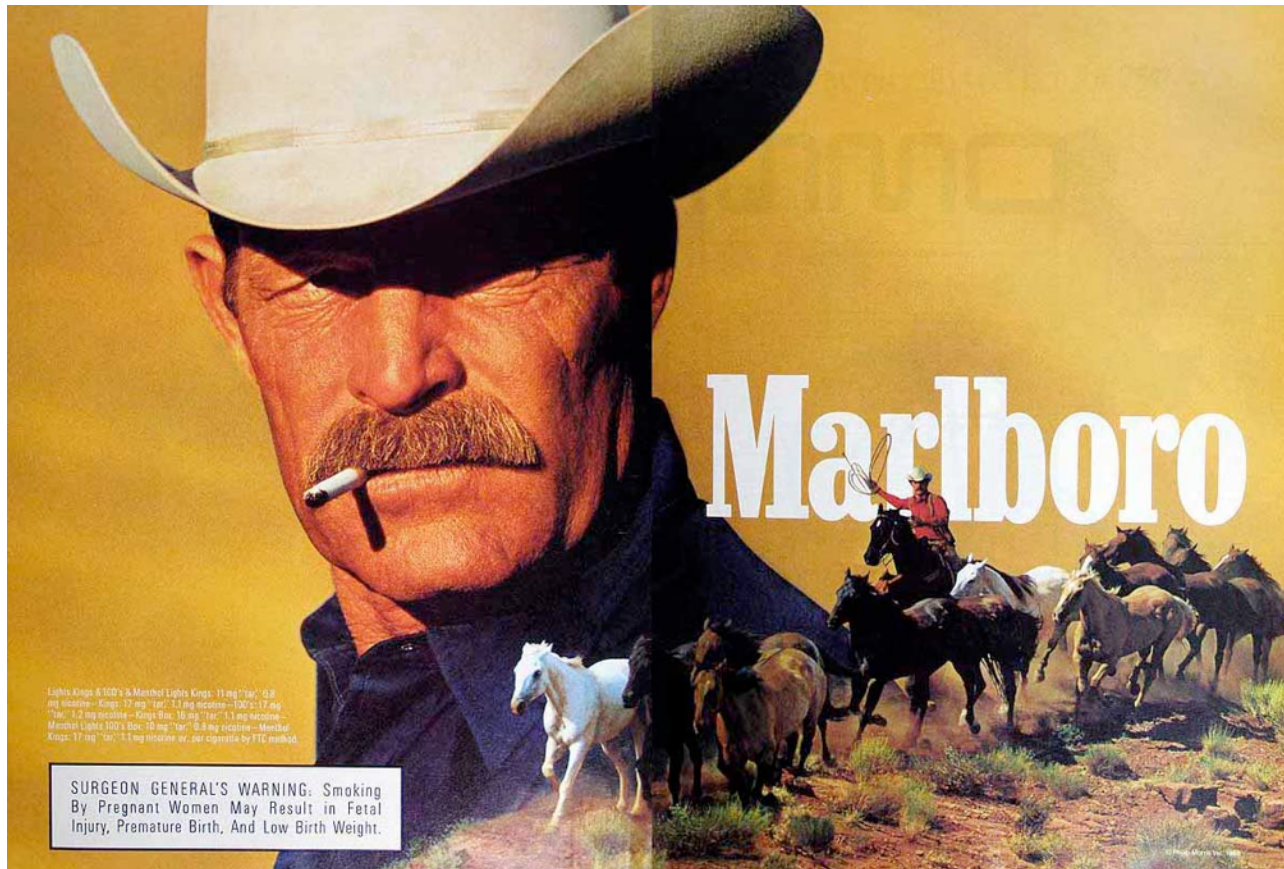




Week 7 – Body, Gender, Individual, Cultural Identity, Power, Technology

ARTS 1301 Art Appreciation



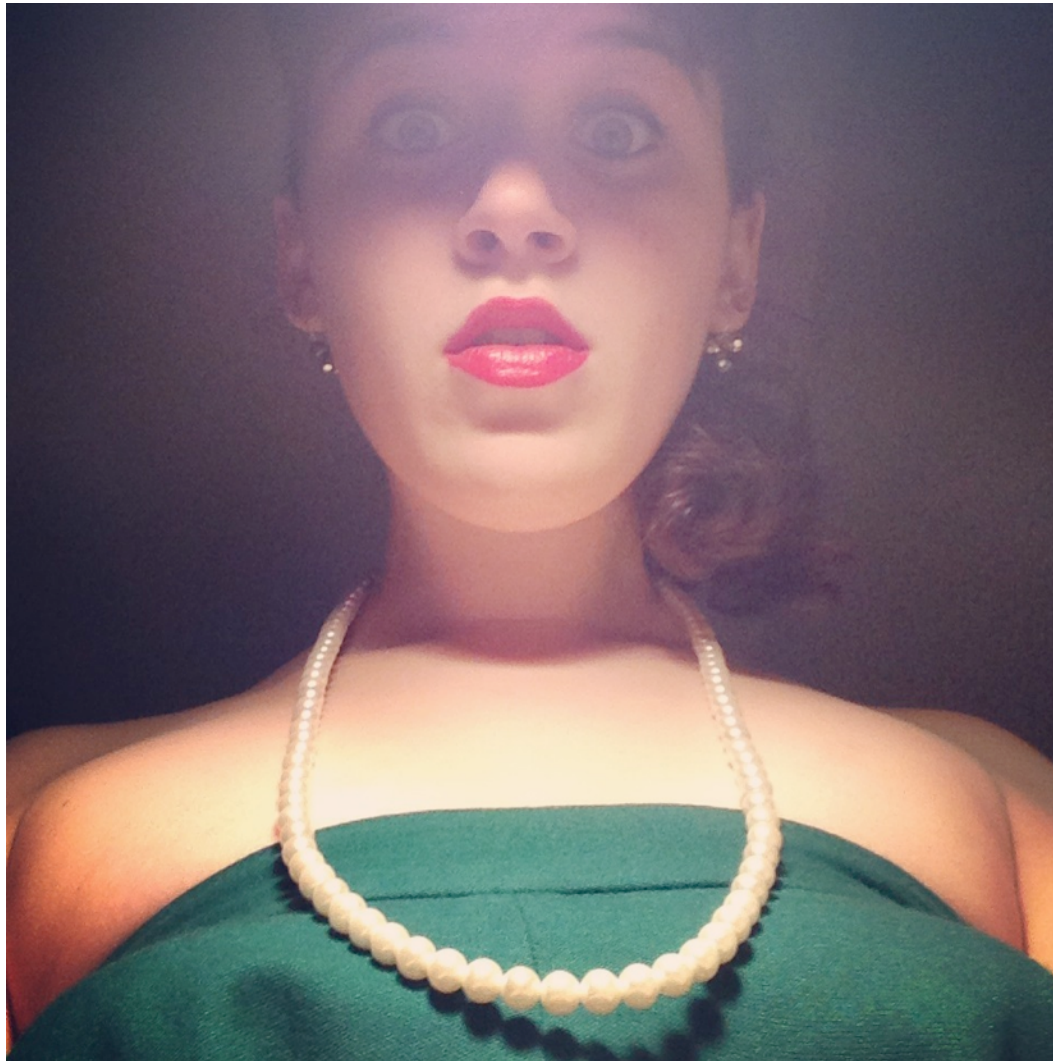
The Body, Gender, and Identity

Chapter 24

ARTS 1301 Art Appreciation

The **SELFIE** has become one of the most popular forms of photography ever. Literally millions of these images inhabit Instagram. Taken at arms length of the subject, (without a selfie stick) they are closely cropped. Any image that shows both hands by definition cannot be a selfie. Selfies are a public form. They express who we think we are. Selfies rarely achieve the high-art look of a professionally posed photograph.

DISCUSSION: Discuss some of the factors that motivate people to use their own bodies to express themselves.



Selfie, Laura Knapp, digital photo 2014

Since 7 years old, Laura Knapp has been recording the majority of her life using a tape recorder, video camera, and camera. She finds beauty in everything, but she is mainly attracted to unusual portraiture & dramatic lighting.

The human body has always inspired a love for the beautiful. But different eras and cultures have defined what constitutes a beautiful human body.



Venus of Willendorf, Austria cir. 25,000 BC

The Woman, or Venus of Willendorf is typical of the earliest depictions of the human body.

Why are parts of her body exaggerated? Does this nude figure (without a face of an individual) depict fertility? Why was that important? Was the figure to be worshiped or was it used in other ways? It is thought that it suggests that what was most valued about the body in prehistoric times was the ability to sustain itself for some period of time without food and to be able to become pregnant, give birth, and nourish a child at the same time.

This body may have been beautiful to people who were trying to survive and multiply.

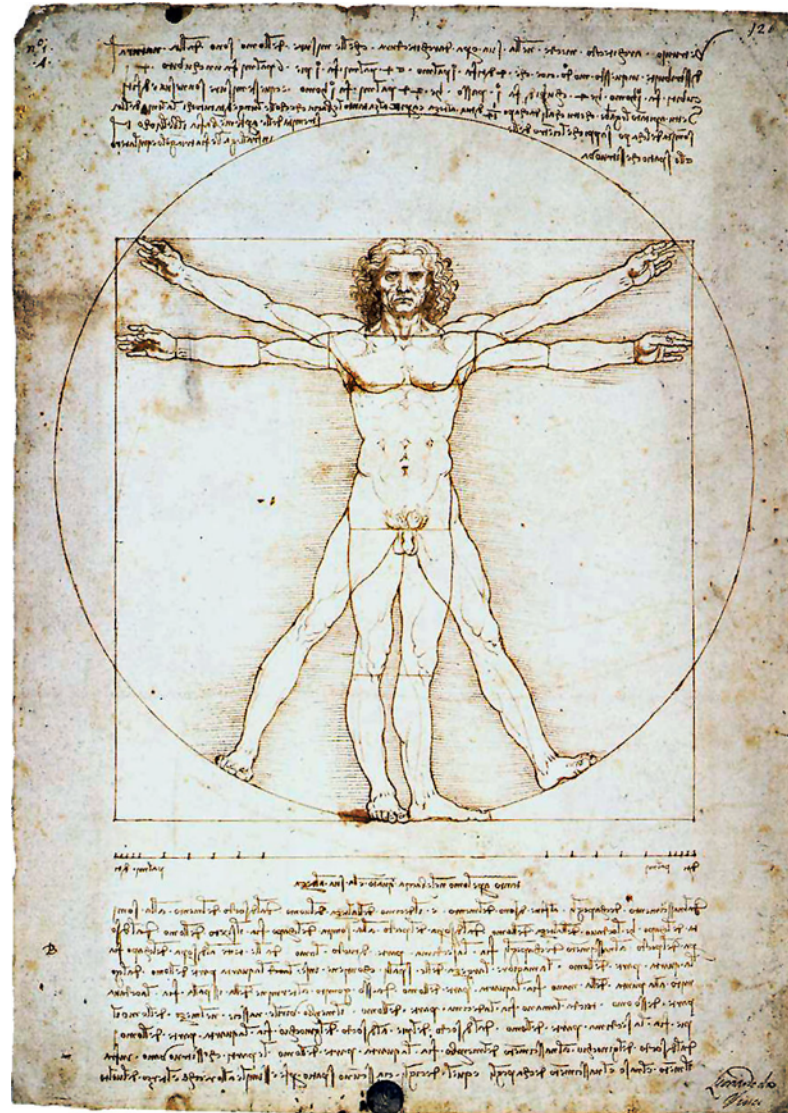
Perhaps bearers of these figurines, even with different languages, used the figurines to invite one another to interact, and perhaps to mate. These humans encoded a system of shared values about the body.

DISCUSSION: Explain why beauty is an ambiguous word in reference to the body.



Ugonachomma display figure, Igbo, Nigeria

Ugonachomma display figure. This means literally “**the eagle seeks out beauty.**” The sculpture is carved as a centerpiece for competitive dance, and embodies all the attributes of beauty that the Igbo profess. The exaggerated length of her neck reflects the Igbo preference for long necks. Keloidal scars cut into the skin of young women before marriage, lead down her torso to her havel, which is itself distended, another sign of beauty.



Study of the Human Proportion — The Vitruvian Man, Leonardo DaVinci 1492

[Video](#)

The Vitruvian Man, Leonardo DaVinci is based on the idea that the human body is beautiful in direct relationship to its perfect proportions. The drawing is an homage to the Roman author Vitruvian whose notions of the ideal proportions were in turn indebted to the Greek sculptor Polyclitus.

DISCUSSION: What was Polyclitus's philosophy on human proportions?



The Disembarkation of Maria de Medici, Peter Paul Rubens 1625

[Video](#)



Detail: The Disembarkation of Maria de Medici,
Peter Paul Rubens 1625

In the 17th Century, painter, Peter Paul Rubens, turned to classical Greek sculpture concerning the proportions of the human body. But unlike the Greek nude sculptures, he was particularly interested in the materiality of the body's flesh as suggested by the soft bulges and fatty rolls of the three water nymphs at the bottom of the painting.

DISCUSSION: In the United States today, what is considered most aesthetic in the female human body— a tight athletic look, or soft more voluptuous forms? Why does society tend this way in our times?

Gender and Identity

Constructing Female Identity



Marilyn Monroe,
Andy Warhol, silkscreen 1967

[Video](#)

Andy Warhol's repeated depictions of Marilyn Monroe are garish and almost violent colors may address the idea of stereotypes from the male way of thinking.

Monroe once said, "My popularity seems almost entirely a male phenomenon."

In her book, *Marilyn: Norma Jeane*, Gloria Steinem points out, "Acting , modeling, making a living more from external appearance than from internal identity had been Marilyn's lifelines out of poverty and obscurity."



Venus of Urbino, Titian 1538

[Video](#)

The usual fate of women has been to assume the identity of “wife.” Historically “wife is one of the most common identities, however courtesan is another. The Venus of Urbino may well represent both. As a Venetian painter, Titian would have been well acquainted with Venice’s so-called “honest courtesans.”

Unlike ordinary prostitutes, these women were highly sophisticated intellectuals who gained access to the city’s aristocratic circles. They were more products of men’s own shortcomings and desires than willful sinners in their own right.



Two Courtesans, Inside and Outside the Display Window
Suzuki Harunobu 1769

Japanese woman: wife, geisha, or courtesan?

A similar differentiation of roles developed during the Edo period in Japan from 1625 to 1868. The geisha and courtesans of the Yoshiwara pleasure district were continually celebrated in art prints such as the one shown here.

Courtesans were essentially high-class prostitutes, while geisha were primarily entertainers — forbidden to compete with the courtesans in the sexual arena.



The Gare Saint-Lazare, Edouard Manet 1873

What is the identity of the woman on the left of the little girl?

[Video](#)

Inspirational Quotes By Modern Women

Oprah Winfrey

“Step out of the history that is holding you back. Step into the new story you are willing to create.”

Hillary Clinton

“Take criticism seriously, but not personally. If there is truth or merit in the criticism, try to learn from it. Otherwise, let it roll right off you.”

Janet Mock

“Femininity in general is seen as frivolous. People often say feminine people are doing “the most,” meaning that to don a dress, heels, lipstick, and big hair is artifice, fake, and a distraction. But I knew even as a teenager that my femininity was more than just adornments; they were extensions of me, enabling me to express myself and my identity. My body, my clothes, and my makeup are on purpose, just as I am on purpose.”

Janis Joplin

“Don’t compromise yourself. You are all you’ve got. There is no yesterday, no tomorrow, it’s all the same day.”

Michelle Obama

“No country can ever truly flourish if it stifles the potential of its women and deprives itself of the contributions of half of its citizens.”

Ellen Page

“When we're growing up there are all sorts of people telling us what to do when really what we need is space to work out who to be.”

. DISCUSSION: What are the stereotypes concerning women of the past? How have the identities of women changed over the past 100 years?

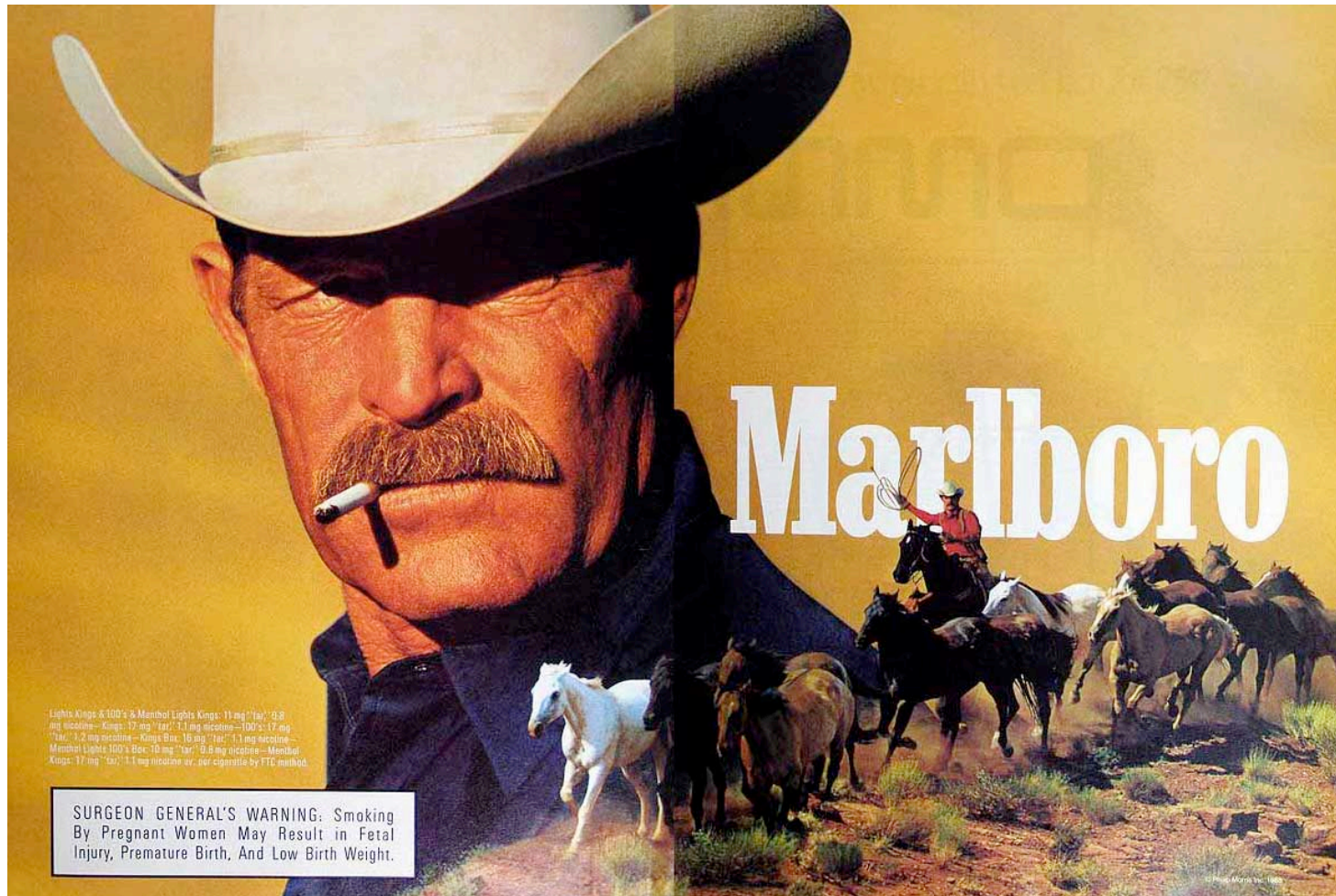
Are today's women creating identities for themselves as women, or do they need for men to feed their identities?

Constructing Male Identity



A Fist Full of Dollars, starring Clint Eastwood

[Video](#)



The Marlboro Man, Marlboro Cigarettes

[Video](#)



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[Video](#)



Rambo, starring Sylvester Stallone

[Video](#)

Inspirational Quotes By Modern Men

Andrea Dworkin

All personal, psychological, social, and institutionalized domination on this earth can be traced back to its source: the phallic identities of men.

Amartya Sen

People's identities as Indians, as Asians, or as members of the human race, seemed to give way - quite suddenly to sectarian identification with Hindu, Muslim, or Sikh communities.

Mel Brooks

Every human being has hundreds of separate people living under his skin. The talent of a writer is his ability to give them their separate names, identities, personalities and have them relate to other characters living with him.

Bruce Sterling

I do have two data identities. I have my name, Bruce Sterling, which is my public name under which I write novels. I also have my other name, which is my legal name under which I own property and vote.

. DISCUSSION: What is the stereotype identity of men in today's society and why? How can men change or make their image at least more complex and well rounded?

Challenging Gender Identity



Mademoiselle V...in the Costume of an Espada, 1862,
Edouard Manet. Oil on canvas

[Video](#)

Mademoiselle V...in the Costume of an Espada, 1862, painted by Edouard Manet. Oil on canvas.

Manet depicted model Victorine Meurent (1844–1928) in the guise of a male *espada*, or matador, borrowing her pose from a Renaissance print. Victorine's shoes are unsuitable for bullfighting, and the pink cape that she flourishes is the wrong hue, but she carries off her role with panache.

Paintings like these were constructed using models who played parts interchangeably from painting to painting



Marcel Duchamp as R Rose Selavy
photographed by Man Ray 1921

When the photographer, Man Ray, moved to Paris, he was greeted by his friend and artistic compatriot Marcel Duchamp, who introduced him to members of the Dada circle of writers and artists.

The two men had collaborated in a number of creative endeavors in New York, including the creation of a female alter-ego for Duchamp named Rrose Sélavy (a pun on the French pronunciation *Eros, c'est la vie* "Translated into "Sex, that's life." Man Ray photographed Duchamp several times as Rrose Sélavy.



Individual and Cultural Identity

Chapter 25

ARTS 1301 Art Appreciation



Banda Dance, Baga Mandori, Guinea, Africa 1987

National Identity in Europe and America



Liberty Leading the People, Eugene Delacroix, oil on canvas,
depicting the Revolution in France 1830

[Video](#)



Manifest Destiny: *American Progress*, John Gast,
oil on canvas, USA 1872

[Video](#)

Native American Tribal History and Identity



Set-t'an Annual Calendar of the Kiowa, depicting the years 1833-1892. Painted on buffalo hide



Souix Winter Count



On Drinking Beer In Vietnam, T. C. Cannon, Kiowa-Caddo,
Gracemont, Oklahoma 1967

[Video](#)



Mother Gestating Me Walking Along the Washita River, T. C. Cannon, Kiowa-Caddo, Greacemont, Oklahoma



Kiowa Black Leggings Warrior Society, Veterans Day, Anadarko, Oklahoma 2017



Teepee: Kiowas who have died in duty in the Armed Forces, Kiowa Black Leggings Warrior Society, Veterans Day, Anadarko, Oklahoma 2017

Nationalism in China and Japan



Bamboo After Wen Tong, by Ke Jiusi, ink on silk hanging scroll, Yuan dynasty, China 1343



Hinomaru Illumination, Yanagi Yukinori installation, Museum of Art, Kochi, Japan 1993

[Video](#)

Class and Identity



"Stag at Sharkey's," Oil on canvas George Bellows 1909. Tom Sharkey's Athletic Club was just across Broadway from Bellows's 66th Street studio. Public prizefights were illegal then; only "club members" were allowed to attend..

[Video](#)



Lower Class: *Cliff Dwellers*, George Bellows,
oil on canvas 1913

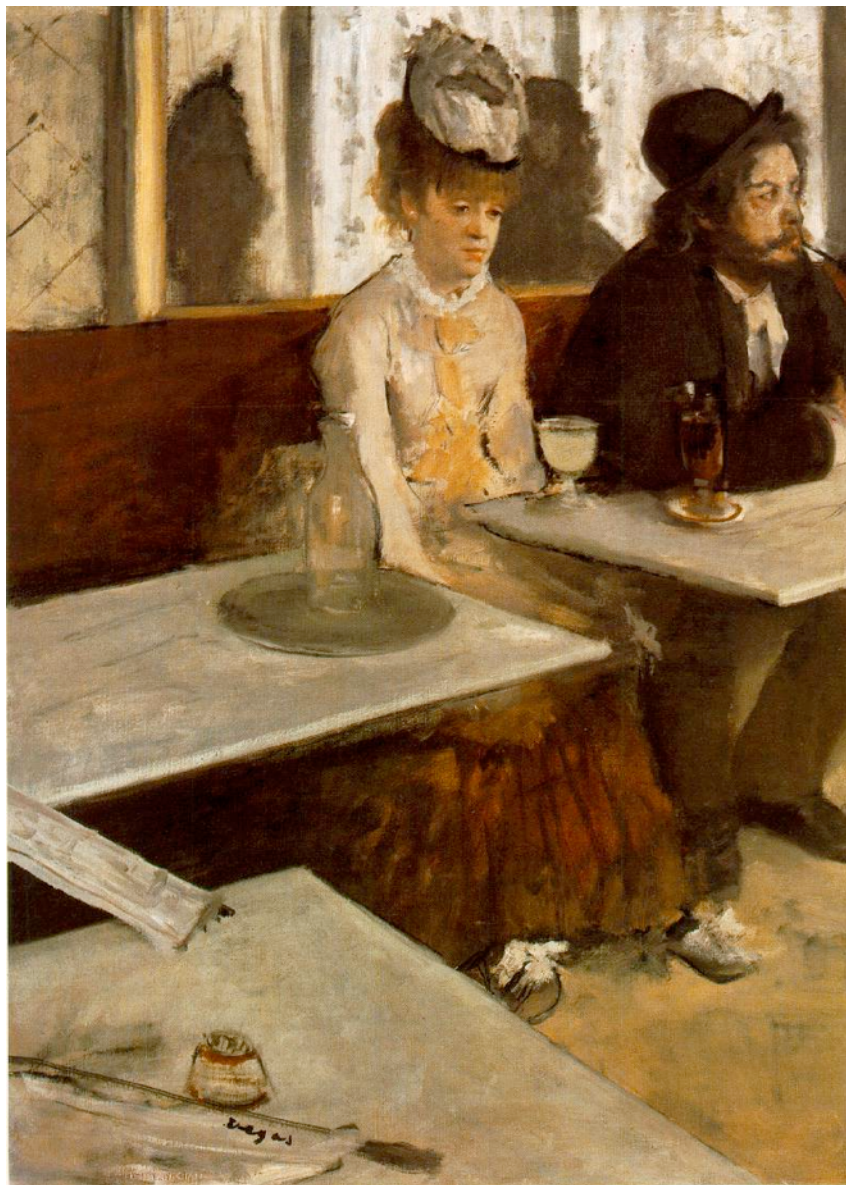


Upper Class: *A Day in June*, George Bellows,
oil on canvas 1913



Bal du moulin de la Galette, Pierre-Auguste Renoir, oil
on canvas France 1876

[Video](#)



The glass of Absinthe, Edgar Degas, oil on canvas France 1876



Hamatsu Winter Scene, Utagawa Hiroshige, wood block print
Japan 1834

[Video](#)



Paris Street Rainy Day, Gustave Caillebotte, oil on canvas
France 1877

[Video](#)

Racial Identity



Migration of the Negro, Jacob Lawrence, Migration Series
Panel 60, casein on panel 1941

[Video](#)



Aspiration, Aaron Douglas, oil on canvas 1936

[Video](#)



Aspiration, Kara Walker, cut paper silhouettes

[Video](#)

REVIEW

What country and revolution are depicted as an allegory in *Liberty Leading the People*, by Eugene Delacroix, oil on canvas, France 1830?

What was the phrase of European descendant-Americans' expectations, "Manifest Destiny" mean, as summarized in *American Progress*, John Gast, oil on canvas, USA 1872?

REVIEW

Jacob Lawrence, painted *Migration of the Negro*, Panel 60, casein on panel 1941 from the *Migration Series*

Kara Walker cuts paper silhouettes as her art that concerns slavery and racism

REVIEW

Compare George Bellows' *Cliff Dwellers* painted in 1913 to his painting *A Day in June*, also in 1913.



Power Chapter 26

ARTS 1301 Art Appreciation

In 2009, British photographer Edmund Clark was given access to the Guantanamo Bay detention facility at the U.S. Naval Base in Cuba as part of a larger project to explore three notions of “home”: the homes of the American community stationed on the base; the complex of camps in which detainees are housed; and the homes where those detainees who have been released now live. Clark explains:

The series' disjointed narrative aims to convey the sense of disorientation and dislocation central to the daily experience of incarceration at Guantanamo, and to explore the legacy of disturbance such experiences leave in the minds and memories of these men, as the viewer is asked to jump from prison camp detail to domestic still life, from life outside to the naval base and back again; from light to dark.



Camp Five, Detainee's Cell shows the kind of cell that Omar Deghayes, one of the released detainees who are the focus of Clark's project, remembers well. When Deghayes was transferred to Camp Five, he was, he says, held in isolation in a stark, white, concrete cell (above).

It was a difficult place. It was very cold with the air conditioning always turned up high; the cell was painted a bright white and harshly lit; and the lights were kept on all the time, which was especially painful after I was injured when an Emergency Response Force guard gouged one of my eyes. There was a flap that the guards lifted from the outside to look in, but I could never see out through it.

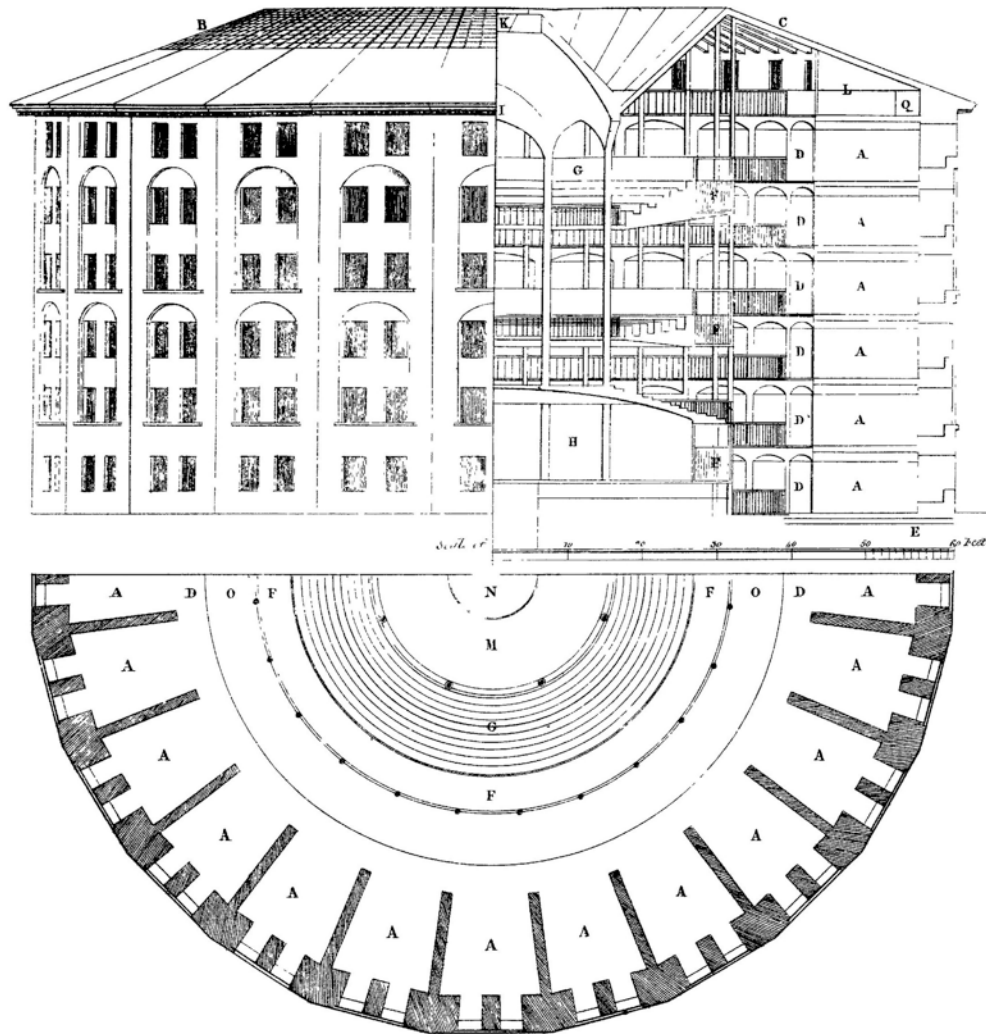
Deghayes, a Libyan citizen who had had legal residency status in the United Kingdom since childhood, was arrested in Pakistan in 2002 and transferred to the Guantanamo detention center that same year, when the facility received its first “unlawful combatants” (as opposed to “prisoners of war,” a distinction allowing the U.S. to ignore the Geneva Conventions). He was released on December 18, 2007, never having been charged with any crime, but blinded in one eye.



Journal: Camp 5, Detainee's Cell

Chromogenic color print, 4 × 5 ft.

How do the formal elements and principles of composition contribute to the power of this image? How does the presence of the photographer—the idea of submitting this space to the camera's lens—also inform the image?



Prison design, from *The Works of Jeremy Bentham*

Deghayes's description of the conditions in which he lived in Camp Five reflect the mechanisms of power that the British philosopher and social theorist Jeremy Bentham devised, in 1791, for his ideal prison, a circular building with a surveillance house at its center, allowing a single guard to observe all the inmates. In his book *Discipline and Punish: The Birth of the Prison*, the great French historian Michel Foucault outlined its major effect, which was "to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power."

It is this condition of visibility and the power that it exercises that is the subject of this chapter. No ruler is truly all-seeing but art can help foster that illusion. No country can realistically exercise control over any other except by representing itself as so strong that the other must of necessity feel weak and dependent. And in these relations of power, the museum of course also exercises its authority to tell us what we can or should see.

What would your prison design be?

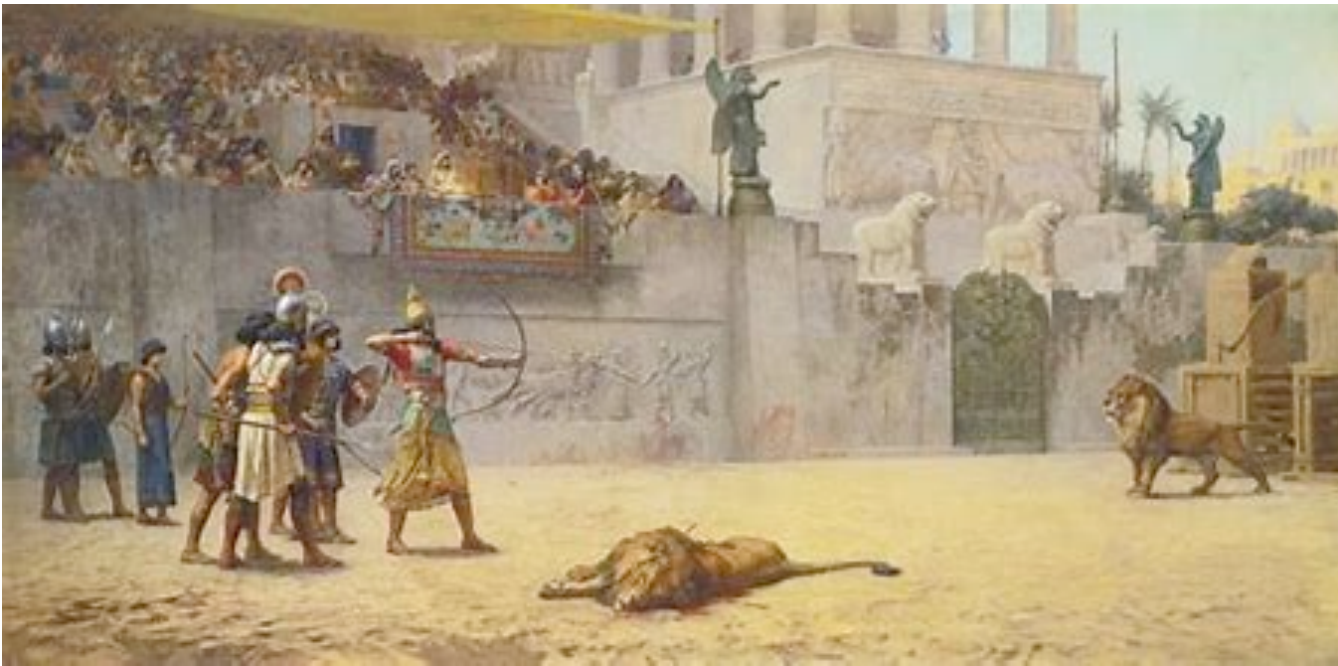
Power and Might

Rulers in every culture and age have used the visual arts to broadcast their power. In the ninth century bce, for instance, the Assyrian king Ashurnasirpal II built a magnificent capital at Kalhu (present-day Nimrud), on the Tigris River, surrounded by nearly 5 miles of walls, 120 feet thick and 42 feet high. A surviving inscription tells us that Ashurnasirpal invited 69,574 members of the upper classes to celebrate the city's dedication.

The entire population of the region, of all classes, probably did not exceed 100,000, and thus many guests from throughout Mesopotamia and farther away must have been invited. The size of the capital, the huge number of guests, were all calculated to underscore the king's power.

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Ashurnasirpal II Killing Lions, from the palace complex of Ashurnasirpal II, Kalhu (modern Nimrud, Iraq), ca. 850 bce

The size of the capital, the huge number of guests, were all calculated to underscore the king's power. Alabaster reliefs decorated many of the walls of Ashurnasirpal's palace complex, including a depiction of *Ashurnasirpal II Killing Lions*.



These reliefs were specifically designed to celebrate and underscore for all visitors to Ashurnasirpal's palace, the military prowess of the Assyrian army, and their king. They are thus a form of cultural propaganda, celebrating the kingdom's achievements even as they were meant to intimidate its potential adversaries.



In fact, the Assyrians were probably the most militant civilization of ancient Mesopotamia, benefactors of the invention of iron weaponry. By 721 bce, the Assyrians had used their iron weapons to conquer Israel, and by the middle of the seventh century bce, they controlled most of Asia Minor from the Nile Valley to the Persian Gulf.



Chinese Emperor Qin Shihuangdi, 210 bce



Painted ceramic figures, life-size in the tomb of
Emperor Qin Shihuangdi, 210 bce

When the emperor Qin Shihuangdi was buried in about 210 bce, he chose to assert his military might, which he surely believed would continue in the afterlife, by burying an army of more than 6,000 ceramic infantrymen in pits surrounding his tomb. These ceramic figures are a demonstration of extraordinary authority and power. The assembly of this army required a workforce of literally thousands. Each figure is composed of a variety of prefabricated parts: a plinth, or base, legs, a torso, separate arms, two hands (themselves made of smaller, individual units), and a head.

There were three kinds of plinth, two types of leg sets, eight different torsos and eight different heads, to which distinctive individual features were added such as hairstyles, mustaches, and different types of ears and noses. Each individual was then separately painted in a wide variety of basic color schemes. So many different combinations were available that it is almost impossible to find any two figures that look alike

This modular form of mass production must have required a bureaucracy of extraordinary skill. This bureaucracy would have needed to oversee not only the assembly of the final figures, but the production of each modular unit, including its modeling in clay, and its firing in kilns at temperatures of between 950 and 1,000 degrees Fahrenheit. The kilns themselves would have had to be built, and the vast quantity of firewood necessary to fire the figures at such temperatures could not have come from local sources alone.



Jacques-Louis David, *Napoleon Crossing the Saint-Bernard*, 1801.

Napoleon Bonaparte conceived of his official state art program with the same aim of asserting his power and might by celebrating major events by commissioning paintings, sculpture, and architecture. The paintings and sculptures were prominently displayed in public settings and the architecture was situated at important junctions in Paris. All were meant to present the physically small but extremely ambitious man as hero and leader of France or to remind the public of his efforts on their behalf. Jacques-Louis established himself as one of Napoleon's favorite artists when he painted *Napoleon Crossing the Saint-Bernard*.

Here he depicts Napoleon on horseback leading his troops across the pass at Saint-Bernard in the Alps in 1800, about to cross into Italy and take control of Piedmont and Lombardy. In its clearly drawn central image and its emphasis on right angles (consider Napoleon's leg, the angle of his pointing arm to his body, the relation of the horse's head and neck, and the angle of its rear legs), the painting is fully Neoclassical In the background, as is typical of David, is a more turbulent scene as Napoleon's troops drag a cannon up the pass."

In the foreground, inscribed on the rocks, are the names of the only generals who ever crossed the Alps into Italy: Hannibal, whose brilliance in defeating the Romans in the third century bce Napoleon sought to emulate; Karolus Magnus (Charlemagne), the great Frankish Holy Roman emperor; and Napoleon himself. Actually, Napoleon did not lead the crossing of the pass but accompanied his rearguard, mounted on a mule led by a peasant. David's work is pure propaganda, designed to create a proper myth for the aspiring leader.

Though still four years from crowning himself emperor, his intention to unite Europe and rule it are made clear in his identification with Charlemagne. Napoleon was boldly creating a myth that is probably nowhere better expressed than by the great German philosopher Georg Wilhelm Friedrich Hegel in a letter of October 13, 1806: “I have seen the emperor, that world soul, pass through the streets of the town on horseback. It is a prodigious sensation to see an individual like him who, concentrated at one point, seated on a horse, spreads over the world and dominates it.”



No image captures Napoleon's sense of himself better than the 1806 portrait by David's student Jean-Auguste-Dominique Ingres of *Napoleon on His Imperial Throne*

Review

Describe some of the means by which rulers have asserted their power in art.

Discuss some of the issues surrounding power as it affects women.

Define colonialism and outline some of the ways that artists have addressed it.

Explain how the museum wields power.



Technology & Environment

ARTS 1301 Art Appreciation

In the nineteenth century, the development of the railroad transformed not only manufacturing by bringing both raw materials to producers and products to consumers faster, but also our very way of seeing. In 1834, there were approximately 762 miles of track in the United States. A decade later that number had grown by 5½ times to 4,311 miles. By 1854, the new number had tripled to 15,675 miles.

And, by January 1, 1864, the amount of completed railway had grown to 33,860 miles—some 44-fold growth in the space of 30 years. This was in itself a profound technological achievement. But perhaps more important, in the 60-year span from 1800 to 1860, the introduction of train travel introduced the human eye to the perception of speed.

For all its play with linear and atmospheric perspective, J. M. W. Turner's *Rain, Steam, and Speed—The Great Western Railway* also discussed as is also a commentary on this transformation. The bridge that the train speeds across was a technological marvel. Designed by Isambard Kingdom Brunel, engineer for the Great Western Railway, it carried the railway across the River Thames on two brick arches.

It was, in its day, the widest and flattest bridge in the world, and made it possible for the train to achieve the speeds it did. The engine is probably *The Firefly*, which could achieve speeds of 70 m.p.h., and which, in 1844, when Turner painted this, traveled the approximately 200 miles from London to Exeter in 270 minutes.



J. M. W. Turner, *Rain, Steam, and Speed—The Great Western Railway*, 1844



Isambard Kingdom Brunel, *Maidenhead
Railroad Bridge, 1840*

In the nineteenth century, as painters turned more and more to the landscape as a source of inspiration in their pursuit of the Romantic sublime and the beautiful, they sometimes found themselves confronted by a sense of progress that threatened to overwhelm nature itself. In the stump, they saw the destruction of the forest; in the farm, the end of great grasslands; in mining, the scarification of the land itself; and in industry, the darkening of the very skies with smoke. Nature was at risk and, as the twentieth century came and went, this risk became more and more apparent. Artists have often helped the public come to understand just what is at stake in these changes.



Don Gray, *Stone #2*, from the series *Nine Stones*, 2009

One day in 2009, as painter Don Gray was getting out of his car in a small gravel parking lot at a nature preserve in the Grande Ronde Valley in northeastern Oregon, his attention was drawn to the basalt boulders evenly spaced around the edge of the space. Although they were entirely ordinary—and, in terms of the geology of the Columbia River Plateau, abundant to the point of composing almost the entire upper mantle of the region—Gray was suddenly struck by their presence.

In fact, he realized that this stone, the product of one of the largest-ever “flood” lava flows, in which magma flows out of vents in the earth’s crust rather than erupting, occurring some 15 to 17 million years ago, connected the present moment to the remote past at a scale that was virtually unimaginable. He began to think of the stones as part of a larger “living organism,” in the manner that the indigenous peoples of the region think of the entire earth as a living organism.

in the manner that the indigenous peoples of the region think of the entire earth as a living organism. “It occurred to me,” he says, “that the only reason we think of a rock as inanimate is because its lifespan is unimaginably longer than our own. I sensed the life in these stones as metaphors of the living earth. ” Gray decided to paint a “portrait” of each stone, resulting in a series of paintings titled *Nine Stones*. The play of light in the paintings conveys a sense of time passing in the present, which contrasts dramatically with the gradual transformation of the landscape of the Grande Ronde Valley over millions of years, but this longer or deeper view into the history of the landscape and environment has interesting implications for artists as they contemplate the world that surrounds them.



Robert Smithson, *Spiral Jetty*, Great Salt Lake,
Utah, April 1970

Robert Smithson was first attracted to the site of *Spiral Jetty* when he saw a number of abandoned oil rigs, dilapidated piers and shacks, and “countless bits of wreckage” at Rozel Point, just south of where he would come to build *Spiral Jetty* itself. “A great pleasure arose,” he wrote, “from seeing all those incoherent structures. This site gave evidence of a succession of man-made systems mired in abandoned hopes.” In other words, they represented the forces of human-induced environmental entropy.

Review

Describe how technological innovation is reflected in the arts.

Describe some of the ways that artists have helped to shape public perception of the environment.

Explain how some artists have approached the landscape and environment from a longer or deeper point of view.