

POSITIONS THROUGH ITERATING

UNIT 1
APRIL 29TH 2025

METHOD

REPRODUCING / RETOUCHING

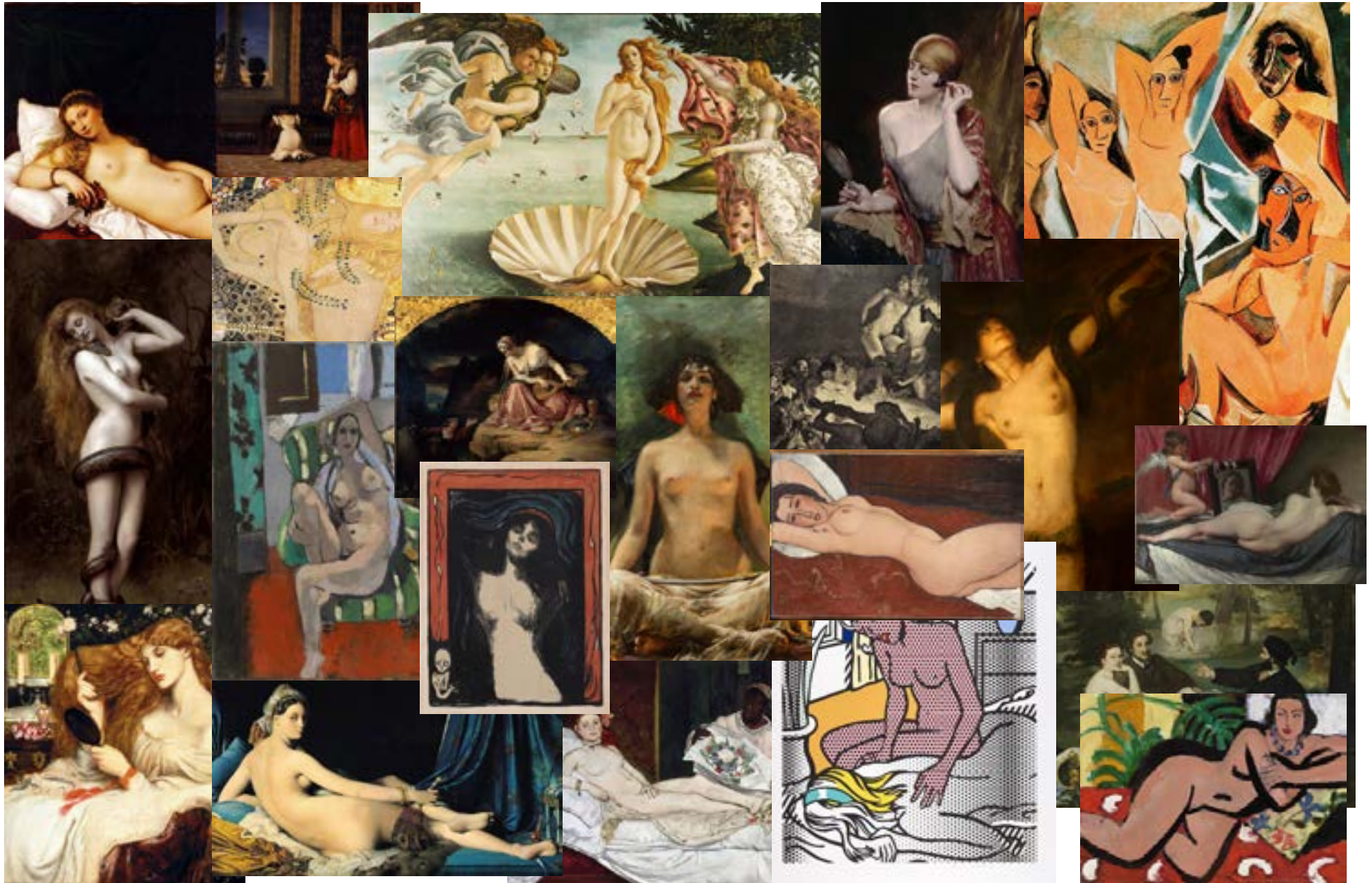
TOPIC

THE MALE GAZE IN ART HISTORY
ANALYZING AND UNPACKING WHAT THIS LOOKS LIKE
AND ATTEMPTING TO 'REVERSE' THE MALE GAZE

MEDIA

DIGITAL ILLUSTRATION

SUBJECT



QUESTIONS BEING ASKED

CAN I BRING ATTENTION TO THE MALE GAZE IN THESE FAMOUS WORKS
THROUGH CENSORSHIP?

MAYBE IN THE CONTEXT OF SCREENPRINTING TRADITIONAL CENSORSHIP BE-
COMES HIGHLIGHTING? (USING TRANSPARENT INKS)

HOW CAN I BRING IN THE 'FEMALE GAZE'? HOW DOES THIS TRANSFORM THE
WORK IN IT'S CONTEXT AND IMPLICATIONS?

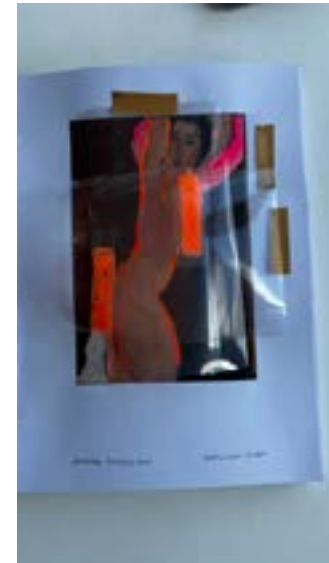
OVERALL, HOW CAN THE HISTORICAL MALE GAZE BE CHALLENGED USING
GRAPHIC DESIGN?

LAST WEEK



LAST WEEK

100 ITERATIONS OF LAYERING



THIS WEEK

RE-AUTHORING THE MALE GAZE

Ways of Seeing John Berger



Seeing comes before words. The child looks and recognizes before it can speak.

But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.



The Surrealist painter Magritte commented on this always-present gap between words and seeing in a painting called *The Key of Dreams*.

The way we see things is affected by what we

"But the essential way of seeing women, the essential use to which their images are put, has not changed. Women are depicted in a quite different way from men — not because the feminine is different from the masculine — but because the 'ideal' spectator is always assumed to be male and the image of the woman is designed to flatter him. If you have any doubt that this is so, make the following experiment. Choose from this book an image of a traditional nude. Transform the woman into a man. Then notice in your mind's eye or by drawing on the reproduction. Then notice the violence which that transformation does. Not to the image, but to the assumptions of a likely viewer."

John Berger

THIS WEEK

QUESTIONING

How can time play a role in this? It took me 30 minutes per work to redraw the gaze in these paintings -- but we have still yet to rewrite the way women are represented and viewed in our society. It's been 100's of years...

Does 'rewriting' these works still bring light to the original authors and therefore still give weight to these problematic artworks?

Is reversing the gender roles equally as problematic? While shedding light on the male gaze in this way seems most drastic and effective it does not neutralize the 'gaze' - but does erasing the gaze as a whole erase history?

How can this lead into a larger lesson or thinking into rewriting the gaze? Where does this lead from here?