du texte (1870–1880), un essai de constitution de sa théorie*. (Approaches to semiotics 34. The Hague: De Gruyter Mouton) and Leo H. Hoek (1981) *La marque du titre. Dispositifs sémiotiques d’une pratique textuelle* (Approaches to semiotics 60. The Hague: De Gruyter Mouton). Grivel’s book is about the novels of the late 19<sup>th</sup> century. Hoek’s book is a semiotic and linguistic study of titles divided in syntax, semantic, sigmatic and pragmatic.

Genette, Hoek has solved to this situation by using terms “subjectal” title which “designate the topic of the text” and “objectal” title which indicate “the text itself” or “the text as an object”. (Genette, 1988, 708–709)

Genette agrees with Hoek, in general, but is not happy with the terminology. According to Genette, titles which indicate the content of the text can be called thematic and the others that mention form or generic category are referred to as formal. Genette is, however, not fully satisfied with these categories either. He does not want to reduce the “second term to a formal designation”. The question is whether the title aims at “thematic content” or “at text itself as a work and as an object”. In order to do this, he borrows a “terminological pair” of *theme* and *rheme* from the linguists. Theme refers to “what is talked about” and rheme “what is said about it”. Using Genette’s literary example, Charles Baudelaire’s *Le Spleen de Paris* (or *Paris Spleen*) is a thematic title while *Petits Poèmes en prose* (in English *Little poems in prose*) is a rhematic title. (Both of the titles refer to the same book published with two different titles.) Genette is not sure if these two semantic relations between the title and the text (artwork) are separate functions or if they are “two species of the same thing”. (Genette, 1988, 709–710) He later refers to them both as descriptive function. Genette distinguishes four main functions altogether:

- 1) Designation (*designative function*) is, in practice, according to Genette, the most important function of the title. It is also the only mandatory one. Even the most random Surrealist title that is “pulled from a hat” identifies the artwork as properly as the most “motivated titles” (for instance, descriptive titles). On the other hand, it is impossible to separate the designative function from the other (more semantic) functions. “Even a simple opus number can be invested with meaning.” (Genette, 1988, 710–711, 719) The designative function of the title is in visual art demonstrated by the notion of *Untitled*. It is possible to have a visual artwork without any title and even exhibit an artwork without a title, but even in those cases, because the convention is so strong, the artwork is likely to be baptised as *Untitled* by someone.
- 2) Descriptive title (*descriptive function*) is related to interpretation and is subject to “hypothesis about the ‘destinateur’s’ motives” and cannot escape suggesting interpretations (Genette, 1988, 719). (Destinateur is the one who titles the artwork – not necessarily the artist. For destinateur of the title see Genette, 1988, 705–706).
  - A) Thematic title (*thematic function*) requires “semantic analysis” since there are different types of thematic titles. Thematic title may be:
    - a) *literal*, when the title designates some central theme or object of the artwork,
    - b) *synecdochal* or *metonymical* when the title designates some “less obviously central object”,
    - c) *metaphoric* when the title designates something that has a metaphorical relation to the central theme or object, and

d) *antiphrastic* (or *ironic*) when the title designates something antithetical to the central theme or object, or “displays a provocative absence of thematic relevance. (Genette, 1988, 711-713)

We have to remember that “thematic relation can be ambiguous, and open to interpretation” (Genette, 1988, 713).

B) Rhematic title (*rhematic function*), is a generic title (*Still life*) or, a title that is a generic innovation, that is, a paragenic title (*Composition, Improvisation*) or, “targets the text (artwork) itself” (*Painting*) or, interrogative and self-referential (*What is the name of this painting?*) (Genette, 1988, 715-716).

C) Many artworks may also mix thematic and rhematic elements (*mixed thematic and rhematic function*). For instance, portrait and landscape paintings often mix the rhematic designation of the genre (rheme) with the designation of the object (theme): *Portrait of Ambroise Vollard* (Picasso) and *Landscape with a River and a Bay in the Background* (Turner), for example (Genette, 1988, 716).

D) Ambiguity (*ambiguating function*)

- 3) Connotations (*connotative function*) and “connotative capacities of titles are considerable and diverse.” According to Genette, both thematic and rhematic functions fulfil, although in a different way, basically the same function of describing the artwork. Genette, argues that there are “secondary effects”, “which can be added to the rhematic character of the primary description” and these are *connotative functions*. In terms of classification, “connotative values are too subtle to be defined individually and more difficult to classify into groups” so Genette is not aiming to do any exhaustive typology. Despite this, he refers to historical connotations of generic and paragenic titles, quotation titles, pastiche titles and parodic titles. (Genette, 1988, 716-717)
- 4) Seduction (*seductive function*) of titles of visual artworks is rather different compared to seductive functions of titles of books. The title of a book is an “incitement to buy and/or read” (Genette, 1988, 718). I believe that the title of a visual artwork is not an incitement to buy in the same sense as it can be for books. A painting is often seen in an exhibition, on the webpage, in the artist’s studio, etc. and the content is familiar to the buyer, whereas a book is often bought without reading the whole work. For some reason, Genette does not relate seductive function to *ideal recipient* which he discusses earlier in his text (Genette, 1988, 706-707). I would say that seductive function emphasises the relation to the recipient. Therefore, a title of painting in an exhibition could be an *incitement to pay attention* to the artwork and to all the possible functions mentioned above. I think this seductive function may also be related to *ideal recipient* and *spectator*. In addition, it could be understood as a *social* and *communicative function* as well.



#### 4.2.9 Franklin: Tension and Metaphor

In the 1980s, a psychologist became interested in the possible effects of titles and titling as well. Margery B. Franklin (1988) discusses titles as messages and how titles structure the meaning of these messages. She also briefly refers to the articles by Fisher, Levinson, Bann and Gombrich that had been published few years earlier. Franklin mentions three different functions: basic *designative* function, and in relation to the meaning of the artwork, either *focusing* (or *integrative*) function or function to *create tension*. A focusing title draws attention to something in the painting and makes the viewer organise and structure the experience in a different way. There is, however, another group of titles which, according to Franklin, have a function to create tension (as opposed to integrity). Some titles and artworks create more *tension* and need more organising in order to fit and correspond. They involve “more *radical transformation*”. (Franklin, 1988, 164) Although Franklin does not explain the integrative function, I understand it as a function of a title that may make the message more integral, organised and coherent for the beholder. I believe that even the most neutral descriptive titles have this integrative function.

In connection to tension, Franklin introduces the concept of *metaphor* and refers to language philosopher Max Black’s interaction theory of metaphor. Franklin suggests that “much titling is akin to metaphorizing: When the meanings of language are brought to bear on a non-linguistic aesthetic object, some bridging of domains necessarily occurs. Any bridging of disparate domains involves a certain tension and resolution.” (Franklin, 1988, 169). Despite this, she is careful not to argue that the relation of an artwork and a title is metaphorical. She writes that “the topic of relations between metaphor in language and other forms of metaphoric activity is both complex and controversial.” (Franklin, 1988, 168–170)

As already mentioned in relation to Gombrich’s psychological approach, since Leder et al. (2006) it has become almost a standard in psychological research on titles to refer to *descriptive titles* and *elaborative titles* (i.e. *descriptive function* and *elaborative function*). It can be noticed that the concepts of Franklin are quite different. Focusing and integrative functions could be termed as descriptive functions and creation of tension as elaborative.

Franklin also refers to linguist Roman Jakobson’s model of language, which was already published in 1960. The model distinguishes six elements in the act of communication that are necessary for communication to occur: 1) addresser (artist), 2) addressee (beholder), 3) message (title), 4) code (English, French, numbers), 5) contact (physical and psychological connection between the artist and the beholder that enables them to come in contact and stay in communication), and 6), context (artwork as aesthetic object). In this relation Franklin also gives the title (as a message) a function to “accompany the artwork and refer to it and/or provide instructions about how to take it” (Franklin, 1988, 171).

Franklin discusses functions in two different contexts. Earlier functions (focus, integration, tension creation) can be taken as psychological functions – functions that the title has on the beholder. In relation to Jakobson’s model, she implies that the function of the title in communication, as a message, is to give instructions (or guidelines) for the beholder. Franklin does not, however, elaborate on the elements of communication any further. She only mentions that the six elements of Jakobson’s theory also correspond to the functions of language. In addition, I suggest that in Jakobson’s model, “message” is related to *poetic function* of language. The instructions and guidelines are *addressed* to the beholder therefore would correspond to *conative function* of language.<sup>90</sup>

#### 4.2.10 Symes: Dual Functions of Title

Colin Symes discusses titles of cultural artefacts, to some extent, from an educational perspective. In the beginning, he writes that the number of studies of titles is limited (Symes, 1992, 18). He refers to dualistic function titles as they may be *identifying* and *interpreting* at the same time. According to Symes, title has another kind of dual function as “it looks inward to the artefact, providing it with a privileged set of interpretations; but it also looks outward, to the marketplace, where artefacts compete for critical acclaim and appeal” (Symes, 1992, 19). This outward looking and competing is somehow like the function Genette called *seductive*. I think that it is possible to take the function of creating interest (or appealing function) as an incitement to pay attention to this titled artwork without commercial

---

<sup>90</sup> Roman Jakobson’s theory of communicative elements and corresponding functions distinguishes six different functions:

*Referential function* corresponds to *context* and refers to denotation, representation and connotation (Jakobson, 1960, 354). Basic denotative and for instance descriptive and allusive functions of titles.

*Emotive or expressive function* corresponds to *addresser* (the artist). This function adds information on artist’s internal state. It refers to how the artist says what she is saying (Jakobson, 1960, 354–355). Titles are not usually very emotive or expressive since the artwork itself is usually supposed to be emotive or expressive.

*Conative function* that corresponds to *addressee* (beholder) in the form of imperative or vocative. It refers to any kind of direct reference to the beholder (Jakobson, 1960, 355). Titles and names have always a certain conative function as indexes.

*Phatic function* corresponds to *contact*. It is ritualised use of language to for instance open, maintain, and close the communication (Jakobson, 1960, 355–356). Titling itself in a way opens the artwork to verbal discussion. Title has a phatic function also when it has no meaning, for instance, if the words in the title are nonsense, we can still write the title down or discuss it by that title.

*Metalingual (i.e. glossing) function* corresponds to *code*. It is reflexive language about the language itself (Jakobson, 1960, 356). To some extent titles always have a metalingual relation to the artwork. On the other hand, *Untitled* functions in a way as metalingual title since it reflects the titling itself and is to some extent self-referential.

*Poetic function* corresponds to the *message* itself. Does the message function poetically? Does it rhyme etc.? (Jakobson, 1960, 356–357). This has also been referred to as *aesthetic function*. For instance, Duchamp’s *Jeune homme triste dans le train* (1911–12) comes to mind in poetical sense.

aspects. In addition, some functions are related to meaning (and interpretation) – that is, inwards – and some functions are related to appeal – that is, outwards.

In his analysis Symes applies the concept of *frame* from Ervin Goffman. The title functions as a frame and as a boundary surrounding the artefact in many aspects. As a frame, the title of an artefact is related to, for instance, general classification, provenance and authorship, making the artefact sacred, protecting from unauthorised modifications, etc. There are, of course, other frames as well. Symes also warns us not to overemphasise the hermeneutic function of a title. According to him, the hermeneutical usefulness of titles may vary a lot. This means that a title may on the other hand be descriptive (neutral) and on the other hand utterly cryptic (Symes, 1992, 20–21). In addition, titles may not be reliable since they may be “framed with no exegetical interest at all”. Symes implies that since titles have other functions than the dual function of identifying and interpreting, and the hermeneutical usefulness may vary so much, titles may be “misleading rather than constructive” (Symes, 1992, 24). In spite of this, Symes concludes that “a lesson to be learned for aesthetic education, is it that titles are a crucial adjunct in the aesthetic process” (Symes, 1992, 25).

#### 4.2.11 Ferry: Presupposed Reader

Literary scholar Anne Ferry (1996) writes about titles of poems. In the introduction of her book, she lists “certain inescapable attributes” title of poems have. I have rewritten her points by adapting them to visual artworks. First, the “title’s presence presupposes a reader” more particularly “actual or hypothetical reader”; second, “title purports to say something *about* the artwork”. It is not a “wording of the artwork”. Third, because title “says something in brief, there must be other things that might be told about the artwork that title does not say.” Fourth, the title is either “selective or it is secretive about what it leaves out in favor of what it includes, choices powerfully expressive of its interpretative authority.” Fifth, “the title would usually ...be presumed to be made after” the artwork. (Ferry, 1996, 2-3) The presupposed reader could be understood as the ideal spectator that Bann introduced. In terms of function, a real reader, hypothetical reader or ideal spectator can be related to designative function and interpretative function in general, but also to an interest-creating function (social function). One could argue that these “inescapable attributes” concern the interpretative function of artworks.

#### 4.2.12 Bosredon: Half-Captions and Half-Names

French linguist Bernard Bosredon has in his book *Les titres de tableaux. Une pragmatique de l'identification* (1997) analysed titles of artworks (paintings) from a language philosophical and linguistic point of view. He has from a linguistic and analytical point of view investigated, for instance, the processes of reference, linguistic forms of titles in the French language, and correspondence of titles and artworks. In terms of functions of titles, Bosredon reminds us that titles are not in-

dependent of the thing they designate the same way, for instance, names of persons are. What makes titles different is the *caption (or legend) function* (in French *fonction-légende*). (Bosredon, 1997, 93–96). Bosredon also calls titles *linguistic hybrids* which are *half-names* and *half-captions*. They function as *names* but, on the other hand, also as *captions*. (Bosredon, 1998, 463.)

Bosredon presents a theoretical model concerning adequacy of the title and the artwork as a sort of correspondence model. Bosredon's model produces altogether nine different combinations for the title and the artwork to correspond to each other. In his model the correspondence is either full, partial or non-existent. Depending on how the beholder understands the title and the artwork (full, partial or non-existent), the correspondence is also considered full, partial and non-existent. (Bosredon, 1997, 188–202)<sup>91</sup>

Bosredon also introduces the concept of *visualisation* (Fr. *visualisation*). This linguistic concept of visualisation refers to title as a designation of something that is meant to be seen: a painting is an "object to be seen" ("object-pour-la vue"). "Visibility of an object is concerned with visual perception that we can have. *Visualisation* is concerned with pictorial representation of an object in language and by language." (Bosredon, 1998, 451, translation and emphasis mine). According to Bosredon we should have two approaches to visualisation. First, we can investigate the visualisation in the relation between the title and the painting; and second, visualisation of the title as such without the context – in other words, without the relation to the artwork. (Bosredon, 1998, 449–450) Bosredon makes distinctions among different linguistic (semantic, syntactic, lexical) forms of visualisation and demonstrates this with more than 50 different titles. (Bosredon, 1998, 451–463) To summarise titles can realise visualisation by referring to, for instance, spatial relations, forms, colours, or genres of visual art (generic titles) but also to the organisation of different elements (using commas and colons). There are also titles that may confuse or shuffle visualisation. (Bosredon, 1998, 465; for visualisation, see also Bosredon 1997, 161–187.)

#### 4.2.13 Welchman: Nomenclatures of Modernist Titling

John Welchman (1997, 8–9) has divided principal relations between title and artwork in modern art into three categories: *denotative*, *connotative* and *untitling*. The category of untitling includes numbering also. Denotative titles have rather direct and untroubled relation to what artwork is supposed to represent. Connotative titles are those titles that are allusive, absurd, provoking, ambiguous or even (in some sense) misleading. In the third group artworks are titled by 'Untitled' or numbered (Welchman, 1997, 8–9).<sup>92</sup>

<sup>91</sup> I have analysed Bosredon's view of the correspondence in more detail in my MA Thesis (in Finnish) (Pirinen, 2003, 64–73).

<sup>92</sup> Since titles are not always written in verbal language consisting of written alphabets or words Welchman regards untitling and numbering (or the use of other characters or signs) as sort of rejections of titling. There are numbers and other characters or signs that may be used as titles or parts of titles. Many of these, however, have verbal equivalents or verbal names (e.g. '6' and 'six').

Only the denotative title in some rather direct and unambiguous way tells us what the artwork is about. Connotative titles, 'Untitled'-titles or numbers, however, may only give a glimpse or some kind of a clue on what the artwork could be about. On the other hand, relying to Roland Barthes and Steve Baker, Welchman argues that "while there is no pure denotation as such, there is always denotative pressure in signifying systems, always a certain recoil or impress of meanings". (Welchman, 1997, 9)

Welchman also discerns two paradigmatic nomenclatures of modernist titling. The first nomenclature is "the apparently overscripted, offbeat or allusive titles" and the second is "the untitled or merely numbered work" (Welchman 1997, 103). These two nomenclatures, however, are two extremes. The first loads the titles with all different kinds of meanings. Even so, these titles may not help in finding out what the artwork is about. Or perhaps they may be what the works are about.

By obscuring, confusing or at least multiplying the meanings and creating polysemia these titles connote or play with connotations and denotations of verbal meaning. Extreme examples of such titles can be found, for instance, from surrealist art. An example of this kind of title is Salvador Dalí's (1904–89) *Galacidalalacidesoxiribunucleicacid* (1963, *Galacidalalacidesoxyribonucléidacide*, The Salvador Dalí Museum in St. Petersburg, Florida, United States) which is a word that does not exist in any language but is, on the other hand, constructed from words from molecular science and Latin so that it is possible to make a translation of it. Sometimes it is also subtitled with *Homage to Crick and Watson* so that the connection to James D. Watson and Francis Crick who solved the structure of DNA (deoxyribose nucleic acid) and got a Nobel Prize together with Maurice Wilkins in 1962 is even more evident. In spite of the connections, the word used as a title is a construction. In addition, it does not tell what the work is about – it only makes some suggestions.

The second nomenclature, on the other hand, does not tell much. Untitled or numbered works stay relatively mute. In spite of this, they can be considered as a sort of statement against defining visual artworks verbally or even as a statement against denotative titles. They are sort of statements for not telling what the artwork is about. They may also be about the impossibility of defining visual objects with any verbal utterance in general or they may imply that the intention of the artist is to give the audience a total freedom in interpreting, understanding or even defining them. Examples of artworks with such titles are Mark Rothko's (1903–1970) *Untitled* (1945, watercolour and gouache on paper, 54.7 x 75.8 cm) or *No. 10* (1950, oil on canvas, 229.6 x 145.1 cm) both in the collections of the Museum of Modern Art, New York.

#### 4.2.14 Sarapik: Directive and Abstract Titles

Like many scholars, Sarapik (1999) refers to two main functions of titles: to *signify* (or designate) and to *guide*. The initial function of the title is to differentiate one artwork from another by designating them. Sarapik points out that this function is not really fulfilled since there are numerous artworks by the same name – even

by one and same artist. Therefore, there are other devices like catalogue numbers which may differentiate them better. She suggests that we call them *substitute titles*. They are, however, not very useful in verbal and written communication. Therefore, titles are indispensable. (Sarapik, 1999, 153–154.)

Sarapik is critical about the function of titles as guides to interpretation (like Symes) – the function which Fisher especially emphasises. She warns us not to make conclusions that are too far-reaching about title function as a *decisive* factor in interpretation. She also makes an important distinction concerning two extremes of *directive* and *abstract* (or *general*) titles. “The more directive the title is, the more it affects the interpretation, and the more general it is, the more possibilities for reading will it leave open.” (Sarapik, 1999, 154–155.)

This is related to expectations that we put on titles, and the question of what we mean when title function is a guide to interpretation. Do we expect the titles to give straight and exact answers and in this way be a decisive factor in the interpretations, or do we, for instance, expect them to subtly hint something or even intentionally mislead us in order to, for instance, create more tension with the first idea we had on an artwork?

#### 4.2.15 Hoek: Institutional Function of Title

Leo Hoek (2001) discusses titles of nineteenth century art from an institutional point of view. He refers also to the institutional function of title. Following Pierre Bourdieu’s institutional approach, Hoek suggests that the title functions as “legitimate denominator and contributes to the production of the artistic and social consecration of the work in the world of art” (Hoek, 2001, 57, translation from French is mine).

According to Hoek (2001), at least in the nineteenth century, titles functioned as instruments of consecration as institutions (critics, exhibition jury, museums, etc.) justified certain descriptions, interpretations and evaluations that were admissible for each artwork. In addition, titles played a part in the recognition of artworks in the social structures of power in the fields of art and cultural production. Titles that were recognised and cited by the critics raised their rank in the hierarchy in the field of cultural productions. (This was more important when only names and titles were used in the absence of pictures, for instance, in newspapers.) (Hoek, 2001, 57–81.)

In addition to titles used, given or legitimised by different institutions, there were also strategic ways of titling by artists in the nineteenth century, as we have seen in the discussion of the history of titles. In his text Hoek emphasises the institutional function of title in the struggles in the field of art. The function is a bit overemphasised but, on the other hand, it is in this way used as an approach to the investigation of institutional struggles in art in nineteenth century France. This institutional function, however, could in my discussion be termed more broadly as one of the social function of titles.

#### 4.2.16 Petersen: Titles as Literature

In his article on titles, humanities scholar Greg Petersen (2006) maintains, following his personal experience, that there is a debate over whether titles are important or not. According to him this is not a “two-sided argument but rather a maze” (Petersen, 2006, 29). Petersen uses the term ‘appellations’ of *titles*, *labels* and *names* since the difference between them is not always clear. He makes a distinction between *a title* as “a formal descriptive appellation”; *a label* that is “less formal” and placed “physically near” the artwork; and *a name* that is a “non-descriptive appellation” that allows the artworks to be distinguished from each other (Petersen, 2006, 31). I would suggest that these three “categories” are actually different functions of a title. *Name* refers to the *designative* and *referring* function, *label* refers to its (contemporary) practical function in exhibition or a page in a book as caption. The third function as “formal descriptive appellation” refers to the hermeneutical nature of title.

Petersen also applies Clifford Geertz’s interpretative theory of culture to titles. Title thus *functions* as the “primary building block of the linguistic interpretation, and the literary meaning is rarely absent from the interpretation.” They also “inform”, “assist in conceptualization of the work, and encourage the viewer to plunge deeper into the meaning inherent in the text” (Petersen, 2006, 36). Petersen claims that titles can be misleading or even override the visual image. He asserts that the “interpretative role is critical even if it is a fallacious interpretation” (Petersen, 2006, 37).

Petersen presents us examples of the views of titles by contemporary artists. On the other hand, he refers to “art experience” of the public and makes a comparison between them. One of his main arguments is that artists and the public experience art differently. He implies that the public is often more used to reading, writing, listening and talking than looking and interpreting art. At the same time, contemporary artists are not keen on telling what their works are about, or what they mean. This has finally led artists to the practice of titling their work *Untitled*. (Petersen, 2006, 34.)

In the final part of the article, Petersen interprets titles as literature. He argues that since they are text, they need to be interpreted using theories of literature. He does not, however, refer to Levin (1977), who has regarded titles (of literature) as a literary genre. Petersen briefly tests the literary theory of Leo Strauss and discusses, for instance, Manet’s title *Dejeuner sur l’Herbe* as “writing between the lines”. Another literary theory he refers to is Umberto Eco’s idea of the intent of the text. For instance, Whistler’s *Arrangement in Grey and Black* is regarded as title which has an intent (Petersen, 2006, 41–42). Manet’s way of using titles as “writing between the lines” has also been referred to as strategic titling (Lilley, 1994, 168). It has been suggested that Whistler’s (multiple) way of titling has, on the other hand, been a concrete intent of the artist to address different audiences (Tsui, 2006, 455).

### 4.3 Synthesis: Three Main Functions of Titles of Artworks

The discussions, views and theories on the functions of titles vary in many ways but there are also aspects that are common to many of them. On the other hand, it may seem that not all approaches are discussing functions on the same level and there is not any coherent or shared view on the theory of titles. To synthesise the previous discussion, I suggest that there are three main functions of titles. First is the *naming function* (or *designative function*). All the scholars regardless of background agree that one function of the title is to designate (name, identify) the artwork in order to distinguish it from other artworks. Second, there is a set of functions which are related to the meaning and interpretation of the artwork. As Bosredon (1998, 463) suggests, titles do not function only as names but also as captions. I would call this second function a *captioning function*. This function is also related to different types of titles (as captions). The third function is implied by some of the scholars. Seductiveness (Genette), appeal (Symes), establishing a relationship to ideal spectator (Bann) and institutional aspects (Hoek) are all in a broad sense related to social aspects of titles. I call this the *social function*.

#### 4.3.1 Naming Function of Titles

What does the naming function of a title mean? Artworks are considered as original and individual artefacts that require identification and designation for us to refer to them. The naming function can also be called an identifying function since, as names, titles identify artworks. In addition, this naming function can be understood as an indexical function. Using Peircean semiotic categories, Bann suggested that title is usually *dicent indexical legisign* (Bann, 1985, 176). A titled is also an index because it would not exist without the artwork.

I suggest that titles of artworks designate artworks and when considered as names they are *rigid designators*. In analytical philosophy of language Saul Kripke has argued that proper names are rigid designators which refer rigidly to the objects they designate. This means that each one designates nothing else, and this is how they differ from common names. (See Kripke, 1972 and 1980.)<sup>93</sup> We can say that the naming function of the title is to *fix the reference* in the baptism (i.e. when a title is given or used for the first time).

The function is, however, not completely fulfilled, since there are artworks that are titled with similar titles. Titles cannot therefore differentiate every artwork from every other. Fisher refers to weak titling (Fisher, 1984, 292). Titles are nevertheless the most convenient way of identifying and referring to artworks in

---

<sup>93</sup> Kripke argues against the descriptive views of Bertrand Russell and Gottlob Frege which state that the semantic content (sense) of a proper name is identical with the description that is used for the referent (object). Kripke argues that the proper name as rigid designation is created by the initial act of naming (or baptism) when someone gives the name (proper name) to an object (e.g. by using a certain proper name for some object). This baptism creates a causal and historical chain of reference which explain how an object has such-and-such a proper name. (See Kripke, 1972 and 1980; for critical account of Kripke see e.g. Ziff, 1977.)



verbal and written communication. I may, for instance, in this text refer to *Treason of Images* (*Trahison des images*) and the reader of the text understands which artwork I am referring to, although I am not giving a visual description, mention artist's name, or repeating any details of the artwork.

The naming function can also be looked at from a historical point of view. The need to identify and name is historically the reason artworks are titled. Naming things has a utilitarian function. When an inventory was made, all the possessions were listed; when a sales interaction occurred, some identifications were used to refer to artworks. Inventories were, and I believe still are, rather generic descriptions when the purpose is only to identify the artworks.

Petersen, on the other hand, distinguishes between name as a designation that distinguishes one artwork from another, and label as a "less formal appellation" [...] "near the object" (Petersen, 2006, 31). Gombrich also refers to "utilitarian convenience" for the purpose of labelling (Gombrich, 1991 [1985], 168). The term *label* refers to simple practical use of the *name* next to the artwork, for instance, in exhibitions. It does not, however, have any hermeneutical function or relation to the meaning of the work – any more than name.

#### 4.3.2 Captioning Function of Titles

The captioning function of a title, that could also be called the hermeneutical function, is related to meaning and interpretation of the artwork and to what work is about. This relation has, in the theories discussed in the previous chapter, been referred to in many ways. The captioning function is actually a set of different functions related to meaning and has been referred to as commentary, description, guide to interpretation, indication of intention, instruction, additive, elaboration, denotation, connotation, indication of meaning and, for instance, creation of tension. These functions are all related primarily to the meanings of the title and artwork and not to the social or designating function. According to Bosredon (1997; 1998) titles are *half-names* and *half-captions* and therefore I can call this function the *captioning function*.

Other possible names for this function could also be, for instance, *hermeneutical function*, *interpretive function* or *comment function*. I use the term captioning function since it is most suitable and best covers the variety of ways the title may function in relation to the content and subject matter of an artwork. As a *caption*, a title may comment, describe, guide to interpretation, instruct, elaborate, create tension, etc. in relation to the artwork which it is at the same time designating as a name.

What have the writers said about what I call the *captioning function*? Martin (1966) argues that the title should aim to *describe* the subject matter to the beholder. Rio's (1976) view is that ambiguous artworks (for instance abstract works) need the titles to *anchor* the meaning of the artwork for the beholder to understand them. Brunius (1969), Kellman, (1975) and Gombrich (1991 [1980]) refer to the *commenting function* of the title. Gombrich also refers to different kinds of titles (and distinctions of title) as is shown in the topology constructed from his discussion. In addition to this, Gombrich refers to the psychological function the title

may have. Hollander (1975) implies that title *indicates intention*. Fisher (1984) emphasises the function as a *guide to interpretation*, and Levinson (1985) refers to *referential*, *interpretative* and *additive* functions of titles. He also introduces a typology of titles based on these functions. Bann (1985) mentions that titles may *indicate meanings*. Genette makes a distinction between *primary effects* (*thematic titles*, *rhetic titles*) and *secondary effects* (*connotations*). An important aspect of captioning function raised by Franklin (1988) is the *creation of tension* between the title and content of the artwork. Franklin suggests that this tension could be resolved by *metaphor*. In relation to captioning function, Symes (1992) warns us not to overinterpret titles in relation to the meaning of the artworks. In relation to meaning, Welchman (1997) refers to *denotation* and *connotation*. Sarapik admits that titles function as guides to interpretation, but (like Symes) she is critical about the overinterpreting them. She warns us not to make conclusions that are too far-reaching about title function as a *decisive* factor in interpretation. She also makes an interesting distinction between *directive* and *abstract* (or *general*) titles. "The more directive the title is, the more it affects the interpretation, and the more general it is, the more possibilities for reading will it leave open" (Sarapik, 1999, 154–155).

Neither Sarapik nor Symes indicates where they have come up with overinterpretations of titles in relation to artworks. It is possible that they are thinking of a commonplace experience one may have when visiting museums and, for instance, hearing people complain about the mismatch between title and artwork, when the beholders may have inflated expectations concerning the titles. Petersen (2006) refers to similar problem in discussing the difference between what could be called a silent artist and the reading beholder. It is the captioning function that is also related to the idea that some titles are misleading which has been raised by Martin and Fisher.

If we accept that a title may lead to overinterpretation or completely mislead us, it means that the one who has given the title does not have authority over the title. This is one of the issues Levinson analysed with the concept of *true title* and hypothetical intentionalism (Chapter 4.1). Following the idea of true title, we may, for instance, argue that artist-given titles are so important that if relying on them, we shall not make overinterpretations or be misled. On the other hand, overinterpretations are always possible, even without any verbal clues. There are also many things that may mislead us in our interpretations. If, on the other hand, we know that the title is not artist-given, we can simply react to the title as we would react to any comment concerning the artwork.

The captioning function is subject to different kinds of expectations. Captions of pictures are perhaps in general expected to give us neutral descriptions. This is referred to by Welchman with the term 'denotative pressure' of all sign systems but, in the case of titles, this pressure is also created by the fact that all the other sorts of captions in books, magazines, newspapers and even on the internet are usually giving us relatively neutral explanations and descriptions. They perhaps meet the expectations more often than titles of artworks. On the other hand, some members of the audience are looking for freedom of interpretation and some expect more directive 'answers' from the titles as captions. The

need to understand and the tolerance of certainty and uncertainty in relation to artworks vary quite considerably among people.

I suggest that all three typologies – by Gombrich (constructed by author of this thesis; Chapter 4.2.4), Levinson (Chapter 4.2.6) and Genette (Chapter 4.2.8) – are mainly dealing with the *captioning function*. All three refer to a designative or identifying function but all typologies are for the most part discussing how the title is related to the meaning of the artwork. In other words, we can say they are dealing with the captioning function. Gombrich introduces different names to demonstrate the ways titles are used in commenting on the artworks or rather the meaning of the artworks. Levinson presents different categories and types of titles based on how the title influences the “core content” of the artwork. Genette discusses different descriptive functions as “primary effects” and connotations as “secondary effects”. None of these *typologies* are aimed to be exclusive, which means that they are not *taxonomies* in the sense that each title would belong to one exclusive category and would not belong to any other.

All these typologies maintain that there is a group or groups of titles which are relatively *neutral* in relation to the meaning or content of the artwork. Levinson calls this *core content* and Genette just *content*. Some might say that these neutral types of titles have only a designative function. For instance, Levinson argues that neutral titles have a referential function “to label their bearers and facilitate intercourse with them” (Levinson, 1985, 37). Ferry, on the other hand, suggests that because title “says something in brief, there must be other things that might be told about the artwork that title does not say” (Ferry, 1996, 2–3). The title is either “selective or secretive about what it leaves out in favour what it includes, choices powerfully expressive of its interpretation” (Ferry, 1996, 2–3). I propose, therefore, that there are no titles that are completely neutral (or transparent). I would argue that despite the relative neutrality of some titles, every title singles out one feature rather than another, concerning the artwork and its content.

Levinson calls all the titles which have a (relatively) neutral relation to the core content of the artwork *neutral titles*. Levinson also calls those titles which use just letters and numbers or use the designation *Untitled pseudo-neutral titles*.

Gombrich, on the other hand, lists many different types of titles that can be considered rather neutral. There are titles that he calls *generic titles* and *code titles* (pseudo-neutral in Levinson typology) and both of these types belong to the group of neutral titles. In addition, there are titles that describe visual content (*visual descriptions*) and titles that describe the subject depicted (*subject descriptions*). I believe many of these descriptions can be regarded as relatively neutral as well.

In Genette’s typology there are *literal titles* (literal description) which designate the central theme of the artwork and are part of a group of thematic titles. In addition, there are *generic titles* that form a group of rhematic titles. Title can also be a combination of literal and generic titles. In addition, Welchman (1997) refers to these relatively neutral titles as *denotations*.

Levinson mentions Jean Auguste Dominique Ingres’ (1780–1867) *Portrait of Louis-Francois Bertin* as a *neutral title*. In Gombrich’s typology it is a combination

of *subject descriptive* and *generic title*. Using Genette's terminology this title is a mixture of (*rhetic*) *generic title* and (*thematic*) *literal descriptive title*. On the other hand, we could ask if the title "Male Sitter" or "Portrait of a Man" could be more neutral or would it, in the case of this influential man be less neutral? Or if "Portrait of an Elderly Man in a Black Suit" could be more descriptive and literal? "Portrait of a Pro-Royalist Louis-Francois Bertin" would surely be less neutral but to some extent more subject-descriptive.

Gombrich also refers to *general titles* as opposed to *particular titles*. The distinction made by Sarapik between *general (abstract)* and *directive titles* is somewhat similar. *Portrait of a Man* would then be more general and the actual title *Portrait of Louis-Francois Bertin* more directive. On the other hand, for instance, a generic title may direct us to a more generic interpretation; therefore, it is not that generic would not be directive at all. In terms of neutrality, the less neutral the title is, the more directive it is in relation to interpretation. The more neutral the title is, the more open it leaves the interpretation.

As we have seen, there are more types of titles than, what I have called neutral titles. It is, however, demonstrated that even the category of neutral titles is a complex one. When we look at the other categories, Gombrich refers to *anecdotal instructions*, *descriptive instructions* and *referential/allusive instructions*. Welchman has criticised Gombrich's psychologism and description of titles as *instructions* (or *footnotes*). Instructions that are related to *mental set* or *schema* seem to be a prerequisite of any observation and, for instance, leave no room "for the social production of meaning" (Welchman, 1997, 18-19). Welchman also maintains that Gombrich's empiricist and scientific language and style are at odds with the "inadequacy of his methodology" mainly since he refers to rather simple empirical experiments which do not have very much to do with titles (Welchman, 1997, 18-19).

In addition to neutral titles, Levinson lists seven other categories (*underlining*, *focusing*, two types of *undermining*, *mystifying*, *disambiguating* and *allusive*). Ed Lilley refers to these categories in his article on Manet's titles and he is to some extent using Levinson's typology of titles. Lilley refers to "taxonomy" which he finds useful, but which "cannot be regarded as complete" (Lilley, 1994, 166). According to Lilley, Manet's title *Olympia* does not, however, fit any of Levinson's categories. *Déjeuner sur l'herbe*, which Levinson categorises as a focusing title, is not Manet's own title, and therefore, does not fit the criteria of true titles – the only titles which interest Levinson. The painting titled *Mademoiselle V. en costume d'Espada* (*Mademoiselle V. in the Costume of an Espada*, 1862, oil on canvas, 165.1 x 127.6 cm, Metropolitan Museum of Art, New York) would be a *neutral title*, but Lilley proposes that it might be described as *underlining* or *focusing* as well since we see that the woman depicted is not a bullfighter, and the scene seem to be staged (Lilley, 1994, 166).

In Genette's typology, in addition to *literal descriptions* and *generic titles (rhetic titles)*, there are *synecdoche* (or *metonym*), *metaphor* and *antiphrasis (irony)* mixtures of these as well as *ambiguous titles*. In addition, according to Genette, there are *connotations* that any titles may have.

As mentioned, neither Levinson nor Genette has argued that their typologies would be exclusive or complete. I think these are all ways of discriminating different types of titles, but they are also about the ways of interpreting the artworks they are referring to. Typologies can be useful in analysis, as Lilley suggests in the case of Levinson's typology, but he also shows that arguing a certain title belongs to some category means that both title and artwork are carefully investigated. If we want to investigate more immediate effects of the titles as captions, then these theoretical discussions may serve as background information for those empirical studies.

### 4.3.3 Social Function of Titles

Symes suggests that a dual function of titles is that it looks inwards to possible meanings and interpretations, "but it also looks outward, to the marketplace" (Symes, 1993, 19). Genette also refers to seduction as commercial incitement to buy (or read, since he is mainly referring to literature). Looking inwards, I have termed as captive function, but to look outwards and to incite the audience should contain more than the commercial function only. Therefore, I propose that looking outwards is understood more broadly as *social function* as an incitement to interpret, to discuss and to share.

Historically, titling is a result of social activity. The basic need to identify and differentiate artworks by designations (naming function) was developed as social interaction and circulation of artworks were increased. This is also related to the democratisation of art, which Yeazell (2015) has related to titles. For the one who titles the artwork, the titling is also a social and communicative act addressed to the beholder and the audience, whether conscious or not (and for whatever reason, commercial or otherwise). The title establishes (a verbal) relationship to the spectator by naming the object. The social function of looking outwards is thereby related to the naming function. Consequently, there is a relationship from the one who titles (e.g. the artist) through the title to the spectator. This is different from the relationship that links the artist through the artwork to the beholder. This is because the title was originally given for social reasons. Or we could say that titling is a way of communicating, connected to social interaction and looking outwards, while production of the artwork itself is usually focused on the creation process and looking inwards. This is not to say that artworks are not looking outwards, but the duality is that for artist the creative process is usually focused on the visual artwork (inwards) and the titling is aimed to the audience (outwards).

Bann refers to the "ideal spectator" and Ferry suggest that title presupposes "an actual or hypothetical reader" (Bann, 1985, 185; Ferry, 1996, 2-3) The artist (or whoever titles the artwork) has expectations of an ideal spectator, and the beholder has her expectations on the title and the artwork. Both expectations are often hypothetical. They are also, to some extent, based on conventions, in other words, they are socially constructed. Welchman implies that titles play part in

the social production of meaning (Welchman, 1997, 18–19). A title (and its meaning) is related to the “circumstances of its creation and display” which Welchman (1997, 15) wants to emphasise arguing against Fisher (1985, 291–292).

Institutional function, raised by Hoek, is also part of the broad concept of social function. Hoek suggests that the title “contributes to the production of the artistic and social consecration of the work in the world of art” (Hoek, 2001, 57, translation from French is mine). Even if consecration may sound rather pretentious, creation, display, spectatorship and critique are all related to social function.

According to Aileen Tsui, strategic manipulation of titles implies that Bann is right in arguing that title can “be read as a faithful indicator not only of the meaning“...“but of the relationship which the artist has established (or tried to establish) with the ideal spectator” (Tsui, 2006, 455; see also Bann, 1985, 185). Tsui proposes, following Bann’s notion of ideal spectator, that James McNeill Whistler titled his painting *White Girl (Symphony in White, No. 1)* as ‘White Girl’ for the “aesthetically gifted viewer”. Tsui suggest that the Whistler associated white with aesthetic purity and meant ‘Symphony in White, No. 1’ as a provocative comment on “common viewer narrative fixation”. The work was also displayed with different titles in Paris and London, because in Britain and in France the allusions to popular culture were different (Tsui, 2006, 455; see also Chapter 3.2.2.2 in this thesis).

Ed Lilley (1994) has also argued Edouard Manet had a strategy and titling was part of it. He used titles which had “the deliberate aim not of describing the principal action or objects in his works but of suggesting their possible meaning” in order to be more easily accepted (Lilley, 1994, 168). In other words, these artists were taking into account the social function of titles and socially manipulating the captioning function of titles. While captioning function is about the content and meaning of the title-artwork combination, the social function of the title is about communicating this meaning and content for the institutions and audience.

## 5 TITLES, METAPHORS AND NARRATIVES

The concepts of metaphor and narrative have both been related to questions concerning words and images. This chapter explores how these concepts could be used in interpreting of the captioning function and title-artwork relation. The concept of metaphor was related to the title-artwork relation during the 1980s by Charles Forceville (1988) and Margery B. Franklin (1988). Narrative has been related to titles in the sense that titles may, for instance, by using allusion relate the artwork to, for example, biblical, historical or mythological narrative. Narrative has also been related to series of artworks (Kibedi Varga, 1989; Sarapik, 2009). Common to both concepts is that they have been understood as literary but in more recent theories, they both have been considered as thought processes that are not restricted to language and literary expression.

There are two theories of metaphor that can be related to the issue of titling visual artworks. First, the interaction theory of metaphor founded by Max Black in the 1950s has been related to visual art because the theory observes some metaphors as creative (see e.g. Carroll, 2001[1994]; Franklin, 1988; Hausman, 1989, 1993, 1998; Johns, 1984). In addition, there are *stronger* and *weaker* metaphors. Some metaphors are strong metaphors because they are related to creativity. Strong metaphors are both *emphatic* and *resonant*. By *emphatic* Black means that these metaphors are indispensable “as opposed to expendable, optional, decorative and ornamental” (Black, 1979, 26–27). Strong emphatic metaphors are not some additions that rhetorically decorate the main utterance and principal meaning. By *resonant* Black refers to “metaphorical utterances that support a high degree of implicative elaboration” (Black, 1979, 26–27). This means that highly resonant metaphors leave more space for different types of implications and interpretations. We can say that they are *polysemous* while less resonant metaphors have more definite implications. According to these views, metaphors can create insights and even similarity that cannot always be paraphrased (or substituted) by some other expression or something essential is going to be missed in the process. This implies that metaphors are cognitively important since many metaphors are not just saying or showing something already known but creating something new or introducing a new way of thinking.

Another theory of metaphor relates it more strongly to everyday thought processes. At the beginning of 1980s George Lakoff and Mark Johnson developed so called conceptual metaphor theory (CMT). They argue that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1984 [1980], 5). In addition, the theory claims that "metaphor is primarily a matter of thought and only derivatively a matter of language" (Lakoff & Johnson, 1984 [1980], 153). They also stress the general and processual nature of the metaphor by arguing that "human *thought processes* are largely metaphorical" (Lakoff & Johnson, 1984 [1980], 6). David S. Miall has expressed similar ideas, arguing that metaphor is "a thought-process" that is too often examined as "a merely linguistic set of relationships" (Miall, 1979, 21). The important aspect of this conceptual theory when we compare it to the interaction view of metaphor is that conceptual theory defines metaphor more clearly as a cognitive thought-process and not as a linguistic object.

Narrative has also, in many recent theories, been considered as a thought process. Psychologist Jerome Bruner argues that we do not have narratives "in some real world, waiting there patiently" but while interpreting we construct them from different events and parts to constitute the "whole" (Bruner, 1991, 8). He has made a distinction between two fundamental modes of thinking: the *narrative mode* and the *paradigmatic mode*. The differences between these two modes are like the differences between a good story and a well-formed argument. (Bruner, 1986, 13). Both of these modes may be convincing, but they are convincing in very different ways. The narrative mode appeals more to our emotions while the paradigmatic appeals to our reason. Bruner connects narrative also with aesthetics. In discussing Bruner's theory, Ryan relates narrative mode to fiction and paradigmatic with rules and criteria of truth (Ryan, 2004a, 3).

In her multimedia theory of narrative, Marie-Laure Ryan makes a distinction between the act of narration and narration as the object created in this act. According to her, we cannot define this act without the object – but the problem is that it is not easy to define the object either. She further argues that narrative is not a specific type of text but a cognitive construct (or a mental image) that the interpreter builds up in response to the text (Ryan, 2004a, 5–8).

To elaborate on her argument Ryan proposes two modalities. First, "narrative is a textual act of representation – a text that encodes a particular type of meaning", and second, the narrative is a "cognitive construct – build by the interpreter as a response to the text" (Ryan, 2004a, 9). These two modalities lead to the distinction between *being narrative* and *possessing narrativity*. *Being narrative* means that the semiotic object produced is intentionally narrative and has been "produced with the intent to create a response involving a construction of a story" (Ryan, 2005, 347; see also Ryan, 2004a, 11). *Possessing narrativity* means that the semiotic object is able to evoke narrativity in the mind of the interpreter. It is then able to create a response involving the construction of a story regardless of any intents of the producer (Ryan, 2005, 357; see also Ryan, 2004a, 11). Finally Ryan also argues that "if we define narrative in cognitive terms, it is not a linguistic



object but a mental image" (Ryan, 2004a, 11). Being narrative and possessing narrativity are not characteristic of verbal language only. Possessing narrativity means that narrativity becomes a question of the spectator's ability and competence (Ryan, 2004a, 11).

In some cases title may function as the potential starting point of a narrative interpretation and as Ryan formulates "is able to inspire a narrative response, whether or not the text if there is one, was intended to be processed that way, and whether or not the author designs the stimuli" (Ryan, 2005, 347). Narrativity is a "gradable concept" so that the object we are interpreting may have more or less narrativity that is to say it may contain *stronger* or *weaker narratives* (Wolf, 2004, 103). One painting (or one picture) can be more narrative, less narrative or anti-narrative in relation to some other painting and the titles, again, may have an effect on this relation.

Understanding both metaphor and narrative primarily as thought processes involved in the interpretations of title-artwork combinations means that in most cases they are not understood as something that is found but something that is created in the interpretation. In the case of metaphor, it is easier to observe tension that leads to a metaphorical thought process. In the case of narrative, there are different possibilities in the ways in which the potential to narrative interpretation is observed.

## 5.1 Titles and Metaphors

Margery B. Franklin (1988) and Charles Forceville (1988) have discussed metaphors and titles of visual artworks. Franklin has argued that "much titling is akin to metaphorizing: When the meanings of language are brought to bear on nonlinguistic aesthetic object, some bridging of domains necessarily occurs. Any bridging of disparate domains involves certain tension and resolution" (Franklin, 1988, 169). It is possible to make a distinction between verbal metaphor, verbal-visual metaphors (verbo-pictorial metaphors) and visual metaphors. Metaphorical artwork-title relation is then a verbal-visual metaphor. Titles are left out of the discussion in Forceville's article on pictorial metaphors in Surrealist art (Forceville, 1988, 152).

Franklin has pointed out that there are titles that are metaphorical themselves. Clear examples he mentions are *Eye of Silence* (1943–1944, oil on canvas, 108 x 141 cm, Kemper Art Museum, Washington University, Saint Louis) by Max Ernst, *Carpet of Memory* (1914, oil on primed linen on cardboard, 37.8 x 49.3 cm, Zentrum Paul Klee, Bern) by Paul Klee, and *Museum of Mind* (1981) by contemporary artist Melissa Zink (Franklin, 1988, 159–164). These titles form metaphors by combining two things together and they can be formulated as cognitive metaphors suggesting that "mind is museum", "memory is carpet" and "silence is eye". These titles make the title-artwork-combination a metaphor regardless of the visual part of the artwork. Secondly, there are artworks that can be interpreted as metaphors regardless of their title. These are works that may be called

visual metaphors. And thirdly there are metaphors that are constituted by title and artwork in the title-artwork-combination.

Following Paul Henle's ideas on metaphors, the metaphorical relation of the title and the artwork could be broadly described as a result of a process wherein *an artwork is given a title (name) that originally belongs to something else*. An artwork such as a painting is a creation and an invention. While being a new artefact it requires a name. We could also say that some artworks, like ready-mades, are results of a process of calling "attention to an undesignated aspect of something already known" (Henle, 1958, 187). According to Henle, to name something new – or to designate something new – instead of metaphors, we could also use compound words or completely new words. The problem with invented and completely new words is that they might not be intelligible or understood at all. (Henle, 1958, 186–187.) Henle seems to suggest that compound words or invented completely new words would not create a metaphor but alternatives to metaphors. In addition, he suggests that there are some limits in understanding invented names and names that designate something new or some new aspects.

I would say that it is possible to name with completely new and invented names as well. Many company names are good examples of such names (e.g. a company which used to be Finnish *Post* [in Finnish *Posti*] was from 2007 to 2014 for more than seven years called *Itella* which did not mean anything as such – at least for a Finn). We can ask: 1) if all artworks as "titled new creations" constitute metaphors or metaphorical combination, 2) if titling a new aspect of something already familiar constitutes a combination that may be considered a metaphor or metaphorical and 3) if invented words in the titles of title-artworks-combinations create metaphors. First, an artwork is a new creation that requires a name or a title. This I would argue may not as such mean that the combination is a metaphor, but it opens up a possibility for the metaphor.

Carl R. Hausman has analysed the reasons for using metaphorical and figurative language in speaking and writing on art. He argues that because artworks are end products of creative acts, the language concerning them is in many ways creative and therefore often metaphorical. According to him there are two kinds of uses of metaphors in the language of art history and criticism. Firstly, metaphors and metaphorical language are used especially when critics are writing and speaking about the newness and originality of the artworks. Secondly, metaphors are used when a writer tries to look at already familiar artworks in a new light or from a new perspective and at the same time introduce aspects that have been unrecognised (Hausman, 1993, 101-114). We can say that titles referring to artworks which are usually end products of creative acts, often create metaphors.

The procedure of creating ready-mades, invented by Marcel Duchamp is a process of calling attention to undesignated aspect of something already known an example could be the snow shovel titled *In Advance of Broken Arm* (1915) or even earlier landscape print titled *Pharmacy* (*Pharmacie*, 1914, rectified readymade, gouache on an art print, 26.2 x 19.3 cm, Collection Arakawa, New York, two of three originals lost). *Pharmacy*, which is a commercial print of a winter landscape picture,

was titled with a word written on the surface of a print. We could say the name *Pharmacy* originally belongs to something else because it is difficult to find anything that would relate the picture to pharmacy. We could say that in both cases, some new aspect is added to some already familiar or even banal object.

Artists have also created invented and completely new words to title their work. One example is the already discussed Salvador Dalí's painting with the title *Galacidalacidesoxyribonucleica* (1963). Another example of an artist inventing words is Kurt Schwitters, who invented a completely new term *Merz*, to refer to all of his artistic work, including poems, collages (or assemblages) and interiors, titling his work as *Merz*, *Merzbild* (*Merzpicture*) and *Merzbau* (*Merzbuilding*). (See Chapter 2.3.4)

Forceville is very strict about the *direction* of the metaphor. He emphasises in many instances that metaphors are asymmetrical. He argues that "A is B" is not the same as "B is A". Forceville himself reminds us that labelling target domains (A) and source domains (B) is not as easy with visual as it is with verbal material (Forceville, 2002, 464). However, in the case of artwork-title-combination the situation is clearer. The artwork is the target domain while the title is source domain.

According to Forceville in analysing metaphors we have to start by asking which are the two terms of the metaphor, and how we know. In the case of title-artwork-combination the terms are simply the artwork and the title. Secondly, we must ask which is the metaphor's primary subject (and the target domain), which the metaphor's secondary subject (source domain), and how we know. In visual art the primary subject is normally the artwork and the secondary subject is the title since artwork is normally the main target of the interpretation and the title a source used in the interpretation. After this, we must ask which features can or should be mapped from the source domain to the target domain and how their selection is decided upon (Forceville, 2002, 2-3).

Again, let us look at Barnett Newman's *Abraham* (1949) as perhaps less obvious example. The painting is the primary subject. Then we have a title, *Abraham*, that is the secondary subject. In order to understand, experience or interpret these two terms as a metaphor we should map features from the title, which is the source to the painting, which is the target and primary subject. Tension between the title and the painting is created but the combination remains ambiguous and polysemous. There are many features that could be mapped from the references of the word 'Abraham' to the painting but perhaps not all of these mappings are metaphors. On the other hand, 'Abraham' is just one word and one name so that the features to be mapped remain quite ambiguous.

When we look at *Abraham* and read the title we may understand and experience the painting metaphorically in spite of the ambiguity and polysemy of their features. We may relate features of the title to the painting but I think to understand and experience it metaphorically, we do not have to systematically map and determine those features. If we were to determine the features and the metaphor by mapping specific features of the title Abraham to the painting we would create *metaphor*. As I suggested earlier, we can make a distinction between

metaphor as an object which is a result of a thought process and metaphor as the thought process. This metaphor – a result of mapping features from Abraham to the painting – as a process of thinking would be our interpretation and a result of our interpretation.

We do not know which exact features contained within the word *Abraham* Barnett Newman had in mind when he painted the painting. And we do not know what was the direction he was thinking. We do not know if Abraham even was in his mind when he painted the painting. In order to understand or experience this combination as metaphorical, we do not have to be able to list exact features and map them from one term to another. Because the combination is metaphorical (perhaps not metaphor), it is possible to map features from one term to another and make a metaphorical interpretation and analysis. The end product of the interpretation would then be a metaphor.

The painting does not depict or portray Abraham from the Old Testament. We may ask if the painting somehow represents Abraham. We may ask if the painting is about Abraham of the Old Testament. Literally there seems to be only a fact that the black painting which has a dark blue 'zip' is Abraham. Does it mean that black or dark blue is the colour of Abraham or is it saying that Abraham's life is/was black. But now the target and primary subject seems to be Abraham. What if the primary subject is a person called Abraham and not the painting? How do we know? We may ask for example, is the painting a comment on Abraham or is the name Abraham a comment on the painting?

When we look at *Abraham*, it is clear that the painting is not a metaphor or even metaphorical without the title. The title is not a verbal metaphor itself either. This means that if the combination is a metaphor, it is constituted by the relation of word and image. When we look at the artwork and read the title, we confront several interpretational possibilities. The title is *Abraham* which means that the name of the painting is Abraham. The painting simply is Abraham. The title (as a word and a name) has been and is a name of a person as well. Knowing Newman's interest in the Old Testament and Jewish religion in general we may suppose that the intention has been to refer to Abraham from the Old Testament. On the other hand, we may preclude the possibility of this painting portraying (representing) Abraham. We can say the painting is not a portrait of Abraham.

The (semantic) meaning of the painting is also vague and ambiguous if it even has one. In making decisions concerning the features, Forceville refers to the theory of relevance (Forceville, 2006 [1996], 83–107), but in visual art relevance is not as easy to determine as in advertisements which Forceville is studying, and in visual art the question of relevance is often absurd.

In relation to narrative, it is possible to discuss anti-narrativity, but it is also possible to discuss anti-metaphorical titles. Titles like *Carpet of Memory* and *Museum of Mind* are metaphors as such, but there are also titles that are considered anti-metaphorical. Anti-metaphorical titles are often also anti-narrative. As in the case of narrativity, not all titles support or imply metaphors or metaphorical interpretations. *Untitled* can be considered both an anti-metaphorical and anti-narrative title. In general, portraits and landscapes are anti-metaphorical. On the

other hand, as we have seen in the case of Newman's *Abraham*, the name of a person may sometimes create metaphorical tension as well.

## 5.2 Titles and Narratives

What can the role of titles be in narratives? Are some titles or title-artwork combinations more narrative than others? The order can be created in different ways on different levels of narratives and narrative interpretations (or readings). My basic argument is that titles may work as important components in these processes. First, the reference to the original source (the original order of occurrence) may be made the title. That is the rather clear case of allusion. Second, the title may also create and support some order of telling. And third, the title may also be a standpoint to different orders of reading.

We can at this point also assume that in general when two or more things (e.g. title and artwork) are discussed (or interpreted) together, the potential of narrativity is always increased compared to discussing only one thing. It follows from this assumption that combining words and images increases the narrative potential of images. On the other hand, we may ask if words in some cases restrict the narrative potential or narrativity of images.

Following Alpers' distinction on narrative and description, we could say that narrative Italian Renaissance art did not need any verbal or written titles since the narrative subject matter was related to narrative texts and stories that were more or less known by the contemporary beholders. At least this art was often expected to have these kinds of textual and literal sources. Descriptive northern genre painting did not have similar textual sources. According to Alpers Dutch genre painting was based more on visual observation and visual description of the world. At the same time, with the development of genre painting, art became a commodity and art markets were developed. Alpers even argues that "unlike Italian art, northern art does not offer us an easy verbal access" (Alpers, 1983, xx-xxii). I argue that in consequence these paintings needed titles to name the verbal subject matter which is not found from the literary sources and particularly not from literary narratives. For contemporary beholders, this kind of non-narrative and descriptive subject matter (or content) may be self-evident or at least plausible, but was it always self-evident for the beholder of seventeenth century? In art history these Dutch genre paintings have often been interpreted as realisations of moral lessons that are coded beneath the surfaces of the paintings. Alpers calls them *emblematic interpretations* of Dutch art since the interpretations are based on comparisons between paintings and pictures in Dutch emblem books (emblems) (Alpers, 1983, xxiv; 229-233).

We can approach the narrative potential of titles of artworks from many points of views when we think of the orders of occurrence, telling and reading. When we are dealing with pictures and artworks, it is not always easy to make a distinction between being narrative and possessing narrativity, but I think it is possible to make a distinction between narrative effect of a title and narrative

potential of a title. In some cases, title may in a quite straightforward way affect the meaning and interpretation of an artwork so that the combination is considered a narrative and the narrative effect is obvious.

### 5.2.1 Titles relating artwork to verbal narrative

We have titles that refer to verbal narrative and relate an artwork to a specific verbal story that already has some (original) order of occurrence of events. Virve Sarapik (1999) refers to narrative titles or at least narrative aspects of titles when a source of the title is the story that is depicted. Narrative is the part of the painting that may be verbalised, as a source, it has dominated Western painting (Sarapik, 1999, 150). These titles are also *allusive titles*.

One well known example of an allusive titles is *The Fall of Icarus* (in French *La chute d'Icare*, c. 1558, oil on canvas, 73.5 x 112, Musées Royaux des Beaux-Arts in Brussels)<sup>94</sup> by Pieter Bruegel the Elder (1527/28–1569), which refers to the Greek myth of Icarus, who burned his wings when flying too close to the sun. The concept of *anchoring (ancrage)* is quite appropriate in these situations (see Barthes, 1964, 43–45). In Western art, we have countless number of artworks referring to historical events or biblical or mythological texts which have the kind of titles that can be considered as *titles anchoring the artwork to narrative* so that the artwork becomes an illustration of the pregnant moment picked up from the verbal narration. These kinds of titles anchor the artworks to narrative meanings that somehow precede the artworks, and artworks become illustrations of these verbal narratives.

In spite of this, as I have argued, the concept of *anchorage* does not explain every case where a title relates an artwork to a verbal (or linguistic) narrative. If we look again at Barnett Newman's black on black painting titled *Abraham* (1949) the anchoring function of the title is not as self-evident as in *The Fall of Icarus*.

It is quite clear that the title *Abraham* refers to a person called Abraham of the Old Testament and not, for example, former U.S. president Abraham Lincoln, since Newman was interested in the Old Testament, the Talmud, and, for example, Søren Kierkegaard's writing's concerning the Old Testament's Abraham. Abraham from the Old Testament is considered one of the founding fathers in the Jewish, Christian, and Islamic religions. To obey God, Abraham was ready to sacrifice and kill his son and thus became the "first believer". Newman considered his *Abraham* the "first black painting". In addition to this, Newman's father was also named Abraham and he had died recently (Bois, 2004, 12-15).

With all these possible references as a word-image -combination the painting titled *Abraham* is not referring to any specific event in the Old Testament and it is not clear what is meant by this reference. In terms of narrativity, the title is vague, and the narrativity of the painting is vague or even absent. We could say

---

<sup>94</sup> The painting is sometimes referred to as *Landscape with the Fall of Icarus* which is also the title of William Carlos Williams's ekphrastic poem written upon Pieter Bruegel Elder's painting.

that the title relates the painting to a verbal narrative, and it increases the possibility of narrative interpretation but it does not really anchor the painting to any specific pre-existing verbal narrative or any other sort of meaning. In spite of this, it is possible to say that the title *Abraham* suggests different narrative interpretations for this painting.

## 5.2.2 Titles possessing narrativity

We have titles that in some way imply narrativity or at least suggest some temporal process (or order of telling) by their linguistic and grammatical structure so that the narrativity is implied independent of the qualities and characters of visual artwork.

Finding a story from a title is quite clear in J.M.W. Turner's *The Decline of the Carthaginian Empire, Rome being Determined on the Overthrow of her hated Rival, Demanded on her such Terms as might either force her into War or ruin her by Compliance: The Enervated Carthaginians, in their Anxiety for Peace, consented to give up their Arms and their Children* (1817) and in Joan Miró's title *A Bird Pursues a Bee and Kisses It* (*Une oiseau poursuit une abeille la baise*, 1927). In case of Paul Klee's title *Individualized Measurement of Layers* (1930, in German *Individualisierte Höhenmessung der Lagen*), the narrative is more abstract so that the title refers to an ongoing process of measuring and in effect refers to a temporal process that implies narrativity. The combination of the title and the painting may be given narrative interpretation, but the painting itself does not possess very much narrativity with visual characters. We could say that the narrativity of the combination is rather weak.

It is also possible to find stronger narrativity created by title artwork combinations. Marcel Duchamp painted in 1912 a painting titled *THE PASSAGE from Virgin to Bride* (*LA PASSAGE de la Vierge à la Mariée*, 1912, oil on canvas, 59.4 x 54 cm, Museum of Modern Art, New York) with the whole title inscribed on the canvas and 'LA PASSAGE' written in capital letters. The title possesses narrativity itself. It tells a story. The visual character of the work may not alone make the work narrative, but together with the title, the combination is a narrative. The visual can be understood as a transition, a process and a narrative when it is interpreted with the title which suggests narrative interpretation. 'La passage' is even written with capital letters so that the transition of a woman (or perhaps female machine) from virgin to bride is emphasised. In spite of this quite evident narrative metamorphosis suggested by the title, the title does not tell exactly which part is virgin and which is bride, why a woman appears as a machine, and what is actually going to turn out in the visual process. The artwork remains ambiguous although it possesses narrativity.

### 5.2.3 Titles affecting the order of narrative interpretation

When we think of interpretations of artworks as narratives, we have titles that in some way affect (or change) the narrative order of the interpretation implied by, for example, the composition. It may not always be easy to solve the narrative order of interpretation implied by the composition, but there are still some examples that we may think of. In *Burning Giraffe* (*Girafe en feu*, 1936–37, oil on panel, 35 x 27 cm, Kunstmuseum Basel), the surrealist painting by Salvador Dalí, the burning giraffe is not the main figure of the painting; the most central is a blue female figure with drawers. Following the comments by Dalí the giraffe has been interpreted as “a cosmically phallic and apocalyptic creature”. Drawers are open and seem to be empty. This way drawers refer to inner emptiness of the woman in the foreground of the painting (Shanes, 2011, 175–83). The dramatic figure of a burning giraffe is on the left-hand side of this blue female figure further away in the desert landscape. On the right-hand side, there is another female figure with many extended tailbones. This figure is also bigger than the giraffe. Taking into account all these visual characters in this painting, it is possible to say that the title affects the interpretation of this painting in terms of order and significance and thus narrativity of the interpretation.

An interesting remark on the issue of order and seeing has been made by Donald P. Spence, referred to by Emma Kafalenos. Based on Spence's view of narrative and psychoanalysis, Kafalenos (2003, 23) argues that the elements one recognises when one looks at some scene depend on (or are at least related to) how one divides that which is seen into units, and how these units are named. At the same time the “naming of these units alters what one sees”. This means that “the description of a visual scene is never complete” and later the words in our memory start to “misinterpret the image” (Kafalenos, 2003, 23; 23 note 18).

In a somewhat similar way, using different terminology, Michael Baxandall (1985) has argued that while explaining a picture, we are not actually explaining a picture but explaining a description of a picture (*ekphrasis*). Unlike the picture itself, both the looking at the picture and the language of the description are temporally linear. In addition, the language of the description is ostensive, which means that it always points out (names) details (units) of a picture. This means that the language is following the “thought after seeing a picture” and at the same time language mentions something first and something last and this way re-orders the looking of the picture itself. Baxandall also suggests that there is narrativity which can be found from descriptions (Baxandall, 1985, 1-5). I would add that if we can find some kind of narrativity from pictures, I am sure we can find narrativity from descriptions as well. This, on the other hand, does not mean that descriptions are narratives. J. M. Blanchard has argued that the relation between narrative and descriptive is more complex than is often recognised, since description is always part of narration and not simply something opposite to it (Blanchard, 1978, 235–236).



What we might sometimes regard as descriptions may also have narrative elements. At the same time, descriptions may sometimes be looked at from a narrative point of view. The idea that linearity of words and sentences (in titles) may affect us so that we start looking at artworks more linearly is similar in Baxandall's and Kafalenos' (or Spence's) views. This suggests that titles often open up a possibility for narrativity since the more linear and more sequentially ordered the way to look at a picture is, the more probable is narrative interpretation.

As I have already suggested, not all titles support or imply narrative interpretations. *Untitled* is an obvious example of an anti-narrative title. *Untitled* is not very narrative nor very descriptive. If we look at different Abstract Expressionists paintings discussed earlier by Pollock, Newman and Rothko, we can say that the titles of Pollock's paintings (e.g. *Full Fathom Five*) are the most narrative, titles of Newman's paintings often consisting of one word (*Onement*, *The Word*) are less narrative and Rothko's works titled *Untitled* are the least narrative.

James Abbot McNeill Whistler's "abstract" titles like *Symphony in White* or *Arrangement in Grey and Black: Portrait of the Painter's Mother* are also anti-narrative compared to many other titles of his time. In general, portraits and landscapes are anti-narrative if compared to depictions of events. On the other hand, a name of a person may sometimes create a reference to a story and by doing so make a painting narrative.

#### 5.2.4 Titles, narrativity and seriality

Narrativity and intertextuality are often linked together. Therefore, it is possible to look at the narrativity created or supported by titles between two or more artworks. If we look at seriality in art and art production from the perspective of titles, it is possible to find titles which support some kind of narrativity of a series. In the most simplified way, narrativity in terms of definite order of a series is supported by numerical titling. According to John C. Welchman (1997, 116) James Abbot McNeill Whistler and Sir Lawrence Alma-Tadema (1836–1912) were artists who first titled their work with numerical titles. In spite of this, neither Whistler nor Alma-Tadema developed seriality very far. In addition, if we look at a single painting with a numerical title (or a title with numerical elements), one would not take the title as narrative in any way. On the contrary, numerical titles can be regarded as anti-narrative (Hoek, 2001, 161–163).

I suggest that seriality in its modern and contemporary mode was developed by Claude Monet (1840–1926). One would not relate narrativity and impressionism since one impressionist painting is seldom narrative. It is, however, easy to relate Monet's impressionism with seriality. When we look at Monet's series of *Rouen Cathedral*, *Poplars*, the *Parliament*, *Mornings on the Seine*, and the *Water Lilies*, it is possible to give these series narrative interpretations because these series are series with new meaning. Artists before Monet painted series in order to stretch, to practice and to test different methods and techniques. On the other hand, some series were painted to make profit. For instance, a *vedutisti* may have repeated the same scenery over and over again but for economic reasons. I think it is possible to say that Monet was painting series for different – perhaps more

personal – reasons. Water lilies, for instance, he painted for almost twenty years. He created a new kind of repetition and serialisation of the motif. According to Steven Z. Levine (1986, 65–75), he was almost obsessive in this repetition. This repetition, which leads to a series of paintings was enforced by titling the paintings (see Welchman, 1997, 73). In addition to this, the series of paintings and titles created new kinds of narratives between the paintings.

Looking at Monet's several paintings of Rouen Cathedral together, makes us look at them in a linear order. It is also very tempting to arrange them as a narrative based on diurnal rhythm. This is done, for example, in the Finnish translation of a German book, *Claude Monet. Leben und Werk* (Zeidler, 2005, 70–71) as follows:

1. Rouen Cathedral, Façade, Morning Effect (1894, La Cathédrale de Rouen. Le portail, brouillard matinal, oil on canvas, 101 x 66 cm, Folkwang, Essen)
2. Rouen Cathedral, Façade, Morning Sunlight, Blue Harmony. (1893, La Cathédrale de Rouen, le portail, soleil matinal, harmonie bleue, 1894, oil on canvas, 92.2 x 63 cm, Musée de Orsay, Paris)
3. Rouen Cathedral, Façade, Sunset Effect, Afternoon (1894, Cathédrale de Rouen, effet de soleil, fin de journée) (Musée Marmottan Monet, Paris)
4. Rouen Cathedral, Façade in the Evening (1894, Cathédrale de Rouen, le portail, le soir) (Collection Larock-Granoff, Paris) (see Zeidler, 2005, 70–71).

When looking at these works without the titles one might not put them into this same order since for example the painting in early morning might be mixed with the painting of the evening. Hence this narrative order is suggested by the titles and the narrative based on diurnal rhythm is supported by the titles. Perhaps my interpretation of these *Rouen Cathedrals* as narrative based on diurnal rhythm is somehow influenced by Andy Warhol's *Empire* (1964) on the Empire State Building which is a long and monotonous narrative without any "events". At the same time, it is a story of building lasting eight hours and five minutes. This *Empire* and the *Rouen Cathedrals* can both be seen as series of pictures of a building during different times of a day. Both can be seen as narratives although *Empire* is not a very dramatic one. The drama between different paintings as pregnant moments and *events* of *Rouen Cathedrals* is much stronger. One can see that my contemporary interpretation of *Empire* is influenced by Monet's paintings. At the same time this interpretation become a narrative involving *Empire* and *Rouen Cathedrals*. One may now ask if this kind of intertextual interpretation of works is justified or, on the other hand, how could I even look at Monet's cathedrals without the influence of the *Empire*?<sup>95</sup>

---

<sup>95</sup> See Mieke Bal's (2003) discussion of the interpreting and the looking at baroque art through contemporary art. Bal interprets Giambattista Bernini's *Ecstasy of Saint Theresa* (1647) through Louise Bourgeois' *Femme Maison* (1983). Bal also questions Baxandall's argument concerning the linearity of language. According to Bal, verbal language has "semblance of linearity but producing meaning does not" (Bal, 2003, 22).

Jean Arp's artworks and titles often suggest some narrativity but the relations his works constitute (like a sort of family resemblance) are even more narrative. One could approach some of his work as the story of a series of navels but looking at the works and reading the titles one notices that it is not just a story of a navel, but navel is related to or even in a way transformed to many other motifs. One may think one is looking at a navel but when reading a title, one sees that one looks at an egg. One may also look at a 'navel hat' which is related to 'moustache hat' which again is related to 'moustache watch' and so on. There is sort of a story of surreal visual elements which relates many of his works to each other.

Many of Marcel Duchamp's artworks have been interpreted together as a so-called bachelor-bride narrative at the same time as a narrative of his passage from painting to the ready-made (de Duve, 1991). The bachelor-bride narrative can be construed by following artworks:

1. *Young Man and Girl in Spring* (*Jeune homme et jeune femme dans le printemps*, 1911, oil on canvas, 65.7 x 50.2 cm, Vera and Arturo Schwarz Collection of Dada and Surrealist Art, The Israel Museum, Jerusalem)
2. *Sad Young Man in a Train* (*Jeune homme triste dans une train*, 1911, 1911–12. Oil on cardboard, mounted on Masonite, 100 x 73 cm, The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice)
3. *Virgin No. 1* (*La Vierge No.1*, 1912, graphite on wove paper, Sheet: 42.9 x 32.5 cm, Philadelphia Museum of Art)
4. *PASSAGE from the Virgin to the Bride* (*La PASSAGE de la Vierge à la Mariée*, 1912)
5. *The Bride* (*La Mariée*, 1912, oil on canvas, 89.5 x 55.6 cm, Philadelphia Museum of Art)
6. *The Bride Stripped Bare by Her Bachelors, even* (*La Mariée mise à nu pas ses célibataires, même*, 1912–1923, oil, varnish, lead foil, lead wire, and dust on two glass panels, (277.5 x 175.9 cm, Philadelphia Museum of Art)

It can be argued that the bachelor-bride narrative is created by titling since the visual character, colour and forms of the paintings would not by purely visual character be seen as a bachelor-bride narrative.

Perhaps a more straightforward example of a series that creates a narrative by titles is Giacomo Balla's futurist series of three paintings *Abstract Speed* (1913–14, *Velocità astratta*), *Abstract Speed + Noise* (1913–14, *Velocità astratta + rumore*) and *Abstract Speed - The Car has Passed* (1913–14, *Velocità astratta - l'auto è passata*).

I have already discussed a different kind of narrative in relation to Barnett Newman (Chapter 2.3.5). Yve-Alain Bois refers to Newman's paintings as "semantic chain" between *Abraham*, *Covenant*, *The Promise* and *Galaxy* (Bois, 2004, 5–27) but there are altogether at least 15 paintings with titles referring to Genesis forming a "semantic chain" and a narrative. In addition, in the case of Newman, we may ask if almost all of his works are somehow related to biblical narrative and, on the other hand, in the case of Duchamp we can ask if there are any artworks made after 1911 that would not comment on the bachelor-bride narrative.

To conclude on metaphors and narratives, I suggest that these concepts can work in interpretations in different ways. The interpretations using metaphor or narrative can also be seen, for instance, as focusing, underlining or disambiguating. The meanings of the relations of titles and artworks are created in the interpretations. The meaning of the relation of the title and the artwork is not something that should be fixed to some interpretation but explored further. Title-artwork combination opens a possibility and may even encourage one to make metaphorical and narrative interpretations.

## 6 CONCLUDING REMARKS

This thesis explored the theory and history of titles in Western visual art starting from the decline of the patronage system and the birth of the art market. The main focus was on theoretical and philosophical discussions concerning titles between 1960 and 2015. Historically the demand for identifying individual artworks increased as social and economic exchange increased. The notion of the title was developed during the eighteenth century when artists started to title their work. By the end of the nineteenth century, the contemporary custom and convention to title artworks was developed. The history of titles was presented through the mid-twentieth century. The history of the titles was discussed as a background for the succeeding theoretical and philosophical analysis.

In first the main chapter (chapter 3), it was argued first that the titles of visual artworks have to some extent been neglected in art history and art philosophy. Observations that titles have not received the attention they should have had have been made by many (Fowler, 1982; Gombrich 1991 [1985]; Lilley, 1994; Welchman, 1997; Petersen, 2006). In addition, the history of titles, titling and the debates around them show that titles have puzzled many artists, critics, psychologists, art historians and philosophers. At the moment, however, many articles that have been discussed in this thesis, are reactions to this neglect, but they form a rather fragmentary whole.

Discussion was focused on why titles have been neglected. Two different and even opposite views were introduced first. One is that title can be considered so neutral, transparent and uninteresting that it can be ignored. Another view is that it may be disturbing in one way or another and therefore it should be ignored. Following this second possibility, the main reasons for neglecting titles were traced to three different origins. First is related to the historical rivalry between words and images (paragone) that culminated in the formalist tradition of modernist art. On the other hand, titles have had a history of being rather generic descriptions which have not required any specific interest in the tradition of art history. Second is related to anxieties of language in reaction to the linguistic turn. The third reason is the anxieties of supplement in Kantian aesthetics reflected

also, to some extent, in the analytical philosophy of art. For instance, anxious relation to language and reactions to the linguistic turn may be related to history and the tradition of art history and, on the other hand, to anxieties concerning any supplements of the aesthetic object. In the contemporary theory of art history and visual culture, the reasons mentioned above are perhaps not that strong anymore. For instance, James A.W. Heffernan has stated that “art has needed verbal mediation ever since it began to be offered to the public” (Heffernan, 2019, 24). Heffernan has his background in literary studies, but I think art history and art historians are not that anxious about literary studies either.

The second main chapter (chapter 4) discussed different theoretical distinctions of titles. First the concept of true title was introduced and discussed as it has been defined by philosopher Jerrold Levinson. It was suggested that this concept creates a category and status of artist-given true titles that leave out many titles that are nevertheless used in art history (and other art practices). These other titles were termed non-true titles. Practical and theoretical consequences of these two categories were discussed in relation to art history. Finding out how, why and by whom artworks have been titled in the past is an important question for art historians.

The second part of this chapter presented and discussed in chronological order the functions and distinctions of titles that have been outlined in different theoretical texts on titles. There are many of them, but their noteworthiness is not the same. At the end of the chapter three main functions are defined as a synthesis of the analysis. The role of three of the typologies is also discussed. It is argued that many of the types of titles (that may have been referred to as functions) presented in the typologies are so dependent on the over-all interpretation of an artwork that these typologies may be used as analytical tools but not as taxonomies. None of the typologies was exclusive in such a way that each artwork would belong to one category only. In addition, it is impossible to determine which type of category one artwork would belong to without a proper art historical interpretation. It had already been shown in a previous study that an artwork could belong to many of the categories and in the same study there was a title that would not fit any type.

The conclusion and results concerning functions determine that there are three functions of titles: naming function, captioning function and social function. Another conclusion is that every title of an artwork has these functions. The naming function is related to the simple function of designating. The captioning function is related to meaning and interpretation and consequently related to typologies of titles as well. Social function relates the title to the artist, the audience and institutions. While captioning function is looking inwards, the social function is looking outwards. For instance, for the audience the title functions as an incitement to interpret, to discuss and to share. We may contemplate an artwork alone on our own, and artworks are often created in more or less private processes. I assume most of the original artworks (not pictures of them) people see for the first time are nowadays seen in the public space of a museum or gallery. The encounter of a beholder with the artwork and the title is therefore already a social

situation. In addition, for some people going to museum is a social gathering. I believe titles play at least a part in this social play. I believe that titles have a social function to encourage people to interpret, discuss, exchange views on art and artworks. I think the social function of title is something that would require more research and analysis in the future.

In the last chapter (chapter 5), titles, and especially the captioning function of titles, were discussed and interpreted in light of two different concepts: metaphor and narrative. Metaphorical relation between titles and artworks had already been suggested in the studies of Franklin (1988) and Forceville (1988) but the idea to investigate possibilities of the narrative interpretations of the title-artwork combination is mine. Following contemporary cognitive theories, metaphor and narrative were understood as thought processes, in other words, as something that is built in the interpretation and not as something that is simply found from the artwork, the title or their combination.

Some recent studies of psychological effects of titles that were briefly mentioned in the introduction imply that there are many research projects in psychology that are related to titles. It is possible that psychological approaches to titles could benefit from philosophical and art historical approaches and knowledge. In the same way that literary studies, philosophy and art history have benefited from each other, psychological and cognitive studies may benefit from these humanistic disciplines, and vice versa.

## YHTEENVETO (SUMMARY IN FINNISH)

Tässä väitöskirjassa kuvataideteosten nimiä ja nimeämistä on tarkasteltu historiallisesta, filosofisesta ja teoreettisesta näkökulmasta. Ensimmäisessä käsittelyluvussa (luku 2) länsimaisen taiteen teosnimien historiaa tarkastellaan mesenaattien tilauksiin perustuvan järjestelmän heikkenemisestä ja taidekaupan synnystä alkaen. Tarve identifioida eri teoksia kasvoi, kun sosiaalinen ja taloudellinen vuorovaikutus lisääntyi. Kuvataiteen teosnimien voidaan ajatella syntyneen 1700-luvun aikana, kun taiteilijat alkoivat itse nimetä teoksiaan. Vaikuttaa siltä, että 1800-luvun loppuun mennessä nykyisen kaltainen tapa nimetä teoksia oli jo suhteellisen vakiintunut. Tässä väitöskirjassa tämä historiallinen kehitys käydään läpi renessanssista 1900-luvun puoleenväliin. Teosnimien historiaa tarkastellaan teoreettista käsittelyä silmällä pitäen. Tarkastelun kohteena ovat lähinnä taideteokset, jotka ovat synnyttäneen jo aiemmin jotain keskustelua teosnimiään koskien. Teosnimien historian tarkastelu osoittaa, että teosnimet ovat askarruttaneet, kiehtoneet ja inspiroineetkin monia taiteilijoita. Toisaalta osa taiteilijoista ei ole kiinnittänyt niihin mitään erityistä huomiota. Teosnimet ovat aiheuttaneet päänvaivaa niin tekijöilleen kuin tulkitsijoilleenkin.

Teosnimien historiaa koskevan tarkastelun jälkeen ensimmäisessä pääluvussa (luku 3) pääargumentti on, että kuvataideteosten nimet ovat taidehistoriassa ja taiteenfilosofiassa jossakin määrin laiminlyöty. Havainto, että teosnimet eivät ole saaneet ansaitsemaansa huomioita, on esitetty jo aiemminkin (Fowler, 1982; Gombrich 1991 [1985]; Lilley, 1994; Welchman, 1997; Petersen, 2006). Johdantoluvun lopulla (Luku 1.5.1) on esitelty myös joukko suhteellisen tuoreita psykologisia tutkimuksia, jotka osoittavat, että teosnimet vaikuttavat siihen, kuinka katsojat teoksia tulkitsevat. Teosnimien historiaa koskevassa kappaleessa on myös osoitettu, että teosnimet ovat askarruttaneet monia taiteilijoita, taiteen tutkijoita ja taidehistorioitsijoita. Teosnimistä kirjoitetut tekstit ja esitetyt teoriat, joita tässä väitöskirjassa käsitellään, ovat reaktioita teosnimien laiminlyöntiin, mutta muodostavat varsin epäyhtenäisen kokonaisuuden.

Miksi teosnimien huomioiminen on laiminlyöty? Syitä voidaan eritellä useita. Ensiksi, teosnimet on voitu ajatella niin neutraaleiksi ja läpinäkyviksi, että ne voidaan sivuuttaa. Teosnimillä on takanaan historia, jolloin ne ovat olleet suhteelliseen geneerisiä kuvauksia (deskriptioita) eivätkä ne ole vaatineet erityistä tarkastelua tai mielenkiintoa. Taidehistorian kirjoituksen traditiossa ei siis ole aina ollut tarvetta kiinnittää huomiota teosnimiin. Toiseksi, lähes päinvastaisesta näkökulmasta, teosnimet voidaan ajatella niin häiritseviksi, että ne nimenomaan pitää sivuuttaa. Sille, että teosnimet ajatellaan jotenkin häiritseviksi, voidaan hahmotella myös useita syitä. Ensimmäinen syy liittyy sanojen ja kuvien historialliseen kamppailuun (paragone), joka jollakin tavalla kulminoitui modernismin formalistisessa traditiossa. Toinen syy voi olla epäluulo kielellistä käännettä (linguistic turn) kohtaan. Kolmanneksi syyksi voidaan eritellä kantilaisen estetiikan epäluulo kaikkea ylimääräiseksi katsottua kohtaan, jota esimerkiksi analyttinen



estetiikka jossakin määrin heijastelee. Nämä kaikki teosnimiin kohdistuvat epäluulot liittyvät myös toisiinsa eivätkä näin ollen ole täysin erillisiä. Epäluulo kielellistä käännettä kohtaan voi liittyä historiaan ja taidehistorian traditioon, sekä toisaalta epäluuloon kaikkea esteettiseen objektiin liitettyä kohtaan. Nykyisessä tämän hetken taidehistoriassa ja visuaalisen kulttuurin tutkimuksessa edellä mainitut epäluulot eivät ole enää niin voimakkaita. Esimerkiksi James A.W. Heffernan on esittänyt, että “[kuva]taide on tarvinnut kielellistä välittämistä (mediation) aina siitä saakka, kun sitä on alettu tarjota yleisölle” (Heffernan, 2019, 24). Heffernanin tausta on kirjallisuuden tutkimuksessa, mutta oma käsitykseni on ettei taidehistoria ja taidehistorioitsijat ole enää niin epäluuloisia kirjallisuuden tutkimusta kohtaan.

Toisessa pääluvussa (luku 3) tarkastellaan erilaisia teosnimiä koskevia teoreettisia erotteluja. Ensimmäiseksi esitellään Jerrold Levinsonin aidon teosnimen käsite. Tällä käsitteellä viitataan taiteilijan itsensä antamiin teosnimiin, jolle annetaan erityinen status esteettisesti relevantteina teosniminä. Samalla käsite kuitenkin synnyttää ryhmän ei-aitoja teosnimiä, jotka eivät ole Levinsonin mukaan ole esteettisesti relevantteja. Syntyneiden kategorioiden – aidot teosnimet ja ei-aidot teosnimet – käytännöllisiä ja teoreettisia seurauksia analysoidaan erityisesti taidehistorian näkökulmasta. Sen selvittäminen, miten, miksi ja kenen toimesta jokin teos on saanut nimensä, voi siis olla taidehistorioitsijalle tärkeä kysymys.

Luvun kolme toisessa osassa käsitellään kronologisessa järjestyksessä erilaisia teosnimiä koskevia teoreettisia näkemyksiä erityisesti teosnimille annettujen funktioiden näkökulmasta. Tämän lisäksi Ernst Gombrich, Jerrold Levinson ja Gérard Genette ovat muotoilleet teosnimistä typologioita, joiden ajatuksena on muodostaa kategorioita, joihin teosnimet asettuisivat. Kenenkään teoreetikon luoma typologia ei kuitenkaan toimi taksonomiana. Kategoriat, joita typologioissa on muodostettu, eivät ole toisiaan poissulkevia, vaan yksi ja sama teosnimi voi kuulua useaan eri kategoriaan. Viime kädessä kyse on myös siitä, miten teos kokonaisuudessaan tulkitaan. Typologiat toimivat siis pikemminkin analyysin tukena kuin taksonomioina, joissa kukin teosnimi asettuisin selkeään kategoriaan sen mukaan minkä tyyppistä teosnimeä edustaa.

Funktioita ja typologioita koskevat teoreettiset näkemykset muodostavat varsin epäyhtenäisen kokonaisuuden ja niissä viitataan harvoin aiempaan tutkimukseen. Tässä työssä eri teorioita koskevan tarkastelun kokoavana synteesisinä funktiot eritellään kolmeen pääfunktioon, jotka ovat nimeävä funktio, kuvatekstifunktio ja sosiaalinen funktio. Tämän lisäksi kaikilla teosnimillä on nämä kolme funktiota. Nimeävä funktio viittaa nimensä mukaisesti teosnimen nimeävään ja osoittavaan tehtävään (designaatio), joka sillä on eräänlaisena erisnimenä. Kuvatekstifunktio liittyy teosnimen ja teoksen merkitykseen ja tulkintaan. Sosiaalinen funktio liittyy teosnimet taiteilijaan, yleisöön ja instituutioihin. Kuvatekstifunktio katsoo sisään päin, kun sosiaalinen funktio katsoo ulospäin. Yleisölle teosnimi voi toimia esimerkiksi yllykkeenä tulkita, keskustella ja jakaa ajatuksia teosta koskien. Toisaalta teoksen tarkastelu ja kontemplaatio sekä teoksen luominen ovat ainakin perinteisesti varsin yksityisiä prosesseja. Ihmiset kohtaavat itselleen uusia aitoja taideteoksia tänä päivänä lähinnä museoissa tai gallerioissa. Tämä

tarkoittaa, että teosten ja teosnimien kohtaaminen on jo valmiiksi sosiaalinen tilanne. Lisäksi museossa käyminen voi olla monella osa sosiaalista kanssakäymistä. Teosnimet ovat ainakin jossakin osassa näissä tilanteissa. Uskoakseni teosnimi rohkaisee tulkitsemaan, keskustelemaan ja vaihtaman näkemyksiä koskien taidetta ja taideteoksia. Näkemykseni mukaan teosnimien sosiaalinen funktio vaatisi tarkempaa tutkimusta tulevaisuudessa.

Viimeisessä luvussa (luku 5) teosnimiä ja erityisesti niiden kuvatekstifunktiota tarkastellaan ja tulkitaan metaforan ja narratiivisuuden käsitteen avulla. Teosnimen ja teoksen välisen suhteen metaforisuuden ovat aiemmassa tutkimuksessa nostaneet Franklin (1988) ja Forceville (1988), mutta ajatus tarkastella teoksen ja teosnimen välisen suhteen narratiivisia ulottuvuuksia, on omani. Nykyaikaisia kognitiivisia teorioita seuraten metafora ja narraatio voidaan ymmärtää ajatusprosesseina, toisin sanoen, jonakin, joka rakennetaan ja luodaan tulkinassa, eikä jonakin, joka yksinkertaisesti löytyisi teoksesta, teosnimestä tai niiden yhdistelmästä.

Tämän väitöskirjan johdannossa kävin lyhyesti läpi teosnimien psykologisia vaikutuksia koskevat tutkimukset. Nämä tutkimukset viittaavat siihen, että psykologiassa on käynnissä useita kuvataideteosten nimiin liittyviä tutkimushankkeita. Psykologiset tutkimukset hyötyisivät varmasti filosofian ja taidehistorian teosnimiä koskevista lähestymistavoista ja niiden tuottamasta tiedosta. Samaa tapaan kuin kirjallisuuden tutkimus, filosofia ja taidehistoria on hyötynyt toisistaan, myös psykologia ja kognitiotiede voi hyötyä humanistisista aloista ja päinvastoin.

## REFERENCES

- Adams, H. (1987). Titles, Titling and Entitlement To. *Journal of Aesthetics and Art Criticism*, 46(1), 7–21.
- Ades, D., Cox, N. & Hopkins, D. (1999). *Marcel Duchamp*. London: Thames & Hudson.
- Adler, J. (2010). Paul Klee as 'Poem-Painter'. In *Art, Word and Image, Two Thousand Years of Visual/Textual Interaction 2010*. Eds. John Dixon Hunt et al. London. Reaktion Books. pp. 178–201.
- Adorno, T. W. (1992 [1965]) Titles. Paraphrases on Lessing. In *Notes to Literature*, Vol. 2. Ed. Rolf Tiedeman. Tr. from Germany by Shierry Weber NicholSEN. New York Columbia University Press. pp. 3–11. [First published in *Akzente*, 1962, no. 3. and repr. in *Noten zur Literatur III*. Frankfurt: Suhrkamp Verlag, 1965].
- Adorno, T. W. (1965). Titel. Paraphrasen zu Lessing. In *Noten zur Literatur III*. Frankfurt: Suhrkamp Verlag. pp. 7–18. (First published in *Akzente*, 1962, no. 3.)
- Aichele, K. P. (2006). *Paul Klee. Poet / Painter*. Rochester/ Suffolk: Camden House.
- Aichele, K. P. (1986). Paul Klee's Operatic Themes and Variations. *Art Bulletin*, 68(3), 450–466.
- Alberti, L. B. (1804). *Della pittura e della statua di Leonbatista Alberti*. Translated from the Latin by Cosimo Bartoli Milano : Società tipografica de'Classici italiani.
- Alberti, L. B. (1998). *Maalaustaiteesta*. Transl. by Marja Itkonen-Kaila. Vammalan kirjapaino/ Kustannusosakeyhtiö Taide.
- Alechinsky, P. (1967). *Le Test du Titre. 6 planches et 61 tireurs d'elite*. Paris: Editions Eric Losfeld.
- Alpers, S. (1983). *The Art of Describing. Dutch Art in the Seventeenth Century*. London: John Murray/ Unievrstity of Chicago Press.
- Andersen, T. 'Malevich, Kazimir'. In *Grove Art Online. Oxford Art Online*, <<http://www.oxfordartonline.com/subscriber/article/grove/art/T053504>> (Accessed 4.6.2011).
- Andersen, W. V. (2002). *Picasso's Brothel*. New York: The Other Press LLC.
- Anfam, D. (2002). Barnett Newman. Philadelphia and London. (Exhibition Review). *The Burlington Magazine*, 144(1194), 583–585.
- Anfam, D. (1996 [1990]). *Abstract Expressionism*. Thames and Hudson: London/ New York.
- Arnar, A. S. (2006). 'A Modern Popular Poem': Stéphane Mallarmé on the Visual. Rhetorical and Democratic Potentials of the Fin-de-Siècle Newspaper. *Word & Image*, 22(4), 304–326.
- Art, Word and Image, Two Thousand Years of Visual/Textual Interaction* (2010). Eds. John Dixon Hunt et al. London. Reaktion Books.
- Artists' Session at Studio 35 (1950)* (2009 [1951]). Ed. by Robert Goodnough. Chicago/San Francisco: SoberSCOve Press/Wittenborn Art Books.

- Ashbee, B. (1997). What's in a Name? *Art Review*, 48, 56–60.
- Askew, P. (1990). *Caravaggio's Death of the Virgin*. Princeton, New Jersey: Princeton University Press.
- Austin, L. (2003). Mallarmé, Stéphane. *Grove Art Online*. Retrieved 11 Dec. 2019, from <https://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000053533>.
- Azzolini, M. (2005). In praise of art: text and context of Leonardo's Paragone and its critique of the arts and sciences. *Renaissance Studies*, 19(4), 487–510.
- Bacci, F. (2010). In Your Face: The Futurists' Assaults on the Public's Senses. In *Art, History and the Senses. 1830 to the Present*. Eds. Patrizia Di Bello & Gabriel Koureans. Surrey, UK/ Burlington, USA: Ashgate Publishing. pp. 81–95.
- Bal, M. (1996). Reading Art? In *Generations and Geographies in the Visual Arts. Feminist Readings*. Ed. By Griselda Pollock. London/ New York: Routledge. pp. 25–41.
- Bal, Mieke (2003). Ecstatic Aesthetics: metaphoring Bernini. In *Compelling Visuality. The Work of Art in and out of History*. Minneapolis/London: University of Minnesota Press. pp. 1–30.
- Bann, S. (2003). Questions of Genre in Early Nineteenth-Century French Painting. *New Literary History*, 34(3), 501–511. Retrieved from [www.jstor.org/stable/20057795](http://www.jstor.org/stable/20057795)
- Bann, S. Concrete poetry. In *Grove Art Online. Oxford Art Online*, <http://www.oxfordartonline.com/subscriber/article/grove/art/T018996> (accessed 27.5.2011).
- Bann, S. (1985). The mythical conception is the name: Titles and names in modern and post-modern painting. *Word & Image*, 1(2), 176–190.
- Barash, M. (1990). Theories of Art 2. From Winckelmann to Baudelaire. New York/ London: Routledge.
- Barash, M. (1997). Time in the Visual Arts. *Kodikas/Code*, 20(1–2), 135–151.
- Barr, A. H. Jr. (1974 [1951]). *Matisse: His Art and His Public*. 2<sup>nd</sup> pr. New York: The Museum of Modern Art, New York.
- Barthes R. (1964). Rhétorique de l'image. In *Communications, Recherches sémiologiques*. 4, 40–51. DOI : <https://doi.org/10.3406/comm.1964.1027>
- Baxandall, M. (1993). The Language of Art Criticism. In *The Language of Art History*. Eds. Salim Kemal and Ivan Gaskell. Cambridge/ New York/ Melbourne: Cambridge University Press. pp. 67–75. (Previous version appeared as "The Language of Art History" in *New Literary History*, 1979, Vol. 10. 453–465)
- Baxandall, M. (1991). Exhibiting Intention: Some Preconditions of the Visual Display of Culturally Purposeful Objects. In *Exhibiting Cultures. The Poetics and Politics of Museum Display*. Eds. Ivan Karp & Steven D. Lavine. Washington/ London: Smithsonian Institution Press. pp. 33–41.
- Baxandall, M. (1985). Patterns of Intention. On the Historical Explanation of Pictures. New Haven/ London: Yale University Press.

- Beardsley, M. (1958). *Aesthetics: Problems in the Philosophy of Criticism*. New York: Harcourt and Bruce and World.
- Belke, B., Leder, H., Strobach, T., & Carbon, C. C. (2010). Cognitive fluency: Highlevel processing dynamics in art appreciation. *Psychology of Aesthetics, Creativity, and the Arts*, 4(4), 214–222. DOI: 10.1037/a0019648
- Bernstein, J. M. (2006). *Against Voluptuous Bodies. Late Modernism and the Meaning of Painting*. Stanford: Stanford University Press.
- Bernheimer, C. (1989). Manet's Olympia: The Figuration of Scandal. *Poetics Today*, 10(2), 255–277.
- Biography of Mallarmé, *The Correspondence of James McNeill Whistler, 1855–1903*, edited by Margaret F. MacDonald, Patricia de Montfort and Nigel Thorp; including *The Correspondence of Anna McNeill Whistler, 1855–1880*, edited by Georgia Toutziari. On-line edition: Glasgow University: Whistler (=GUW), 2019–12–11, <http://www.whistler.arts.gla.ac.uk/correspondence>
- Biserni, M. (2014). Le titre performatif peint et filmé chez Magritte. In *Ceci n'est pas un titre*. Eds. Laurence Brogniez & Marianne Jacobi. Lyon: Fage Editions. pp. 123–132.
- Black, M. (1962 /1954). Metaphor. In *Philosophy Looks at the Arts. Contemporary Readings in Aesthetics*. Ed. J. Margolis. New York: Charles Scribner's Sons. pp. 218–235. (Originally in *Proceedings of the Aristotelian Society*, 55, 273–94.)
- Black, M. (1979). More about metaphor. In *Metaphor and Thought*. Ed. Andrew Ortony. Cambridge: Cambridge University Press. pp. 19–43. (Appeared originally in *Dialectica*, 1977, 31 (3–4), 431–457.)
- Blanchard, J. M. (1978). The Eye of the Beholder: On the Semiotic Status of Paranarratives. *Semiotica*, 22(3–4), 235–268.
- Bois, Y-A. (2004). On Two Paintings by Barnett Newman. *October*, 108, 3–27.
- Bosredon, B. (2014) L'intitulation de la peinture chez Magritte : une transgression paradoxale. In *Ceci n'est pas un titre*. Eds. Laurence Brogniez & Marianne Jacobi. Lyon: Fage Editions. pp. 133–141.
- Bosredon, B. (1998). Visualisation et référence, une approche linguistique de l'intitulation picturale. In *Language and Beyond. Le langage et ses au-delà. Actuality in the Relations between Word, Image and Sound*. Eds. Paul Joret and Aline Remael. Amsterdam/ Atlanta: Rodopi.
- Bosredon, B. (1997). *Les titres de tableaux. Une pragmatique de l'identification*. Presses Universitaires de France: Paris.
- Bourdeau, L. & Chebat, J-C. (2003). The Effects of Signage and the Location of Works of Art on Recall of Titles and Paintings in Art Gallery. *Environment and Behaviour*, 35(2), 203–226.
- Breslin, J. E. B. (1993). *Mark Rothko. A Bibliography*. Chicago/London: The University of Chicago.
- Bruner, J. (1991). The Narrative Construction of Reality. *Critical Inquiry*, 18(1), 1–21.
- Bruner, J. (1986). *Actual Minds, Possible Worlds*. Cambridge: Harvard University Press.

- Brunius, T. (1960). The Functions of the Names of the Works of Art. *Proceedings of the IV International Congress on Aesthetics* (Athens 1960). Athens : Comité hellénique d'organisation. pp. 338–343.
- Cabanne, P. (1979 [1967]). *Dialogues with Marcel Duchamp*. Transl. by Ron Padgett. London: Da Capo Press. (Original *Entretiens Avec Marcel Duchamp* 1967 by Editions Pierre Belfond, Paris)
- Carroll, N. (2001 [1994]). Visual Metaphor. In *Beyond Aesthetics. Philosophical Essays*. Cambridge: Cambridge University Press. pp. 347–368. (Published first in *Aspect of Metaphor*. Ed. Jaakko Hintikka. Dordrecht: Kluwer Publishers. pp. 189–218.)
- Cernuschi, C. (2012). *Barnett Newman and Heideggerian Philosophy*. Lanham: Farley Dickindon University Press.
- Cheetam, M. A. (2009 [1991]). *The Rhetoric of Purity. The Essentialist Theory and the Advent of Abstract Painting*. Cambridge: Cambridge University Press.
- Clark, T. J. (1999). Farewell to an Idea. Episodes from a History of Modernism. New Haven/ London: Yale University Press.
- Conte, P. (2015). The Panofsky-Newman Controversy. Iconography and Iconology Put to the Test of 'Abstract' Art. *Aisthesis*, 8(2), 87–97.
- Cook, A. 1989. *Dimensions of a Sign in Art*. Hanover/ London: Brown University Press by University Press of New England.
- GUW. *The Correspondence of James McNeill Whistler, 1855–1903*. Eds. Margaret F. MacDonald, Patricia de Montfort and Nigel Thorp. On-line edition project, University of Glasgow.  
<http://www.whistler.arts.gla.ac.uk/correspondence>, accessed 2019-12-11 (The standard abbreviation for the edition is 'GUW' [i.e. Glasgow University: Whistler])
- Corris, M. (2010). Word and Image in Art since 1945. *Art, Word and Image, Two Thousand Years of Visual/Textual Interaction*. Eds. John Dixon Hunt at al. London: Reaction Books Ltd. pp. 215–316.
- Coward, G. (2001). 'Pilgrimage to Cythera' and the Subversive Utopia of the Opera-Ballet. *Art Bulletin*, 83(3), 461–478.
- Danielsson, B. (1967). Gauguin's Tahitian Titles. *The Burlington Magazine*, 109(769), 228–223.
- Danikowski, J. (2014). 'Le forçat de la lumière' de Matta : les arcanes d'un titre ésotérique. In *Ceci n'est pas un titre*. Eds. Laurence Brogniez & Marianne Jacobi. Lyon: Fage Editions. pp. 112–122.
- Danto, A. C. (1997). Invisible colors: A visual history of titles. [Review of the book *Invisible Colors: A Visual History of Titles* by John C. Welchman] *Artforum International*, 36 (Winter), 12–14.
- Danto, A. C. (1992). *Beyond the Brillo Box. The Visual Arts in Post-Historical Perspective*. Berkeley/ Los Angeles/ London: University of California Press.
- Danto, A. C. (1981). *The Transfiguration of the Common Place. A Philosophy of Art*. Cambridge/ London: Harvard University Press.

- Daly, N. (2005). The Woman in White: Whistler, Hiffernan, Courbet, Du Maurier. *Modernism/modernity*, 12 (1), p. 1–25 DOI: <https://doi.org/10.1353/mod.2005.0039>
- Davies, S. (2005). Beardsley and the Autonomy of the Work of Art. *Journal of Aesthetics and Art Criticism*, 63(2), 179–183.
- De Duve, T. (1996). *Kant after Duchamp*. An October book. London/ Cambridge: The MIT Press.
- De Duve, T. (1991 a). *Pictorial Nominalism. On Marcel Duchamp's Passage from Painting to Readymade*. Trans. Dana Polan with the author. Minneapolis: University of Minnesota Press.
- De Duve, T. (1991 b). Authorship stripped bare, even. *RES – Anthropology and Aesthetics*, 19–20, 235–241.
- Derrida, J. (1987). *The Truth in Painting*. Trans. by Geoff Bennington & Ian McLeod. Chicago: The University of Chicago Press. (*La Vérité en Peinture*. Paris: Flammarion. 1978)
- Derrida, J. (1995). Living on: Border Lines. In *Deconstruction and criticism*. Ed. Harold Bloom et al. Translated by James Hulbert. New York: Continuum. pp. 102–103.
- Décimo, M. (2014). Marcel Duchamp en titres. In *Ceci n'est pas un titre*. Eds. Laurence Brogniez & Marianne Jacobi. Lyon: Fage Editions. pp. 92–97.
- Di Bello, P. & Koureans, G. (2010). Introduction. Other than the Visual: Art, History and the Senses. In *Art, History and the Senses. 1830 to the Present*. Eds. Patrizia Di Bello & Gabriel Koureans. Surrey, UK/ Burlington, USA: Ashgate Publishing. pp. 1–17.
- Doueihi, M. (1994). Hoc est sacramentum: Painting Blasphemy. *MLN*, 109(4), 617–631.
- Douglas, C. (1975). Suprematism: The Sensible Dimension. *Russian Review*, 34(3), 266–281.
- Dubnick, R. (1980). Visible Poetry: Metaphor and Metonymy in the Paintings of René Magritte. *Comparative Literature*, 21(3), 407–419.
- Elkins, J. (1999). *Why are our Pictures Puzzles? On the Modern Origins of Pictorial Complexity*. New York / London: Routledge.
- Elkins, J. (1998). *On Pictures and Words that Fail them*. Cambridge: Cambridge University Press.
- Elkins, J. (1991). On the Impossibility of Stories: the Anti-Narrative and Non-Narrative Impulse in Modern Painting. *Word & Image*, 7(4), 348–364.
- Enaud-Lechien, I. (2014). Les titres de Whistler (1873–1903) : une intention esthétique clairement exprimée? In *Ceci n'est pas un titre*. Eds. Laurence Brogniez & Marianne Jacobi. Lyon: Fage Editions. pp. 14–31.
- Everaert-Desmedt, Nicole (2006). *Interpreter l'art contemporain. La semiotique peircienne appliquée aux oeuvres de Magritte, Klein, Duras, Wenders, Chavez, Parant et Corillon*. Bruxelles: Editions De Boeck Université.
- Facos, M. (2009). *Symbolist Art in Context*. Berkeley/ Los Angeles/ London: University of California Press.
- Ferry, A. (1996). *Title to the Poem*. Stanford: Stanford University Press.

- Fisher, J. (1984). Entitling. *Critical Inquiry*, 11, 276–298.
- Flescher, S. (1985). More on a Name: Manet's "Olympia" and the Defiant Heroine in Mid-Nineteenth-Century France. *Art Journal*, 41(1), 27–35.
- Forceville, C. (2008). Metaphor in pictures and multimodal representations. In *The Cambridge Handbook of Metaphor and Thought*. Ed. Raymond W. Gibbs. New York, NY: Cambridge University Press. pp. 462–482.
- Forceville, C. (2006 [1996]). *Pictorial Metaphors in Advertisement*. London and New York: Routledge.
- Forceville, C. (2002). The Identification of Target and Source in Pictorial Metaphors. *Journal of Pragmatics*, 34, 1–14.
- Forceville, C. (1988). The Case of Pictorial Metaphor: René Magritte and other Surrealists. *Vestnik*, 9, 150–160.
- Foucault, M. (1983). *This Is Not a Pipe. With Illustrations and letters by René Magritte*. Ed. and transl. by James Harkness. Berkeley/ London: University of California Press.
- Franklin, M. B., Becklen, R. C. and Doyle, C. L. (1993). The Influence of Titles on How Titles are Seen. *Leonardo*, 26 (2), 103–108.
- Franklin, M. B. (1988). "Museum of the mind". An inquiry into the titling of artworks. *Metaphor and Symbolic Activity*, 3 (3), 157–174.
- 'Futurism' In *The Concise Oxford Dictionary of Art Terms*. *Oxford Art Online*, <http://www.oxfordartonline.com/subscriber/article/opr/t4/e759> (accessed 4.6.2011).
- Gamboni, D. (2002). *Potential Images. Ambiguity and Indereminacy in Modern Art*. Transl. by Mark Treharne. London: Reaktion Books Ltd.
- Génette, G. (1991). Introduction to Paratext. Transl. by Marie MacLean. *New Literary History*, 22 (2), 261–272. [Published first in French in *Seuils*. Paris: Éditions du Seuil (1987).]
- Génette, G. (1988). Structure and Functions of the Title in Literature. Transl. by Bernard Crampé. *Critical Inquiry*, 14, 692–720. [Published first in French in *Seuils*. Paris: Éditions du Seuil (1987).]
- Génette, G. (1987). *Seuils*. Paris: Éditions du Seuil.
- Genter, R. B. (2017). Barnett Newman and the Anarchist Sublime. *Anarchist Studies*, 25 (1), 8–31.
- Gerger, G., & Leder, H. (2015) Titles change the esthetic appreciations of paintings. *Frontiers in Human Neuroscience*, 9. DOI: 19.3389/fnhum.2015.00464
- Gibbons, V. L. (2010) *Towards a Poetics of Titles: The Prehistory* (Dissertation, Cardiff University). <https://core.ac.uk/download/pdf/40001668.pdf>
- Gilman, E. (1989). Interart Studies and the "Imperialism" of Language. *Poetics Today*, 10(1), 5–30.
- Goddard, L. (2006). Mallermé, Picasso and the Aesthetics of the Newspaper. *Word & Image*, 22 (4), 293–303.
- Gombrich, E. H. (1991). *Topics of our Time. Twentieth Century Issues in Learning and in Art*. University of California Press/Phaidon Press Limited: Berkeley/Los Angeles.



- Gombrich E. H. (1987 [1960]). *Art and Illusion. A study in the psychology of pictorial perception*. Oxford: Phaidon Press.
- Gombrich, E. H. (1963 [1952]). *Meditations on a Hobby Horse*. Oxford: Phaidon Press.
- Goodman, N. (1988 [1976]). *Languages of Art*. Indianapolis/Cambridge: Hackett Publishing Company.
- Goodnough, R. (2009 [1951]). *Artists' Session at Studio 35 (1950)*. Chicago/ San Francisco: Soberoscove Press / Wittenborn Art Books.
- Gould, S. J. (2000). The Substantial Ghost: Towards a General Exegesis of Duchamp's Artful Wordplays. *Tout-fait. The Marcel Duchamp Studies Online Journal*, 1 ( 2) (May 2000), <http://www.toutfait.com/> (accessed in 87.8.2011)
- Greenberg, C. (1989 [1955]). 'American-Type' Painting. In *Art and Culture. Critical Essays*. Boston: Beacon Press.
- Greenberg, C. (1985 [1940]). Towards a Newer Laocoon. In *Pollock and After: The Critical Debate*. Ed. Francis Francina. New York : Harper & Row. pp. 60–70.
- Greenberg, C. (1989 [1948]). The Crisis of the Easel Picture. In *Art and Culture. Critical Essays*. Boston: Beacon Press. 154–157.
- Greenstein, J. M. (2004). Leonardo, Mona Lisa and 'La Gioconda'. Reviewing the Evidence. *Artibus et Historiae*, 25 (50), 17–38.
- Grisebach, L. 'Brücke, Die'. In *Grove Art Online. Oxford Art Online*, <http://www.oxfordartonline.com/subscriber/article/grove/art/T011659> (accessed 4.6.2011)
- Grohmann, W. (1985 [1967]). *Paul Klee*. New York: Harry N. Abrams.
- Grohmann, W. (1955). *Paul Klee*. New York: Harry N. Abrams.
- Haas, P. de (2014). Marcel Duchamp et la "couleur invisible". In *Ceci n'est pas un titre*. Eds. Laurence Brogniez & Marianne Jacobi. Lyon: Fage Editions. pp. 98–111.
- Hahl-Koch, J. (1984 [1980]). Kandinsky and Schönberg. In *Arnold Schoenberg Wassily Kandinsky. Letters, Pictures and Documents*. Ed by Jelena Hahl-Koch. Transl. by John C. Crawford. Faber and Faber: London/ Boston. pp. 133–170; notes pp. 196–201. (Original published in German in 1980 in *Arnold Schönberg – Wassily Kandinsky: Briefe, Bilder und Dokumente einer aussergewöhnlichen Begegnung*).
- Hammacher A.M. (1974). The Problem of Magritte's Titles. In *René Magritte. The Library of Great Painters*. Translated from Dutch manuscript by James Brockway. New York: Harry N. Abrams. pp. 25–30.
- Hancock, J. H. (1983). Jean Arp's The Eggboard Interpreted: The Artist as a Poet in the 1920's. *The Art Bulletin*, 65 (1), 122–137.
- Hargrove, J. (2006). Woman with a Fan: Paul Gauguin's Heavenly Vairaumati—A Parable of Immortality. *The Art Bulletin*, 88 (3), 552–566.
- Hausman, C. R. (1998). Metaphor and Nonverbal Arts. *Encyclopedia of Aesthetics*. Vol. 3. Ed. Michael Kelly. Oxford University Press. pp. 215–219.
- Hausman, C. R. (1989). *Metaphor and Art: Interactionism and Reference in the Verbal and Nonverbal Arts*. Cambridge: Cambridge University Press.

- Hausman, C. R. (1993). Figurative language in art history. In *The Language of Art History*, Eds. S. Kemal & I. Gaskell. Cambridge: Cambridge University Press. pp. 101–128.
- Haynes, D. J. (1997) *The Vocation of the Artist*. Cambridge: Cambridge University Press.
- Heffernan, J. A. W. (2019). Reading Pictures. *PMLA*, 134 (1), 18–34. doi.org/10.1632/pmla.2019.134.1.18
- Heffernan, J. A. W. (2006). *Cultivating Pictoracy. Visual Art and Verbal Interventions*. Waco, Texas: Baylor University Press.
- Heffernan, J. A.W. (1991). Ekphrasis and Representation. *New Literary History*, 22 (2), 297–316.
- Henle, P. (1958). Metaphor. In *Language, thought, and culture*. Ed. P. Henle. Ann Arbor, MI: The University of Michigan Press. pp. 173–195.
- Hoek, L. H. (2002). Bildtitelns poetik. In *Intermedialitet – Ord, bild och ton in samspel*. Transl. by Sten Kindlundh. Ed. Hans Lund. Lund: Studentlitteratur. pp. 35–42.
- Hoek, L. H. (2001). *Titres, toiles et critique d'art. Determinants institutionnels du discours sur l'art au dix-neuvieme siecle en France*. Amsterdam/ Atlanta: Rodopi.
- Hollander, J. (1975). *Vision and Resonance. Two Senses of Poetic Form*. New York: Oxford University Press.
- Hopkins, D. (2004). *Dada and Surrealism. A Very Short Introduction*. Oxford: Oxford University Press.
- Hristova E., Georgieva S., Grinberg M. (2011). Top-down influences on eye movements during painting perception: the effect of task and titles. In *Toward Autonomous, Adaptive, and Context Aware Multimodal Interfaces: Theoretical and Practical Issues*. Eds. Esposito, A., Esposito, A.M., Martone, R., Müller, V.C., Scarpetta, G., Berlin/Heidelberg: Springer-Verlag. pp. 104–115. DOI: 10.1007/978-3-642-18184-9\_10
- Hughes, A. (1980). Naming the Unnamable: an Iconographical problem in Rubens's 'Peace and War'. *The Burlington Magazine*, 122 (924), 157–165.
- Humphreys, R. 'Schwitters, Kurt'. In *Grove Art Online. Oxford Art Online*, <http://www.oxfordartonline.com/subscriber/article/grove/art/T076954> (Accessed 27.5.2011)
- Hunt, J. D. (2010 a). Introduction. In *Art, Word and Image. Two Thousand Years of Visual/Textual Interaction*. Eds. John Dixon Hunt, David Lomas & Michael Corris. London: Reaktion Books Ltd. (Printed in China by C&C Offset Printing Co., Ltd). pp. 15–33.
- Hunt, J. D. (2010 b). The Fabric and the Dance: Word and Image to 1900. In *Art, Word and Image. Two Thousand Years of Visual/Textual Interaction*. Eds. John Dixon Hunt, David Lomas & Michael Corris. London: Reaktion Books Ltd. (Printed in China by C&C Offset Printing Co., Ltd). pp. 35–85.
- Jachec, N. (1991). 'The Space Between Art and Political Action': Abstract Expressionism and Ethical Choice in Postwar America 1945–50. *Oxford Art Journal*, 14 (2), 18–29.

- Jaffe, Hans L.C. (1985 [1969]). *Piet Mondrian*. New York: Harry N. Abrams.
- Jakobson, R. (1960). Closing statements: Linguistics and Poetics. In *Style in language*. Ed. Thomas Albert Sebeok. New York: Wiley. pp. 350-377.
- Johns, B. (1984). Visual Metaphor: Lost and Found. *Semiotica*, 52 (3/4), 291–333.
- Kachur, L. (1993). Picasso, Popular Music and Collage Cubism (1911–12). *The Burlington Magazine*, 135 (1081), 252–260.
- Kafalenos, E. (2003). The Power of Double Coding to Represent New Forms of Representation: The Truman Show, Dorian Gray, “Blow-Up” and Whistler’s Caprice in Purple and Gold. *Poetics Today*, 24 (1), 1–33.
- Kahr, M. M. (1975). Velázquez and Las Meninas. *The Art Bulletin*, 57 (2), 225–246.
- Kandinsky, W. (2000 [1913]). Reminiscences. In *Modern Artists on Art*. 2nd ed. Ed. Robert L. Herbert. Trans. Eugenia W. Herbert. New York: Dover Publications. pp. 19–39.
- Kandinsky, W. (1977 [1912]). *Concerning the Spiritual in Art*. Translated from German by M.T.H. Sadler. New York: Dover Publications, Inc.
- Kant, I. (1998). Kritik der Urteilskraft. In *Kritik der Urteilskraft und Schriften zur Natusphilosophie*. Werke in sechs Bänden. Band 5. 5., erneut überprüfter reprographischer Nachdruck der Ausgabe Darmstadt 1957, Sonderausgabe. Darmstadt: Wissenschaftliche Buchgesellschaft. [Appeared first in 1790 as *Critik der Urtheilskraft von Immanuel Kant* (Berlin and Libau: Lagarde und Friederich) and again in 1793 and 1799 in slightly modified versions.]
- Kant, I. (1988 [1911]). *The Critique of Aesthetic Judgement*. Trans. by James Creed Meredith. Oxford: Clarendon Press.
- Kant, I. (1986). *Critique of Judgement. Including the First Introduction*. Trans. by Werner S. Pluhar. Indianapolis: Hackett Publishing Company.
- Kapoula, Z., Daunys, G., Herbez, O., & Yang, Q. (2009). Effect of title on eyemovement exploration of cubist paintings by Fernand Léger. *Perception*, 38(4), 479–491. DOI: 10.1068/p6080
- Kellman, S. G. (1975). Dropping Names: The Poetics of Titles, *Criticism*, 17, 152–167.
- Kern, E. (1975). Surrealism: The Language of the Unthought. *Twentieth Century Literature*, 21 (1), 37-47.
- Kibédi Varga, A. (1989). Criteria for Describing Word-and-Image Relations. *Poetics Today*, 10 (1), 31–53.
- Kiilerich, B. (2001). Savedoff, Frames, and Parergonality. *The Journal of Aesthetics and Art Criticism*, 59 (3), 320–323.
- Krauss, R. (1985 [1979]). *Originality of Avant-Garde and Other Modernist Myths*. Cambridge/ London: MIT Press.
- Kripke, S. (1980). *Naming and Necessity*. Oxford: Basil Blackwell.
- Kripke, S. (1972). Naming and Necessity. In *Semantics of Natural Language*. Eds. Davidson & Harman. D. Reidel Publishing Company: Dordrecht. pp. 253–355.

- Kornmeier, B. (1999). *Goya und die populäre Bilderwelt*. Frankfurt am Main: Vervuert.
- Lakoff, G. and Johnson, M. 1984 [1980]. *Metaphors We Live By*. Chicago: University of Chicago Press.
- Miall, D. S. (1979). Metaphor as a Thought Process. *Journal of Aesthetics and Art Criticism*, 38, 21–28
- Lamb, A., & Dennis, R. (2002). Les Contes d'Hoffmann. *Grove Music Online*. Retrieved 10 Dec. 2019, from <https://www-oxfordmusiconline-com.ezproxy.jyu.fi/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-5000008963>
- Leaman, M. R. (2010). Preface. In *Art, Word and Image. Two Thousand Years of Visual/Textual Interaction*. Eds. John Dixon Hunt, David Lomas & Michael Corris. London: Reaction Books Ltd. (Printed in China by C&C Offset Printing Co., Ltd). 7-13.
- Leder, H., Belke, B., Oeberst, A. and Augustin, D. (2004). A model of aesthetic appreciation and aesthetic judgments. *British Journal of Psychology*, 95, 489–508. DOI: 10.1348/0007126042369811
- Leder, H., Carbon, C-C. & Ripsas, A-L., 2006. Entitling Art: Influence of Title Information on Understanding and Appreciation of Paintings. *Acta Psychologica*, 121, 176–198. DOI: 10.1016/j.actpsy.2005.08.005
- Lee, R. W. (1940). Ut Pictura Poesis: The Humanistic Theory of Painting. *Art Bulletin*, 22 (4), 197–269.
- Leja, M. (1995). Barnett Newman's Solo Tango. *Critical Inquiry*, 21 (3), 556–580.
- Lessem, A. (1974). Schönberg and the Crisis of Expressionism. *Music & Letters*, 55 (4), 429–436.
- Levin, H. (1977). The Title as a Literary Genre. *Modern Language Review*, 72 (2), Xxiii–Xxxvi.
- Levine, S. Z. (1986). Monet's Series: Repetition, Obsession. *October*, 37, 65–75.
- Levinson, J. (1996). Intention and Interpretation in Literature. In *The Pleasures of Aesthetics. Philosophical Essays*. Ithaca/ London: Cornell University Press. pp. 175–213.
- Levinson, J. (1985). Titles. *The Journal of Aesthetics and Art Criticism*, 44 (1), 29–39.
- Levinson, J. (1979). Defining Art Historically. *British Journal of Aesthetics*, 19, 232–250.
- Lilley, E. (1990). Two Notes on Manet. *The Burlington Magazine*, 132 (1045), 266–269.
- Lilley, E. (1994). How far can you go? Manet's use of titles. *Word & Image*, 10 (2), 163–169.
- Lomas, D. (2010). 'New in art they already soaked in humanity': Word and Image, 1900–1945. In *Art, Word and Image. Two Thousand Years of Visual/Textual Interaction*. Eds. John Dixon Hunt, David Lomas & Michael Corris. London: Reaction Books Ltd. (Printed in China by C&C Offset Printing Co., Ltd). pp. 110– 201.

- Lord, C. & Benardete, J. A. (1993). Baxandall and Goodman. In *The Language of Art History*. Eds. S. Kemal & I. Gaskell. Cambridge: Cambridge University Press. pp. 76–100.
- Lucy, M. (2009). Into the Primeval Slime: Body and Self in Redon's Evolutionary Universe. *Racar*, 34 (1), 18–29.
- Luxenberg, A. (2001). 'Sticks and stones...': naming and name-calling in Impressionist imagery. *Word & Image*, 17 (3), 284–292.
- Macdonald, H. (2001). Delibes, (Clément Philibert) Léo. *Grove Music Online*. Retrieved 10 Dec. 2019, from <https://www-oxfordmusiconline-com.ezproxy.jyu.fi/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-0000007469>.
- Marich, R. (2005). *Marketing to Moviegoers: A Handbook of Strategies Used by Major Studios and Independents*. Boston: Focal Press.
- Martin, F. D. (1966). Naming Paintings. *Art Journal*, 25 (3), 252–256.
- Mastandrea, S., Umiltà, M.A. (2016). Futurist Art: Motion and Aesthetics As a Function of Title. *Frontiers in Human Neuroscience*. 10 (201). DOI: 10.3389/fnhum.2016.00201
- Matisse, H. (1968 [1908]). Notes of a Painter. In *Theories of Modern Art. A Source Book by Artists and Critics*. Ed. Herschel B. Chipp. Transl. Margaret Scolari Barr. Berkeley: University of California Press. pp. 130–137.
- Meecham, P. and Wood, P. (1996). Modernism & Modernity. An Introductory Survey. In *Investigating Modern Art*. Eds. Liz Dawtrey, Toby Jackson, Mary Masterton, Pam Meecham and Paul Wood. New Haven/ London: Yale University Press/ The Open University. pp. 1–32.
- Mitchell, W.J.T. (2009). Art, Fate, and the Disciplines: Some Indicators. *Critical Inquiry*, 35, 1023–1031.
- Mitchell, W.J.T. (2005a). *What Do Pictures Want? The Lives and Loves of Images*. Chicago/London: The University of Chicago Press.
- Mitchell, W.J.T. (2005b). There are No Visual Media. *Journal of Visual Culture*, 4 (2), 257–266.
- Mitchell, W.J.T. (1996). *Picture Theory. Essays on Verbal and Visual Representation*. Chicago/London: The University of Chicago Press.
- Mitchell, W.J.T. (1986). *Iconology. Image, Text, Ideology*. Chicago/London: The University of Chicago Press.
- Morgan, D. (1996). The Enchantment of Art: Abstraction and Empathy from German Romanticism to Expressionism. *Journal of the History of Ideas*, 57(2), 317–341.
- Morley, S. (2003). *Writing on the Wall. Word and Image in Modern Art*. London: Thames and Hudson.
- Moszynska, A. (1995). *Abstract Art*. London: Thames and Hudson.
- Moxey, K. (1996). *The Practise of Theory. Poststructuralism, Cultural Politics, and Art History*. Ithaca, New York: Cornell University Press.
- Mullennix, J. W., Pilot, K. M., Steeves, T. A., & Burns, J. C. (2018). The effects of cognitive load on titled visual art. *Psychology of Creativity, Aesthetics, and the Arts*, 12(2), 166–176. DOI: 10.1037/aca0000128

- Mullennix, J. W., & Robinet, J. (2018). Art Expertise and the Processing of Titled Abstract Art. *Perception*, 47(4), 359–378. DOI: 10.1177/0301006617752314
- Mundy, J. V. (1983). Tanguy, Titles and Mediums. *Art History*, 6(2), 199–213.
- Myers, J. B. (1984). Naming Pictures: Conversations Between Lee Krasner and John Bernard Myers. *Artforum*, 23(3), 69–73.
- Noirot-Maguire, C. (2006). Holorime et monochrome : le rire fin de siècle, la rime et le rien Holorime et monochrome. *Littérature*, 143, 61–78.
- Norris, C. (1988). Deconstruction, Post-Modernism and Visual Arts. In *What is Deconstruction?* Eds. Christopher Norris & Andrew Benjamin. London: Academy Editions. pp. 7–31; p. 55.
- Orton, F. (1989). On Being Bent 'Blue' (Second State): An Introduction to Jacques Derrida/ A Footnote on Jasper Johns. *Oxford Art Journal*, 12(1), 35–46.
- Osborne, H. & Langdon H. (2003). 'Whistler, James McNeill'. In *The Oxford Companion to Western Art*. Ed. Hugh Brigstocke. *Oxford Art Online*. <http://www.oxfordartonline.com/subscriber/article/opr/t118/e2768> (Accessed 27.5.2011)
- Palonen, K. (2003). Four Times of Politics: Policy, Polity, Politicking, and Politicization. *Alternatives*, 28(2), 171–186. DOI: 10.1177/030437540302800202
- Pancorbo, A. (2009). Goya. The Black Paintings and Goya's Last Works. In *The Prado Guide*. Ed. María Dolores Jiménez-Blanco. Transl. Philip Sutton, Laura Suffield and Jenny Dodman. Museo Nacional del Prado. pp.186–193.
- Pasanen, K. (2006). The Black Square, Zaum and Emptiness / Musta neliö, zaum ja tyhjiys. In *Kazimir Malevich. Spirituality and Form / Kazimir Malevitsh. Henkisyys ja muoto*. Ed. Yevgenia Petrova. Transl. Kenneth MacInnes, JüriKokkonen & Valerie Vainonen. Espoo/ St. Petersburg: EMMA – Espoo Museum of Modern Art/ The State Russian Museum/ Palace Editions. pp. 23–33.
- Pearce, S. (1995). Collecting as medium and message. In *Museum, Media, Message*. Ed. Eilean Hooper-Greenhill. London/ New York: Routledge. pp. 15–23.
- Pérez-Tibi, D. (2003). Fauvism. *Grove Art Online*. Retrieved 11 Dec. 2019, from <https://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oa0-9781884446054-e-7000027678>.
- Petersen, G. (2006). Title, Labels, and Names: A House of Mirrors. *Journal of Aesthetic Education*, 40(2), 29–44.
- Petrova, Y. (2006). Malevich in Quest of Iconness/ Malevitsh ikonisuutta etsimässä. In *Kazimir Malevich. Spirituality and Form / Kazimir Malevitsh. Henkisyys ja muoto*. Ed. Yevgenia Petrova. Transl. Kenneth MacInnes, Jüri Kokkonen & Valerie Vainonen. Espoo/ St. Petersburg: EMMA – Espoo Museum of Modern Art/ The State Russian Museum/ Palace Editions. pp. 7–21.
- Phelan, P. (2005). Shards of a History if Performance Art: Pollock and Namuth Through a Glass, Darkly. In *A Companion to Narrative Theory*. Eds. James

- Phelan and Peter J. Rabinowitz. Blackwell Companions to Literature and Culture Series. Malden, MA/ Oxford: Blackwell Publishing. pp. 499–512.
- Pirinen, M. (2003). *Katse kuvassa ja nimi mielessä*. Jyväskylän yliopisto. (MA thesis, University of Jyväskylä).
- Pirinen, M. (2013) Parergon, Paratext, and Title in the Context of Visual Art. In *Picturing the Language of Images*. Eds. Nancy Pedri and Laurence Petit. Newcastle: Cambridge Scholars Publishing. pp. 241–250.
- Pliny, E. (1896) *The Elder Pliny's Chapters on the History of Art*. Transl. K. Jex-Blake. London / New York: Macmillan and Co. 1896, <https://warburg.sas.ac.uk/pdf/kfh150b2436797.pdf>
- Railing, P. (2010). 44-page article detailing exhibitions of Malevich's work from 1898-1920. *InCoRM – International Chamber of Russian Modernism*. pp. 1–44. <http://www.incorm.eu/malevich.html> (Accessed 15.7.2011)
- Rath, Pragyana (2011). *The 'I' and the 'eye' : the verbal and the visual in post-renaissance Western aesthetics*. Newcastle upon Tyne : Cambridge Scholars 2011.
- Richards, I. A. (1950 [1936]). *The Philosophy of Rhetoric*. New York: Oxford University Press.
- Rio, M. (1976). Images and Words. Transl. by Richard M. Berrong. *New Literary History*, 7 (3), 505–512.
- Roelofs, J. (2010). Rights & the French Revolution: A Biography of Olympe de Gouges (Book Review of *Women's Rights and the French Revolution: A Biography of Olympe de Gouges* by Sophie Mousset). *Science & Society*, 74(4), 572–574.
- Rossetti, D. G. (2003). *Collected Poetry and Prose*. Ed by Jerome McGann. New Haven: Yale University Press.
- Rotzler, W. and Oberli-Turner, M. (1993). Sophie Taeuber-Arp and the Interrelation of the Arts. *The Journal of Decorative and Propaganda Arts*, 19, 84–97.
- Rubin, P. (2006). Signpost of Invention: Artists' Signature in Italian Renaissance Art. *Art History*, 29(4), 563–599.
- Rubin, W. S. (1983). From Narrative to 'Iconic' in Picasso: The Buried Allegory in Bread and Fruitdish on a table and the Role of Les Mademoiselles d'Avignon. *The Art Bulletin*, 65(4), 615–649.
- Rubin, W. S. (1992 [1968]). *Dada, Surrealism and Their Heritage*. New York: The Museum of Modern Art/ Harry N. Abrams.
- Russell, J. (1981). *Meanings of Modern Art*. London: Thames & Hudson.
- Ryan, M-L. (2005). Narrative. In *Routledge Encyclopedia of Narrative Theory*. Eds. David Herman, Manfred Jahn and Marie-Laure Ryan. London/New York: Routledge. pp. 344–348.
- Ryan, M-L. (2004a). Introduction. In *Narrative Across Media. The Languages of Storytelling*. Ed. By Marie-Laure Ryan. Frontiers of Narrative Series. Series ed. David Herman. Lincoln, NE – London: University of Nebraska Press. pp. 1–40.

- Sarapik, V. (2009). Picture, Text, and Imagetext: Textual Polylogy. *Semiotica*, 174 (1), 277–308.
- Sarapik, V. (1999). The problem of titles in painting. *Sign Systems Studies*, 27, 148–167.
- Seitz, W. C. (1983). *Abstract Expressionist Painting in America*. Cambridge/London: Harvard University Press for National Gallery of Art.
- Selz, P. (1981). *Art of Our Times. A Pictorial History 1890–1980*. New York: Harry N. Abrams.
- Shanes, E. (2011). *The life and masterworks of Salvador Dalí*. ProQuest Ebook Central. <https://ebookcentral.proquest.com>
- Shaw-Miller, S. (2010). Foreword. Disciplining the Senses: Beethoven as Synaesthetic Paradigm. In *Art, History and the Senses. 1830 to the Present*. Eds. Patrizia Di Bello & Gabriel Koureans. Surrey, UK/ Burlington, USA: Ashgate Publishing. pp. xv–xxiv.
- Shiff, R. (1987). Performing an Appearance: On the Surface of Abstract Expressionism. In *Abstract Expressionism The Critical Developments*. Ed. Michael Auping. New York: Harry N. Abrams. pp. 94–123.
- Shiff, R. (1979). Art and life: a metaphorical relationship. In *On Metaphor*. Ed. S. Sacks. Chicago: University of Chicago Press. pp. 105–120.
- Stalnaker, N. (1996). Intention and Interpretation: Manet's Luncheon in the Studio. *The Journal of Aesthetics and Art Criticism*, 54(2), 121–134.
- Summers, David (1996). Real metaphor: toward a redefinition of the conceptual image. In *Visual Theory: Painting and Interpretation*. Eds. N. Bryson, M. A. Holly & K. Moxey. New York: Harper Collins. pp. 231–259.
- Swami, V. (2013). Context matters: Investigating the impact of contextual information on aesthetic appreciation of paintings by Max Ernst and Pablo Picasso. *Psychology of Aesthetics, Creativity, and the Arts*, 7(3), 285–295. DOI: 10.1037/a0030965
- Symes, C. (1992). You Can't Judge a Book by Its Cover: The Aesthetics of Titles and Other Epitextual Devises. *Journal of Aesthetic Education*, 26 (3), 17–26.
- Tsui, A. (2006). The Phantasm of Aesthetic Autonomy in Whistler's Work: Titling The White Girl. *Art History*, 29 (3), 444–475.
- Thömmes, K. & Hübner, R. (2014). A Picture is Worth a Word: The Effect Of Titles On Aesthetic Judgments. In *Proceedings of the Twenty - third Biennial Congress of the International Association of Empirical Aesthetics*. Ed. Aaron Kozbelt. New York: International Association of Empirical Aesthetics. pp. 599–603. <https://www.science-of-aesthetics.org/data/proceedings/IAEACongressProceedings2014.pdf>
- Varriano, J. (2009). *Tastes and Temptations. Food and Art in Renaissance Italy*. Berkeley / Los Angeles / London : University of California Press.
- Vasari, G. (1986) *The Great Masters. Giotto, Botticelli, Leonardo, Raphael, Michelangelo, Titian*. Ed. Michael Sonino. Transl. Gaston de Vere in 1912. Beaux arts editions. Hugh Lauter Levin Associates, Inc.
- von Morstein, P. (1983). Magritte: Artistic and Conceptual Representation. *The Journal of Aesthetics and Art Criticism*, 41(4), 369–374.



- Wagner, F. (2004). Du structuralisme au post-structuralisme. *Études littéraires*, 36 (2), 105–126.
- Walsh, L. (1999a). Charles Le Brun, 'art dictator of France'. In *Academies, Museums and Canons of Art*. Eds. G. Perry and C. Cunningham. New Haven/London: Yale University Press in association with the Open University. pp. 86–120
- Walsh, L. (1999b). Subjects, society, styles: changing evaluations of Watteau and his art. In *The Changing Status of the Artist*. Eds. E. Barker and K. Woods. New Haven/London: Yale University Press in association with the Open University. pp. 220–248
- Weiss, P. (1979). *Kandinsky in Munich. The Formative Jugendstil Years*. Princeton University Press: Princeton.
- Welchman, J. C. (1997). *Invisible Colors – A Visual History of Titles*. New Haven: Yale University Press.
- Williams, R. (2009). *Art Theory. An Historical Introduction*. West Sussex: Wiley-Blackwell.
- Wilsmore, S.J. (1987). The Role of Titles in Identifying Literary Works. *Journal of Aesthetics and Art Criticism*, 45 (4), 402–408.
- Wine, H. (2003). Academy. *Grove Art Online*. Retrieved 7 Dec. 2019, DOI: <https://dx.doi.org/10.1093/gao/9781884446054.article.T000302>
- Winkelmann, J. J. (1992). *Jalosta yksinkertaisuudesta. Kirjoituksia antiikin taiteesta ja arkkitehtuurista*. Transl. Vesa Oittinen. Helsinki: Kuvataideakatemia / Valtion painatuskeskus.
- Wittgenstein, L. (2001 [1953]). *Philosophical Investigations*. The German text, with a revised English translation. Transl. G. E. M. Anscombe. 3rd ed. Oxford: Blackwell.
- Wolf, W. (2004). 'Cross the Border – Close the Gap': Towards an Intermedial Narratology. *European Journal of English Studies*, 8(1), 81–103.
- Wolfe, T. (1999 [1975]). *The Painted Word*. New York: Bantam Books. (Published originally by Harper's Magazine in April 1975)
- Wood, P. (1996). Jackson Pollock & Abstract Expressionism. In *Investigating Modern Art*. Eds. Öliz Dawtrey, Toby Jackson, Mary Masterton, Pam Meecham and Paul Wood. Yale University Press/ The Open University: New Haven/ London. pp. 109–127.
- Wyman, S. (2010). How Paul Klee and Frank O'Hara Used Painted Image and Printed Word to Signify World's in Motion. *Word & Image*, 26(1), 40–51.
- Yeazell, R. Y. (2015). *Picture Titles. How and Why Western Paintings Acquired Their Names*. Princeton: Princeton University Press.
- Zeidler, B. (2005). *Claude Monet. Elämä ja tuotanto*. Ed. Peter Delius. Trans. from Germany Paula Järvinen. Könemann/H. F. Ullmann/Tandem Verlag GmbH. (Originally published in German as *Claude Monet. Leben und Werk*.)
- Zilczer, J. (1986). 'Color Music': Synaesthesia and Nineteenth-Century Sources for Abstract Art. *Artibus et Historiae*, 8(16), 101–126.
- Ziff, P. (1977). About Proper Names. *Mind*, 86(343), 319–332.