



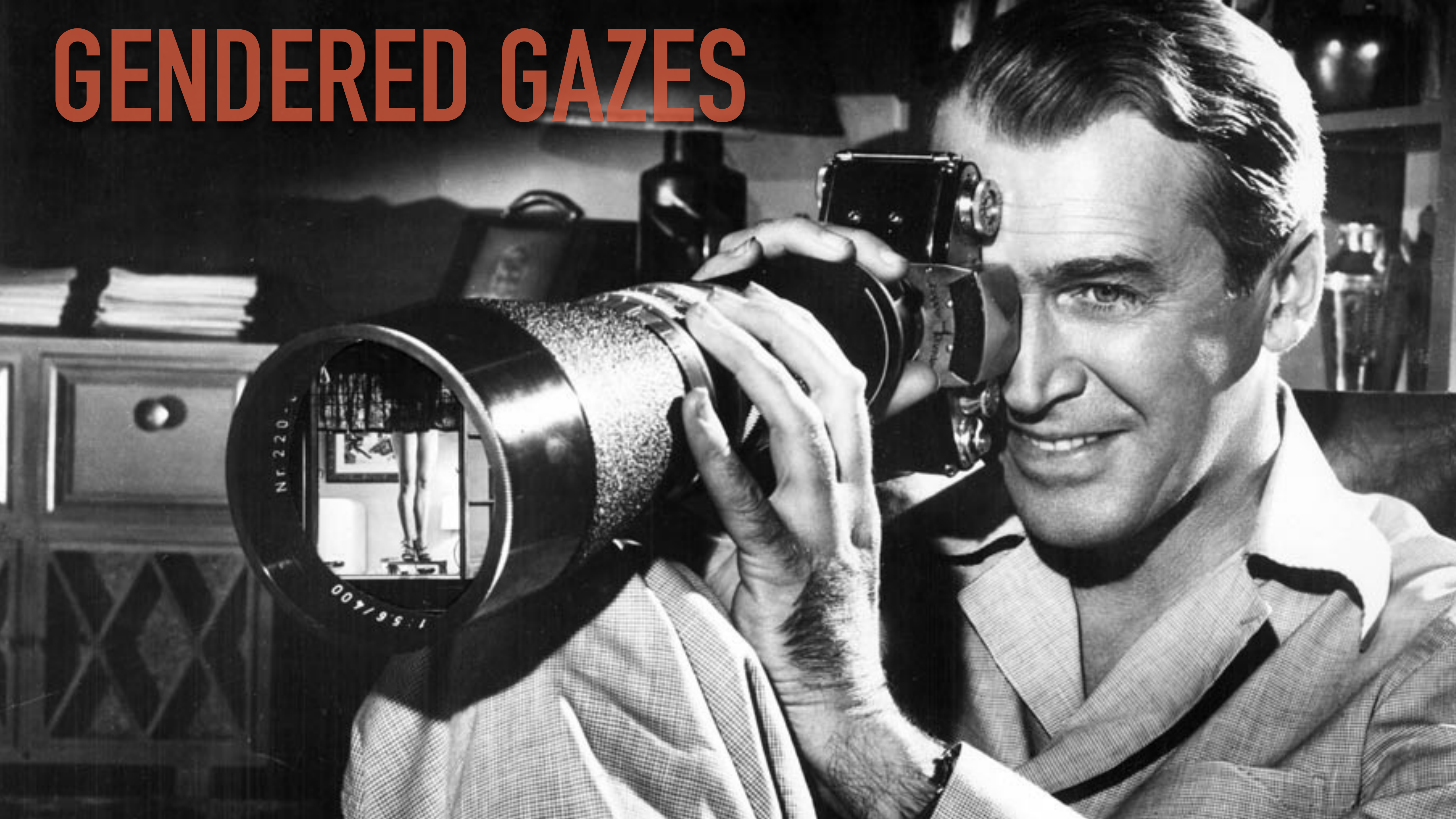
8th

MARCH

INTERNATIONAL

WOMEN'S DAY

GENDERED GAZES



POWER RELATIONS

- ▶ Just as images are both representations and producers of the ideologies of their time, they are also factors in relations of power.

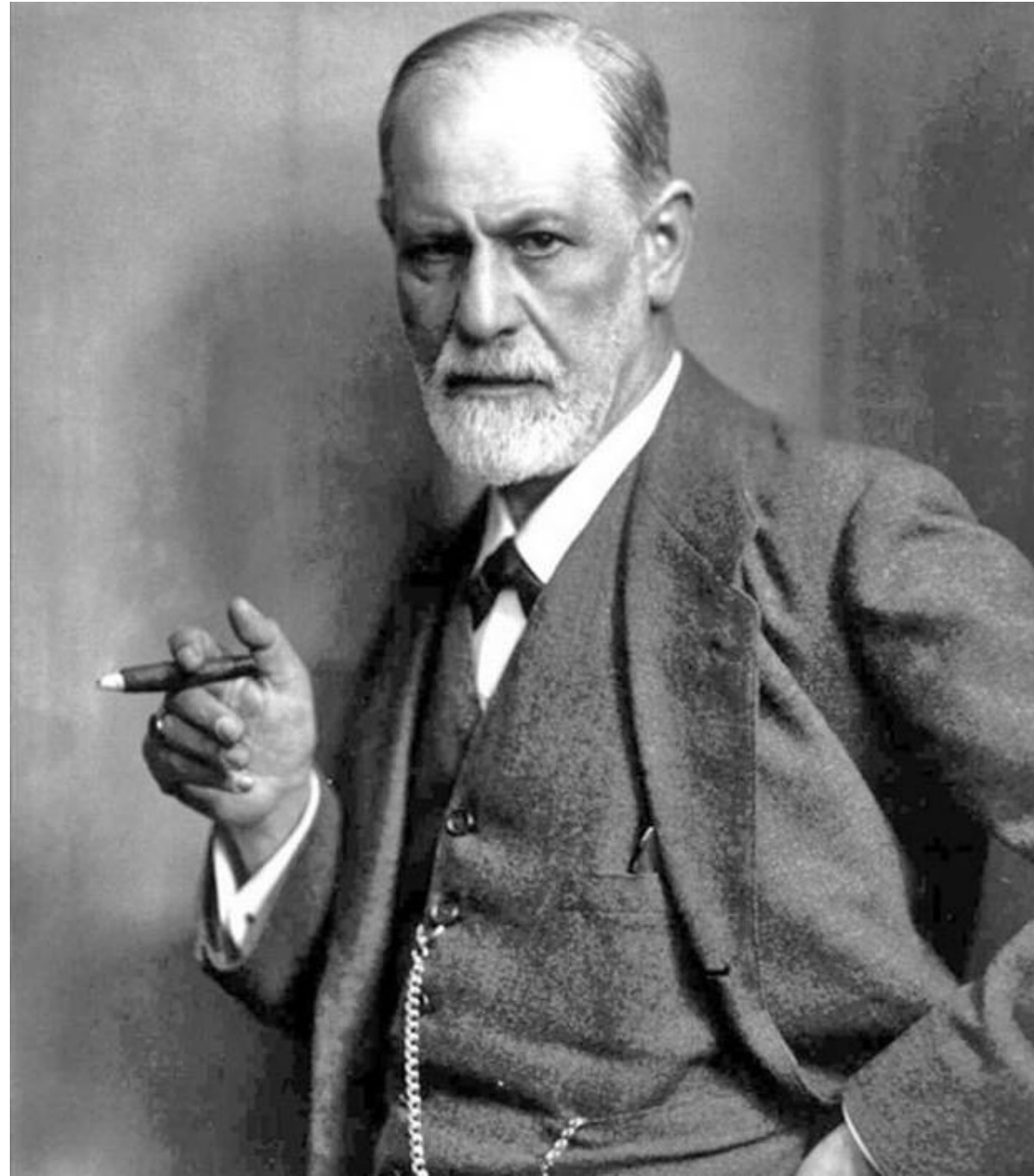


1950s

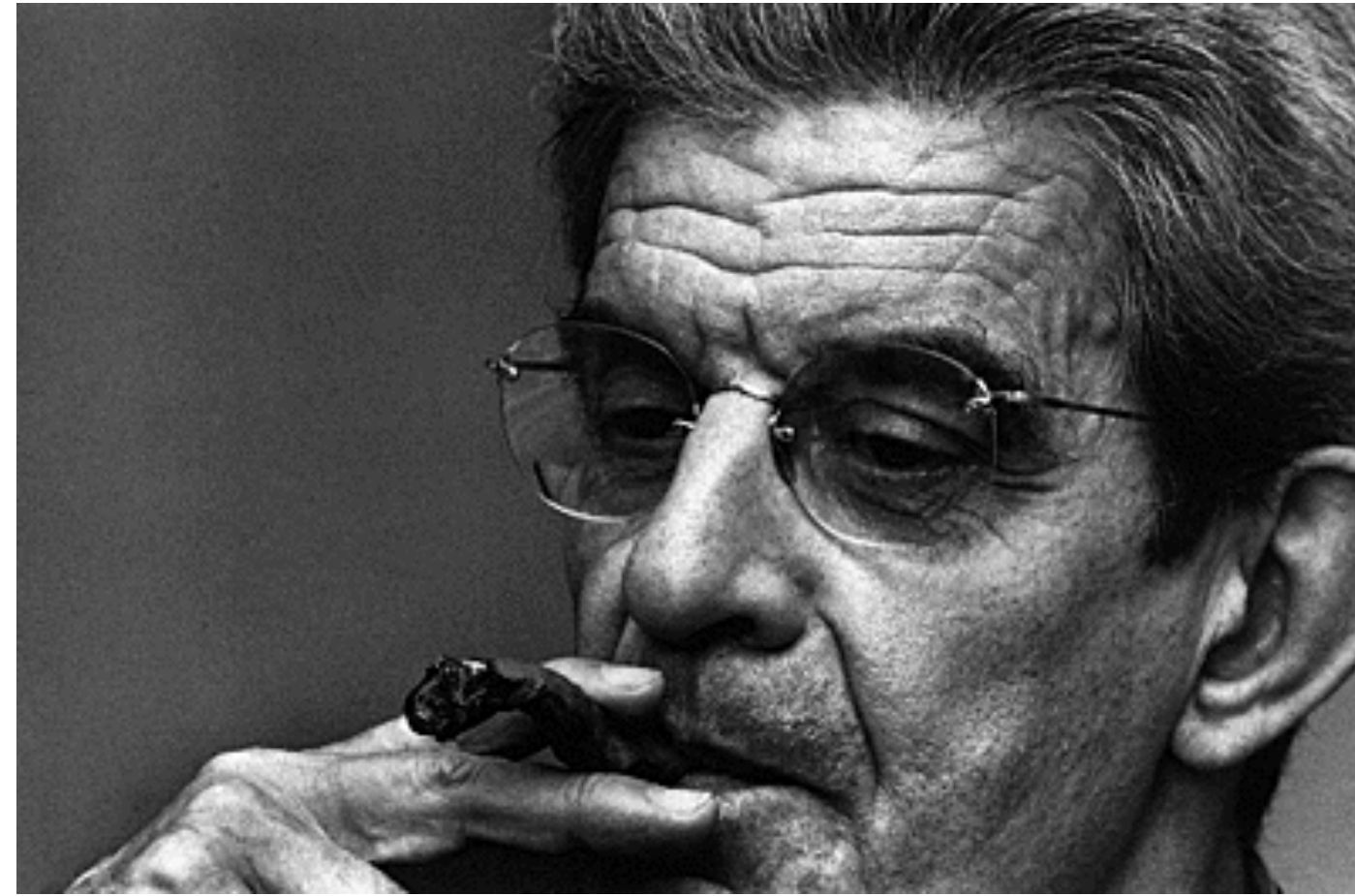


2000s

PSYCHOANALYTIC THEORY



➤ Sigmund Freud



➤ Jacques Lacan

- Lacan introduced the term 'subject' to replace 'individual'.
- Subject: Not so much an individual, but rather an entity he thought of being constructed through the mechanism of unconscious, language, and desire.

UNCONSCIOUS

- ▶ According to Psychoanalytic Theory, we actively repress various desires, fears, memories, and fantasies in order to live in society.
- ▶ Beneath our conscious, there exists a dynamic and active realm of forces of desire that is inaccessible to our rational logical selves
- ▶ The unconscious often motivates us in ways which we are unaware — it is more active in our dreams.



MIRROR PHASE

- Children go through a development stage at about 18 months old that establishes fundamental aspects of their notion of selfhood and separateness from other human beings.
- The child recognizes the mirror images as both their selves and different. But they don't have the ability to control it yet, so they fantasize, transferring their desires to the mirror.
- Infants see that they and the image are the same, yet at the same time, they see the image as an ideal (not the same): recognition and misrecognition.



SPECTATOR THEORY



- Based on Psychoanalytic Theory, Film Studies scholars developed the Spectator Theory
- Emphasizes the role of the psyche in the practice of looking.
- Spectator: not a flesh-and-blood individual, but an “ideal subject” socially constructed by the cinematic apparatus.
- Allied with Semiotics, the Theory of Spectatorship give us the means to analyze the subject position constructed for and offered to viewers by a set of media texts
- Allow us to see the ways which images can be understood as a language with codes and conventions that can be subjective to textual analysis.

SPECTATOR THEORY

- ▶ The viewer suspends disbelief in the fictional world of the film, unconsciously identifying the self not only with the character on the screen but more importantly to the ideology narrated by the story being mediated.

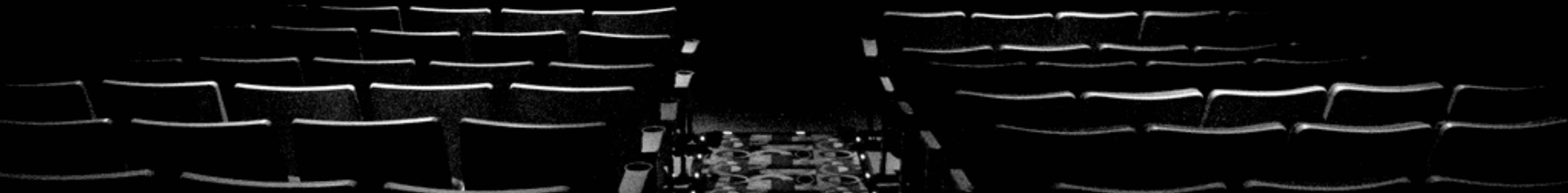


THE
WALKING DEAD



MOVIES

- Part of the fascination with cinema are the conditions of watching a mirror-like screen that which invite the viewer to regress to a childlike state.
- The viewer undergo a temporary loss of ego
- They identify with the powerful position of apprehending the world on the screen.
- The spectator's egos are built up through the illusory sense of owning the body on the screen.
- “We can be heroes, just for one day” (David Bowie)









“THAT’S ALL”







SPECTATOR THEORY

- What do you think? Do we regress to a childish state when we watch movies? Can society, or group of people, regress to an abstracted 'subject'?

THE GAZE

- One of the terms Lacan used to describe looking relations is “the gaze” (le regard).
- Conventions of film narrative are structured by a patriarchal unconscious, positioning women represented in films as objects of a “male gaze” (Mulvey).
- Images of women are used to emphasize their status as sexual beings or maternal figures.



THE MALE GAZE: WOMEN AS A SEXUAL OBJECT

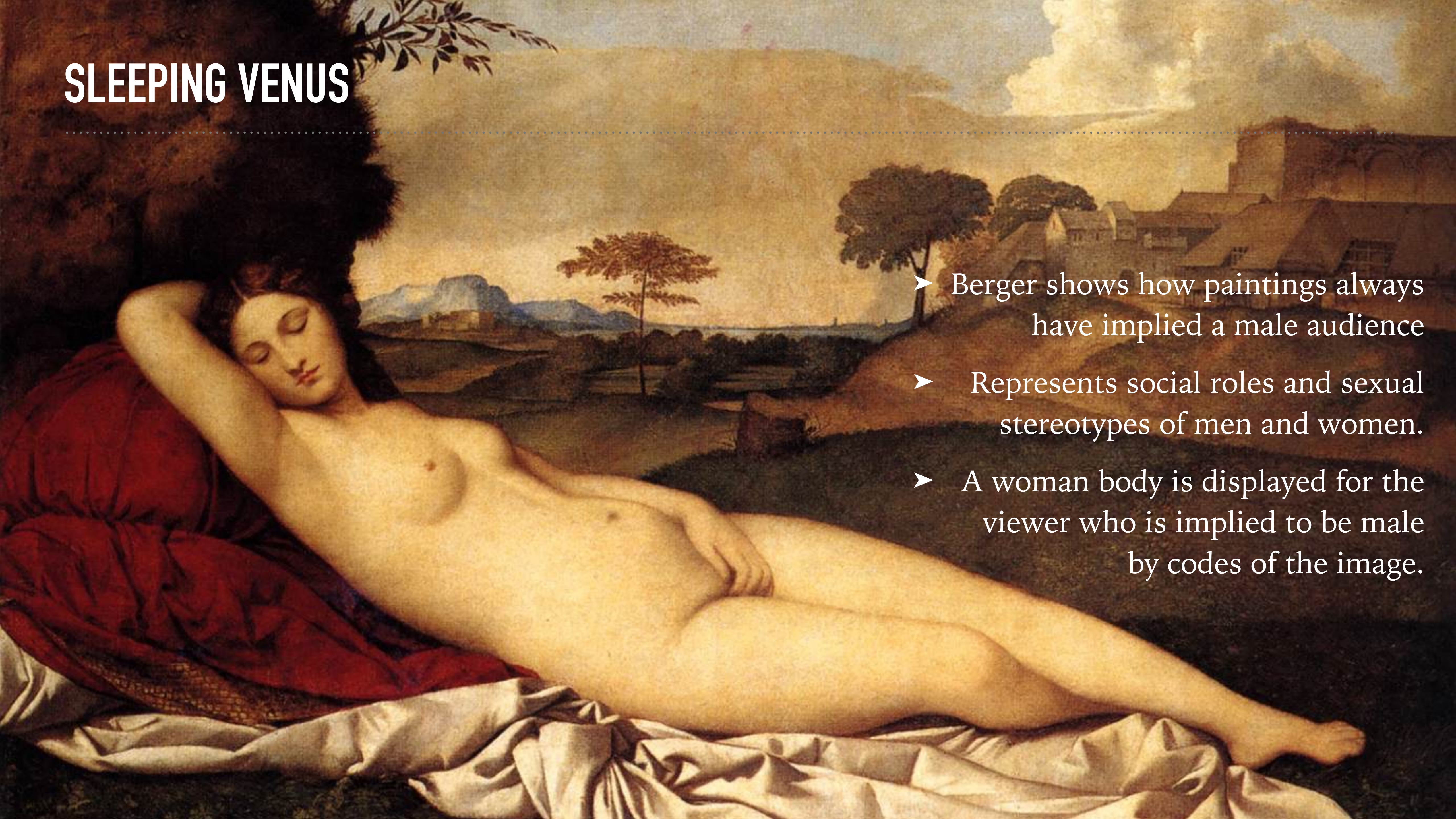
- The concept the gaze is fundamentally about the relationship of pleasure and images.
 - Scopophilia: Pleasure in looking.
 - Exhibitionism: Pleasure of being looked at.
- Both practices, looking and being looked at, can be a source of pleasure.

VOUYERISM



- Voyeurism is the pleasure of looking while not being seen and has a negative connotation of power position.
- Rear Window (Hitchcock, 1954)

SLEEPING VENUS



- ▶ Berger shows how paintings always have implied a male audience
- ▶ Represents social roles and sexual stereotypes of men and women.
- ▶ A woman body is displayed for the viewer who is implied to be male by codes of the image.

POWER DYNAMICS OF GENDERED LOOKS

- “A man’s presence is dependent upon the promise of power which he embodies. If the promise is large and credible his presence is striking” (Berger 45).
- “By contrast, a woman’s presence expresses her own attitude to herself, and defines what can and cannot be done to her. Her presence is manifest in her gestures, voice, opinions, expressions, clothes, chosen surroundings, taste, indeed there nothing she can do which does not contribute to her presence” (Berger 46).
- “how she appears to men, is of crucial importance for normally thought of as the success to her life” (ibid).

A close-up photograph of a man and a woman kissing. The man is on the left, shirtless, with a tattoo of a woman's face on his neck. The woman is on the right, wearing a white lace-trimmed top. They are in a setting with graffiti on a wall behind them. The lighting is dramatic, with strong highlights and deep shadows.

POWER DYNAMICS OF GENDERED LOOKS

- ▶ In the classic Western tradition, men were depicted in action and women as objects to be looked at.

ALEXANDER WANG

POWER DYNAMICS OF GENDERED LOOKS

DOLOCE & GABBANNA

➤ Men act, women appear (Berger).

MEN ACT, WOMEN APPEAR.

“Men act and women appear.

Men look at women.

Women watch themselves being looked at”

(Berger 47).

MEN ACT, WOMEN APPEAR.

- This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male.
- The female body is, in essence, their ability to be pleasing to look at, and this carries important weight in the context of contemporary image culture. E.g.: Women in position of power: Hilary Clinton, Angela Merkel, Dilma Rousseff



NUDITY/NAKEDNESS

- Female subjects are aware they are “being seen by a spectator.
- They are exposed to the viewer. Her beauty is assessed by a judge, and only a judge — always men — can assure her beauty.



NUDITY/NAKEDNESS

- Do you see any difference today, when people use smartphones to take selfies?



CULTURE

- Often in early European paintings, naked women are “not an expression of her own feelings” but “a sign of her submission to the owner’s [male centric] feelings of demands” (Berger 52).
- Yet in many non-European paintings, naked women are often situated with men in an act of love, “the actions of each absorbing the other” (Berger 53).



➤ *Kamasutra*

NAKED OR NUILITY?



WOMEN/SURVEYOR

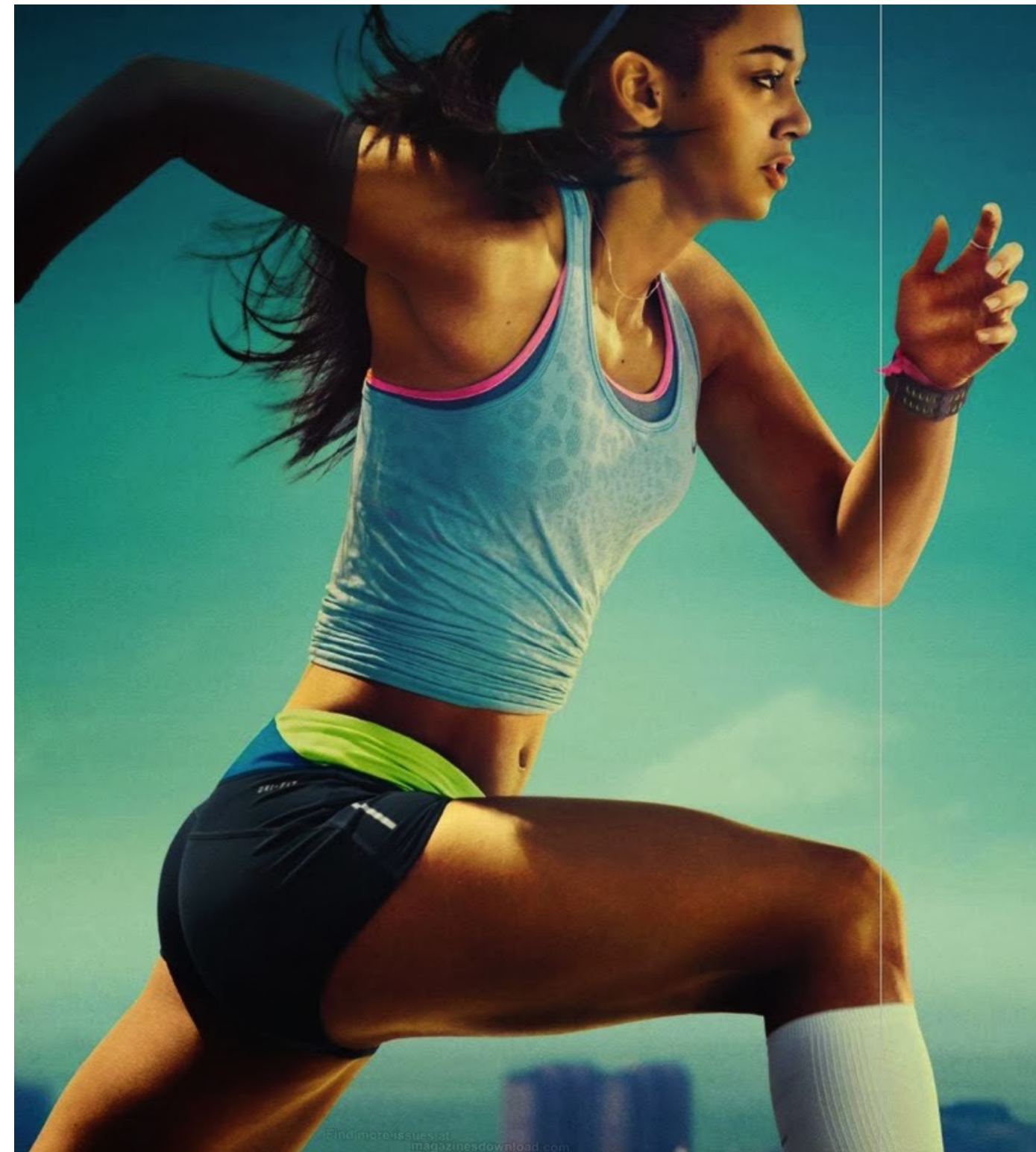
- There are examples where the painter will include the female subject's "will and her intentions in the very structure of the image, in the very expression of her body and her face" (Berger 58).

➤ *Olympia* (Manet)



FASHION

- Today, we are surrounded by images of fashion models whose looks conform to a rigid set of normative codes about beauty.



CHANGE THE GAZE

How do we change the concept of gaze?

CHANGE THE GAZE

- Feminist movements from the 1970s and 1980s incorporate the idea that the ideal “subject” have at least one difference from the beginning: they are either female or male.
- The traditional gaze— men act and women appear — is still true, but they are now more fluid:
 - Women are increasingly socially defined by their work in addition to their appearance.
 - Men are increasingly subject to many of the codes of appearance management that were once considered exclusively female.

CHANGE THE GAZE: CHANGE SCHOLARSHIP

- After the 1970s feminist the theoretical concept of the male gaze has been rethought...
- ...because of the ways in which it could not account for the pleasure of female viewers
 - excepting by seeing them as masochistic
 - or as viewing as “men”
 - and for the male figure as the object of the gaze (Sturken & Cartwright, p. 83).

CHANGE THE GAZE: FEMALE GAZE

- The traditional gaze— men act and women appear — is still true.
- Female also exist (but it still very limited).

Sexualização

Feminina

vs

Sexualização

Masculina

CHANGE THE GAZE

- The contemporary visual culture involves complex array gazes
 - Male, female, LGBT, racial, ethnical.
- Which implies a varied of “subjects” — viewers.
- Some images may be subjects to both men and women gaze. Some questions gender binary (queer). It is even possible to see images that deflect a possessive gaze and gazes that are respectful and non-objectifying.
- That is, each one of these different gazes implies different power dynamics that emerge through the eyes of the viewer and the objects on the scene.

INVERTED GAZE

- Jockey underwear ad: Even though they are the object of desire, exposed in their underwear.
- Diet Coke advertising: a group of women office workers meets every day at 11:30 to gaze on muscled construction workers.



INVERTED GAZE

DAVIDOFF
Cool Water

FEATURING JOSH HOLLOWAY



POWER DYNAMICS

- Gender inequality is everywhere.
 - Gender inequality in movies dialogue: <https://pudding.cool/2017/03/film-dialogue/index.html>
 - Look how the international press describe women during the last Olympics: http://brasil.elpais.com/brasil/2016/08/09/estilo/1470770467_506561.html
 - Fron et al. (2007): a hegemony of play and the male dominance in the video game industry.
 - There is a supposed natural relation between gender and profession — the roles we assume in life: "what's up with chicks and science?" (??????) - Neil Degrasse Tyson answered ... on being Black, and Women in Science.



WOMEN STRIKE

CALLING ALL WOMEN AND GIRLS!

