

THE PLAY OF THE UNMENTIONABLE

AN INSTALLATION BY
JOSEPH KOSUTH
AT THE BROOKLYN MUSEUM

ESSAY BY DAVID FREEDBERG

INTRODUCTION BY
CHARLOTTA KOTIK

THE 'PLAY' DETAILED

The savage lives within himself, while social man lives constantly outside himself and only knows how to live in the opinion of others, so that he seems to receive the consciousness of his own existence merely from the judgement of others concerning him.

JEAN-JACQUES ROUSSEAU,
"A DISCOURSE ON THE ORIGIN AND FOUNDATION
OF INEQUALITY AMONG MEN"



BARBARA KRUGER
(AMERICAN, B. 1945)

Untitled

(We Are Notifying You of a Change of Address), 1986

UNIQUE PHOTOGRAPH, 87.56

HELEN B. SAUNDERS FUND, CAROLINE A. L. PRATT FUND,
AND CHARLES S. SMITH MEMORIAL FUND



WORKSHOP OF LUCAS CRANACH THE ELDER
(GERMAN, 1472-1555)
Lucretia, c.1526-37
OIL ON PANEL, 21.142
BEQUEST OF A. AUGUSTUS HEALY



HIRAM POWERS
(AMERICAN, 1805-1873)
The Greek Slave, 1869
MARBLE, 55.14
GIFT OF CHARLES F. BOUND

M. Blair Coan, investigator for the Senatorial Vice Commission, popularly known as the "white slave commission," wasted no time in announcing that, in response to many complaints, he was instituting a personal and "thorough investigation" of the Exhibition. He later advised the press that, after having visited the Show and inspected the works, he found Futurist art immoral, that every girl in Chicago was gazing at examples of distorted art, and that one of the women in Matisse's *Le Lux* had four toes.

MILTON BROWN,
The Story of the Armory Show

"The body is the temple of God," said Charles Francis Browne to a ladies' group in Evanston, "and the cubists have profaned the temple." Arthur Burrage Farwell, president of the Chicago Law and Order League, warned: "It is a grave mistake to permit these pictures to hang either here or elsewhere. Why the saloons could not hang these pictures! There is a law prohibiting it. The idea that some people can gaze at this sort of thing without its hurting them is all bosh. This exhibition ought to be suppressed."

MILTON BROWN,
The Story of the Armory Show



HENRI MATISSE
(FRENCH, 1869–1954)
Clearing at Malabai, c. 1916
OIL ON CANVAS, 67.24.16
BEQUEST OF LAURA L. BARNES



PAUL GAUGUIN
(FRENCH, 1848–1903)
Tahitian Woman, c. 1891
PASTEL ON PAPER, 21.125
MUSEUM COLLECTION FUND



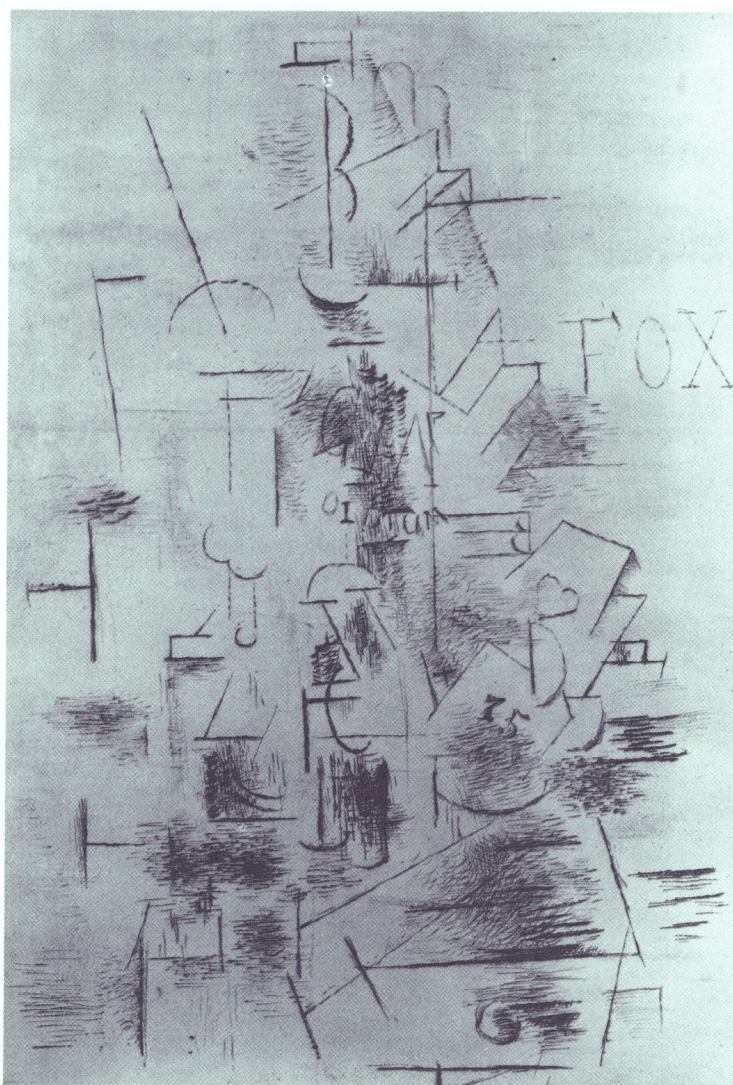
HENRI MATISSE
(FRENCH, 1869–1954)
Woman in an Armchair, c. 1916
OIL ON CANVAS, 67.24.15
BEQUEST OF LAURA L. BARNES

In a world of shifting values, the only thing the layman felt sure of, and unfortunately without foundation, was skill. But his very conception of skill made these objects incomprehensible. Harriet Monroe, still fighting off the inevitable conversion, wrote that Matisse seemed “fundamentally insincere” and that he talked “blague in a loud voice.” The critic of the *Boston Transcript* found Matisse and the Cubists “playing a game of mystification.” Mather gave his readers a choice: Cubism was either “a clever hoax or a negligible pedantry.” Cox, not to be outdone, offered “sheer insanity or the triumphant charlatanry.” In an attack on the Armory Show in the *Times* of March 22, he stated bluntly that up to the time of Matisse the artistic revolutionaries had at least been sincere, they had committed suicide or died in madhouses, but now they were making insanity pay.

MILTON BROWN,
The Story of the Armory Show



JACQUES VILLON
(FRENCH, 1875-1930)
Le Philosophe, 1930
OIL ON CANVAS, 34.1000
GIFT OF MRS. GERDA STEIN



GEORGES BRAQUES
(FRENCH, 1881-1963)
Fox, 1911

ETCHING AND DRYPOINT, 36.59
A. AUGUSTUS HEALY FUND

Shortly before the arrival of the Show, defenders of public morals had forced the removal from a dealer's window of a reproduction of Paul Chabas' *September Morn*, a typical French academic example of simpering nudity, and a Fraestad barnyard scene from the Art Institute. The situation was ripe for a crusade. "A clergyman," according to Walter Pach, "wrote to the newspapers that he had been obliged to turn back his flock of Sunday school children at the head of the stairs...[when] he saw from the door that the rooms were filled with the degeneracies of Paris; he demanded that the public be protected from them as he had protected his children." A high-school teacher announced that the Exhibition was "nasty, lewd, immoral, and indecent." When questioned, the superintendent of schools let it be known that he was considering declaring the Show off-limits for school children.

MILTON BROWN,
The Story of the Armory Show



AARON SISKIND
(AMERICAN, 1903-1991)
Harlem c. 1937 Nightclub I, c. 1937
GELATIN SILVER PRINT, 1989.193.17
GIFT OF DR. DARYOUSH HOUSHMAND



ATTRIBUTED TO PAUL HANNONG
(GERMAN, EIGHTEENTH CENTURY)

Africa

FRANKENTHAL PORCELAIN MANUFACTORY (1755-1799)
FRANKENTHAL, GERMANY, 1758-1759
PORCELAIN, 60.12.29
BEQUEST OF JAMES HAZEN HYDE



KARL L. H. MULLER
(AMERICAN, B. GERMANY, 1820-1887)

Tea Set

MANUFACTURED BY UNION PORCELAIN WORKS
(1863-C. 1922)
BROOKLYN, 1876
PORCELAIN, 68.87.28-32
GIFT OF FRANKLIN CHACE

The choice of subjects for the finials of the teapot and sugar bowl of this extremely rare service may seem to the modern viewer to espouse stereotypical racial thinking. To the nineteenth-century viewer, however, these motifs had less overt social implications. Iconographically, the most prominent figure on each vessel—an Oriental head on the teapot, an African sugarcane-picker on the sugar bowl, and a goat on the creamer—connote the contents. Certainly, though, the Asian and African details generally express imperialistic attitudes in late nineteenth-century America.

Their patterns of political, economic, and artistic behavior were forgotten—even the languages they had spoken in Africa. Like the poor whites of the South, they gathered together instead for fervent Christian revivalist camp meetings: they sang the hymns the poor whites sang, and if they sang them better and invented countless variations of great poignancy, nevertheless the old forms which they had achieved in Africa were forgotten. Conditions of slavery in America were so drastic that this loss is not to be wondered at. The slaves in any one plantation had come from tribes speaking mutually unintelligible languages, and with mutually unfamiliar arts of life; they had been herded together like cattle in slave ships and sold at the block in a strange and frightening world. They were worked hard on the plantations. It is no wonder that their owners remarked on their lack of any cultural achievements; the mistake they made was to interpret the degradation of the slave trade as if it were an innate and all-time characteristic of the American Negro. The Negro race has proud cultural achievements; not for very good reasons they were not spread before our eyes in America.

RUTH BENEDICT,
Race: Science and Politics



America and Europe

CHELSEA PORCELAIN MANUFACTORY (1745-1784)
LONDON, ENGLAND, 1758-1759
PORCELAIN, 60.12.54
BEQUEST OF JAMES HAZEN HYDE



Africa and Asia

CHELSEA PORCELAIN MANUFACTORY (1745-1784)
LONDON, ENGLAND, 1758-1759
PORCELAIN, 60.12.55
BEQUEST OF JAMES HAZEN HYDE



ANDY WARHOL
(AMERICAN, 1930-1987)
Untitled (from Ten Works—Ten Painters), 1964
SERIGRAPH, 86.285.9
GIFT OF R. WALLACE BOWMAN AND
RUTH BOWMAN



THOMAS HOVENDEN
(AMERICAN, 1840-1895)
Ain't That Ripe?, N.D.
OIL ON CANVAS, 32.825
GIFT OF THE EXECUTORS OF THE ESTATE
OF MICHAEL FRIEDSAM



FRANCIS WILLIAM EDMONDS
(AMERICAN, 1806-1863)
All Talk and No Work, 1855-1856
OIL ON CANVAS, 51.108
CARLL H. DE SILVER FUND

...the Prophet is reported to have said that those who will be most severely punished by God on the Day of Judgment will be the painters.

SIR THOMAS W. ARNOLD,
Painting in Islam



Arabic Phrase in Thulth Script

SIGNED: ISMAIL EFFENDI KATIB AYA-SOFIA-AL-KABIR
TURKEY, DATED 1198 A.H. (1783 A.D.)
INK ON PAPER GLUED TO WOODEN BOARD, X732
MUSEUM COLLECTION

The inscription reads: "My intercession is for those of my community who have committed great sins."

In the formation of Muslim dogma the Traditions of the Prophet have not been of less importance than the Qur'an itself: they are held by Muslim theologians to proceed from divine inspiration, though unlike the Qur'an, which is the eternal, uncreated Word of God, they are held to be inspired only as to content and meaning, but not in respect of actual verbal expression. Accordingly the Traditions enjoy an authority commensurate with that of the precepts of the Qur'an itself and are equally binding on the consciences of the faithful. On the subject of painting the Traditions are uncompromising in their condemnation and speak with no uncertain voice, e.g., the Prophet is reported to have said that those who will be most severely punished by God on the Day of Judgement will be the painters. On the Day of Judgement the punishment of hell will be meted out to the painter, and he will be called upon to breathe life into the forms that he has fashioned; but he cannot breathe life into anything. The reason for this damnation is this: in fashioning the form of a being that has life, the painter is usurping the creative function of the Creator and thus is attempting to assimilate himself to God; and the futility of the painter's claim will be brought home to him, when he will be made to recognize the ineffectual character of his creative activity, through his inability to complete the work of creation by breathing into the objects of his art, which look so much like living beings, the breath of life. The blasphemous character of his attempt is further emphasized by the use in this Tradition of the actual words of the Qur'an (v. 110) in which God describes the miraculous activity of Jesus—"Thou didst fashion of clay as it were the figure of a bird, by My permission, and didst breathe into it, and by My permission it became a bird." The making of forms by the painter could only be justified if he possessed such miraculous power as was given by God to His divinely inspired Prophet, Jesus, the Word of God.

The Arabic word for "painter," which has passed from Arabic into Persian, Turkish, and Urdu in the same sense, is 'musawwir', which literally means "forming, fashioning, giving form," and so can equally apply to the sculptor. The blasphemy in the appellation is the more apparent to the Muslim mind, in that this word is applied to God Himself in the Qur'an (LIX. 24): "He is god, the Creator, the Maker, the Fashioner" (musawwir). Thus the highest term of praise which in the Christian world can be bestowed upon the artist, in calling him a creator, in the Muslim world serves to emphasize the most damning evidence of his guilt.

SIR THOMAS W. ARNOLD,
Painting in Islam



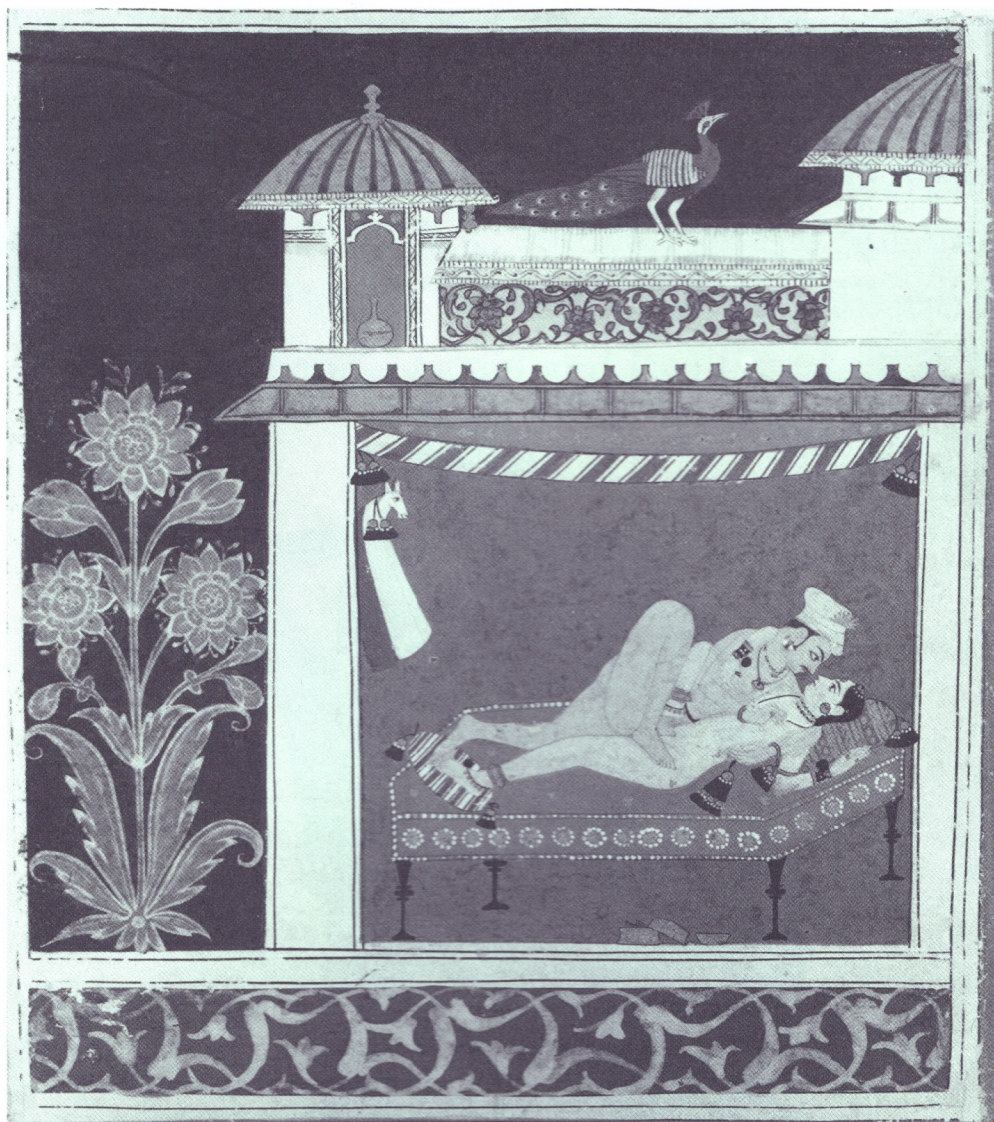
MUHAMMAD IBN SULAYMAN FUZULI BAGHDADI
(c. 1480–1556)

SCRIBE: 'ASIZ ALLAH AL HUSAYNY AL-KASHANY
IRAQ, BAGHDAD, 1101 A.H. (DECEMBER 12, 1602)
The Prophet Muhammad in the Mosque with Companions, FOLIO
73A FROM THE *Hadiqa al Su'ada* (*Garden of Delight*)
BOUND MANUSCRIPT; WATERCOLORS, GOLD, AND
INK ON PAPER, 70.143
GIFT OF MR. AND MRS. CHARLES K. WILKINSON

The Prophet Muhammad is shown seated on a *minbar* or pulpit, with his face veiled and surrounded by a fiery nimbus. To either side are the angel Gabriel and the Prophet's son-in-law, 'Ali, cradling in his lap his sons Hasan and Husayn, also surrounded by nimbuses. Additionally, the Prophet and his grandsons wear the green turban identified with the Holy Family.

Western audiences and critics have traditionally perceived devotional painting as a rarity in Islamic art because of the prohibition against idolatry in the holy *Qur'an*. This prohibition was thought to extend to representational art of any sort, particularly in a religious context. Nevertheless, the Muslim attitude toward religious art varied considerably, and Muslim artists were depicting representational scenes for the decoration of royal palaces as early as the eighth century and illustrating manuscripts by the eleventh. Eventually, an acceptable form of depicting events from the history of early Islam and from the life of the Prophet in a textual context became necessary. At times, Muhammad was portrayed naturalistically, at times symbolically—as a flame, for instance. In some cases, extremely devout patrons or artists erased his features from illustrated manuscripts.

By the sixteenth century, illustrated devotional texts had become commonplace in the Ottoman and Safavid empires (Turkey and Persia). To circumvent orthodox restrictions, the painter of this manuscript—which was produced in Baghdad, then part of the Ottoman domain—has chosen to show the Prophet Muhammad but to hide his features under a veil, thus reaching a compromise between artistic integrity and established religious dogma.



Folio from an Unidentified Manuscript, ANONYMOUS
CENTRAL INDIA, MALWA, C. 1680
OPAQUE WATERCOLOR ON PAPER, 84.201.3
ANONYMOUS GIFT

This painting shares many characteristics in common with illustrations to the *Amaru-sataka*, one hundred verses on love and its various moods, painted at Mewar, a principality in Rajasthan. Here, the page is not inscribed with any identifying text.

Sooner or later we shall have to get down to the humble task of exploring the depths of our consciousness and dragging to the light what sincere bits of reflected experience we can find. These bits will not always be beautiful, they will not always be pleasing, but they will be genuine.

EDWARD SAPIR,
"CULTURE, GENUINE AND SPURIOUS"



Mercury in Repose

NINETEENTH-CENTURY CAST FROM ROMAN BRONZE
IN THE NAPLES MUSEUM
BRONZE ON MARBLE BASE, 98.16
GIFT OF THE HON. EUGENE BLACKFORD

One should add that the natives' response to the first Europeans, insofar as it is recorded, provides evidence of a comparable reaction: one Amerindian, astonished at the French custom of collecting and carrying about mucus in handkerchiefs, wryly declared: "If thou likest that filth, give me thy handkerchief and I will soon fill it."

STEPHEN GREENBLATT,
"FILTHY RITES"



AUGUSTE RODIN
(FRENCH, 1840-1917)
The Age of Bronze, LARGE REDUCTION, 1876
(REDUCTION PROBABLY 1903), CAST 1967
BRONZE, 68.49
GIFT OF B. GERALD CANTOR



EGON SCHIELE
(AUSTRIAN, 1890–1918)
Male Nude (Self-Portrait I), 1912
LITHOGRAPH, X625.3
MUSEUM COLLECTION

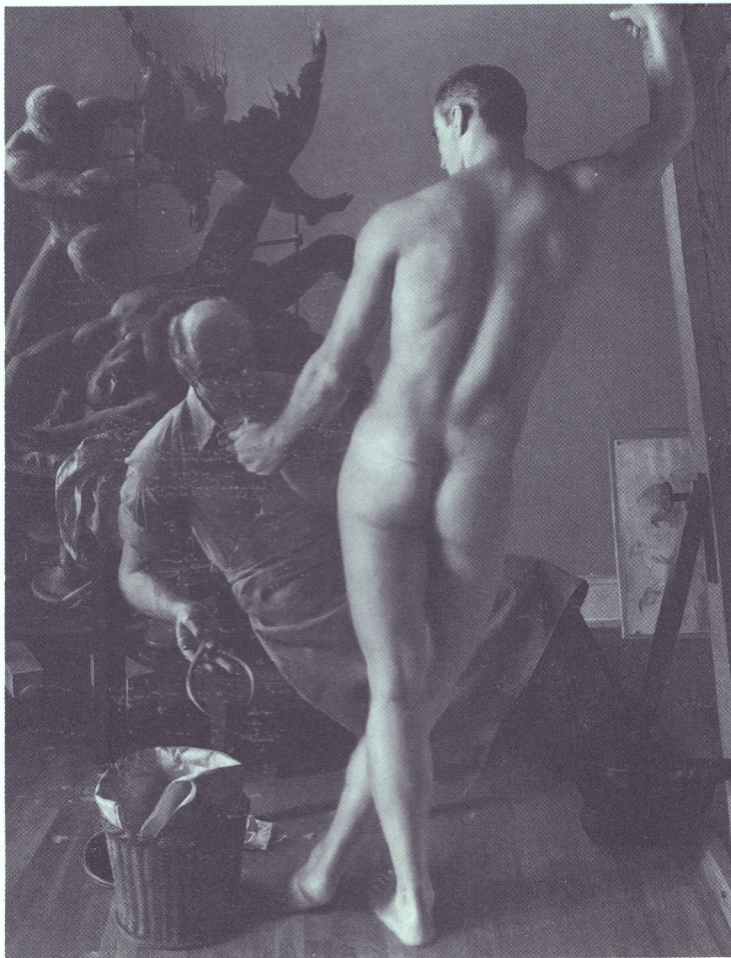


Torso of a Roman Youth as Apollo
SECOND-CENTURY A.D. ROMAN COPY OF A TYPE
FREQUENTLY ENCOUNTERED IN THE SCULPTURAL
REPERTOIRE OF THE FOURTH CENTURY B.C.
WHITE MARBLE
PROVENANCE NOT KNOWN, 76.171
GIFT OF JULIUS J. IVANITSKY IN MEMORY OF HIS
PARENTS, IDA AND JACOB EVENITSKY.

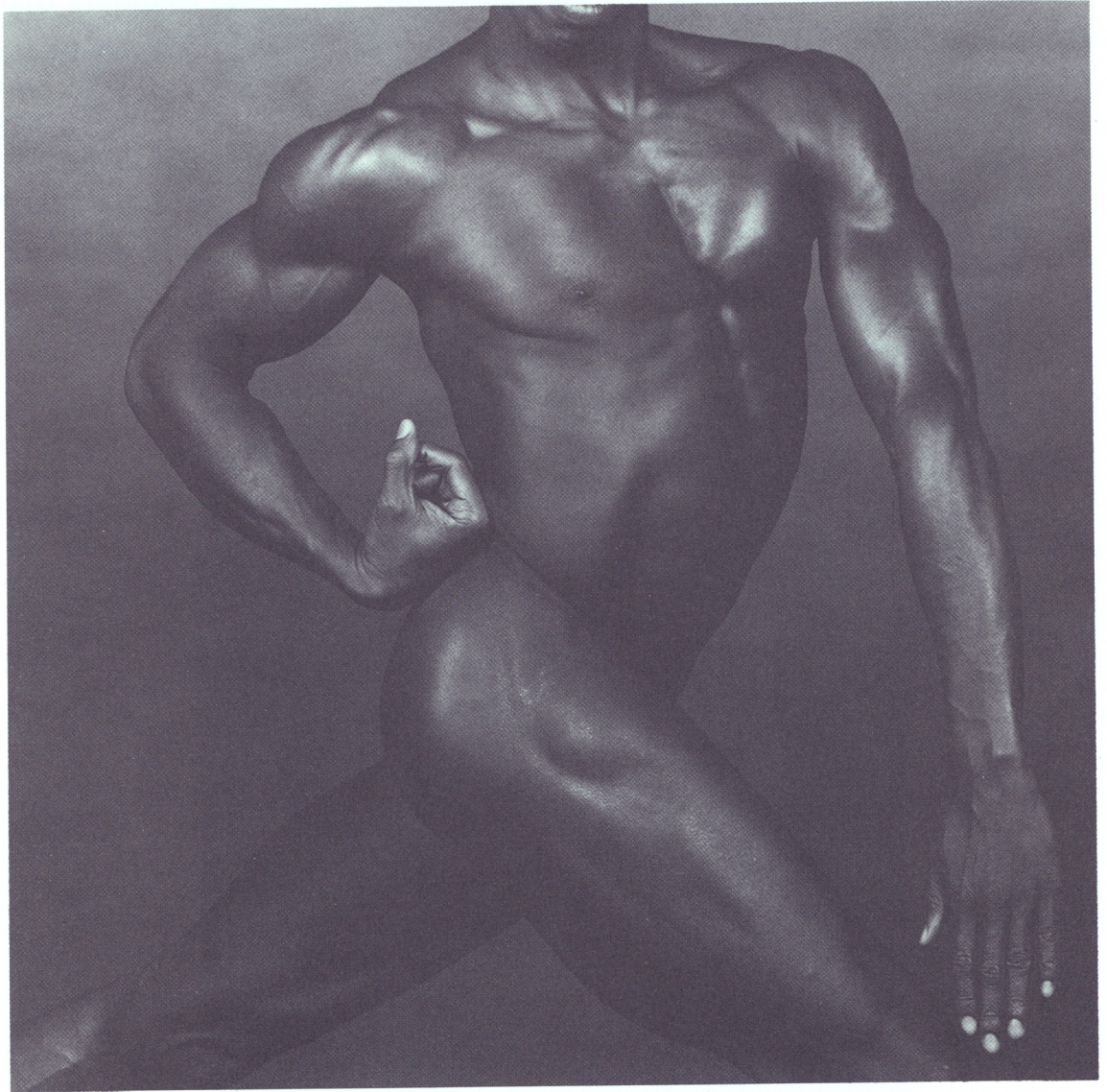
As heirs to the cultural legacy of the ancient Greeks, the Romans incorporated several Greek cultural norms into the fabric of their civilization. Notable was the Roman appropriation of the god Apollo, whom Augustus, the first emperor of Rome in the first century B.C., purposefully selected as his tutelary deity. The choice was conscious because Apollo, the god of reason, symbolized for the classical world the principle of a sound mind in a sound body. To be cast in the image of Apollo, therefore, was to be presented as the embodiment of sobriety and physical fitness. So it was, apparently, that the individuals commissioning this statue of an advantaged youth desired to indicate that he too was sound of mind and body. The use of the cape worn over the shoulders provides a perfect foil against which to regard the ideal forms of the body. The now missing head is thought to have been a representation of the young man.

...when Malinowski ventured to suggest to the Trobriand islanders that they should discipline recalcitrant children by beating them, the islanders considered the idea “unnatural and immoral.”

STEPHEN GREENBLATT
“FILTHY RITES”



JOHN KOCH
(AMERICAN, 1909-1978)
The Sculptor, 1964
OIL ON CANVAS, 69.165
GIFT OF THE ARTIST



ROBERT MAPPLETHORPE
(AMERICAN, 1946-1989)

Male Nude, 1982

GELATIN SILVER PRINT, 89.30.11
GIFT IN MEMORY OF JACK BOULTON



Torso of Dionysos, God of Wine and the Revel
 SECOND-CENTURY A.D. ROMAN COPY OF A GREEK
 ORIGINAL OF THE FOURTH CENTURY B.C.

BASALT

PROVENANCE NOT KNOWN, 80.249

GIFT OF MR. CHRISTIAN HUMANN

The civilization of ancient Greece and, to a degree, that of ancient Rome regarded the male body as a primary vehicle through which cultural ideals were made manifest. This is not to say, however, that each classical nude torso imparted the same message. This image was regarded as the visual expression of the cultural ideal of a sound mind in a sound body. When either mind or body was subjected to excess, an imbalance would be produced that might be deleterious to society. In selecting the image of Dionysos, the Greeks were making a statement that one's abrogation of reason as the result of an outside stimulus, wine in this case, allows passion to rule. And since passion is the realm of the beasts, ordered society suffers. Artistically these various elements are given expression by the attribute of the skin of a recently slain fawn worn as a shawl over the god's shoulder. Moreover, connoisseurs of Greek art will agree that the subtle, plump quality in the torso modeling of Dionysos' body is a direct reference to the weakening of the physique by sybaritic pursuits.



ROBIN SCHWARTZ
(AMERICAN, B. 1957)
Pete (FROM *Monkey Portrait Series*), 1988
GELATIN SILVER PRINT, 1989.141
CARLL H. DE SILVER FUND

Pharaoh Before an Otter or an Ichneumon
LATE PERIOD, C. 664–30 B.C.
BRONZE
EGYPT, 76.105.2
CHARLES EDWIN WILBOUR MEMORIAL FUND

A possible interpretation of the figure of a king with his hand to his genitals is that he is shown in his role of “living image of Atum,” the solar demiurge who began the Creation by masturbating. The rearing otter or ichneumon—the Egyptians could confound the two animals—may be viewed as a manifestation of Atum and/or the solar eye, destroyer of forces hostile to the solar creator and pharaoh.





LARRY CLARK
(AMERICAN, B. 1953)
Exposed, 1981
GELATIN SILVER PRINT, 83.217.79
GIFT OF MARVIN SCHWARTZ

The question returns—when were these cover-ups perpetrated, these aggressions under the ægis of purity? We are not yet ready to produce a reliable periodization of Western prudishness in its subtler iconoclastic effects. But it does appear that resistance to the freedoms of art is diachronic. The virtuous disfigurement of so much Renaissance painting and sculpture cannot be blamed simply on recent Comstockery, or on Victorianism, or on 18th-century etiquette, or Calvinist Puritanism, or the bigotry that prevailed after the Council of Trent. The affront from which these successive ages recoiled was deep enough to have given offense in some quarters even while these works were created.

LEO STEINBERG,
*The Sexuality of Christ in Renaissance Art
 and in Modern Oblivion*



WILLEM DE KOONING
 (AMERICAN, B. 1904)
Untitled (Nude Woman), c. 1978
 INK AND BRUSH WITH PENCIL, 84.306.1
 GIFT OF MR. AND MRS. MORTON OSTOW



ANDRÉ MASSON
 (FRENCH, B. 1896)
Le Fil d'Ariane NO. 6 (FROM THE
 PORTFOLIO *For Meyer Schapiro*), 1973
 ETCHING AND AQUATINT, 75.16.3
 PRINT DEPARTMENT AUCTION FUND



WILLIAM GLACKENS
(AMERICAN, 1870-1938)
Nude with Apple, 1910
OIL ON CANVAS, 56.70
DICK S. RAMSAY FUND



BOLTON COIT BROWN
(AMERICAN, 1865-1936)
Sifting Shadows, N.D.
OIL ON CANVAS, 17.135
GIFT OF QUILL JONES



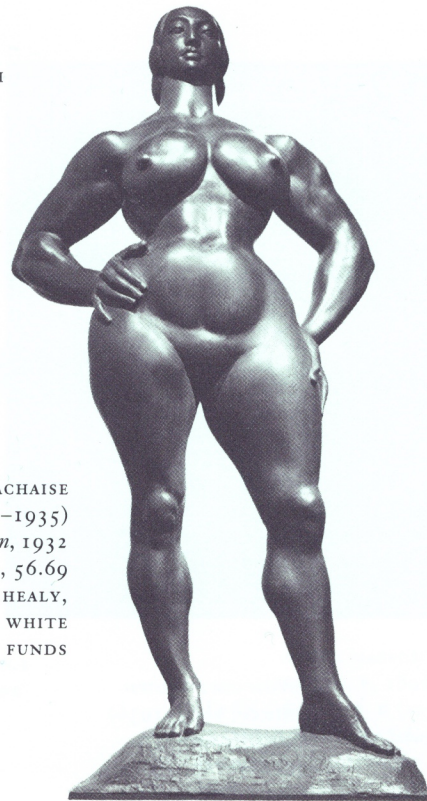
BERNARD KARFIOL
(AMERICAN, 1886-1952)
The Awakening, N.D.
OIL ON CANVAS, 41.680
JOHN B. WOODWARD MEMORIAL FUND



BEN KAMAHIRA
(AMERICAN, B. 1925)
The Mirror, N.D.
OIL ON CANVAS, 67.235
GIFT OF MR. AND MRS. JOHN KOCH



HENRI MATISSE
(FRENCH, 1869–1954)
ILLUSTRATION FOR *L'Après-Midi d'une Faune*
(FROM *Poésies de Stéphane Mallarmé*), N.D.
ETCHING, 36.67.16
CARLL H. DE SILVER FUND



GASTON LACHAISE
(AMERICAN, 1882–1935)
Standing Woman, 1932
BRONZE, 56.69
FRANK S. BENSON, A. AUGUSTUS HEALY,
ALFRED T. WHITE
AND MUSEUM COLLECTION FUNDS

Granted that order spoils pattern; it also provides the materials of pattern. Order implies restriction; from all possible materials, a limited selection has been made and from all possible relations a limited set has been used. So disorder by implication is unlimited, no pattern has been realised in it, but its potential for patterning is indefinite. This is why, though we seek to create order, we do not simply condemn disorder. We recognise that it is destructive to existing patterns; also that it has potentiality. It symbolises both danger and power.

MARY DOUGLAS,
Purity and Danger



CIRCLE OF FRANÇOIS BOUCHER
(FRENCH, 1703-1770)
COPY OF *The Sleeping Bacchantes*, AFTER 1758
OIL ON CANVAS, 98.10
GIFT OF JAMES A. BELL



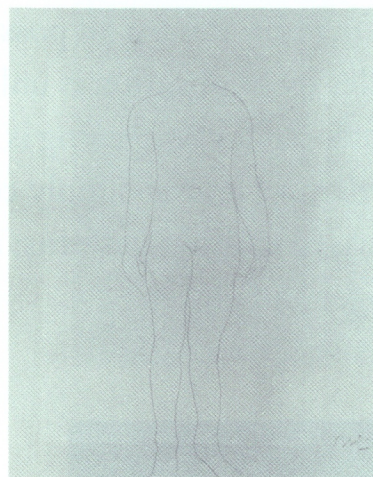
WILLIAM JACOB BAER
(AMERICAN, 1860-1941)
Daphne, 1911
OIL ON CANVAS, 11.523
GIFT OF WILLIAM A. PUTNAM AND WALTER H. CRITTENDEN



WILLEM DE KOONING
(AMERICAN, B. 1904)
Woman, 1953-1954
OIL ON PAPER, 57.124
GIFT OF MR. AND
MRS. ALASTAIR BRADLEY MARTIN



PHILIP EVERGOOD
(AMERICAN, 1901-1973)
The Tooters, 1961
OIL ON CANVAS, 62.76
GIFT OF THE FORD FOUNDATION



AUGUSTE RODIN
(FRENCH, 1840-1917)
Mademoiselle Jean, Standing, 1903
PENCIL, 87.94.2
GIFT OF THE B. GERALD CANTOR
ART FOUNDATION

AUGUSTE RODIN
(FRENCH, 1840-1917)
Bacchantes Embracing, BY 1905
BRONZE
NUMBER OF CAST/EDITION: VII/12, 84.77.2
GIFT OF IRIS AND B. GERALD CANTOR

In *Bacchantes Embracing*, Rodin addresses the theme of lesbian love. Apparently fascinated by this subject, he executed more than half a dozen groups of female lovers, including *Damned Women*. Although it is not known when this work was titled or by whom, the allusion to pagan mythology would have made the subject acceptable to Rodin's audience. The public tolerated such aberrant behavior in high art when it was distanced by a mythological title, but was scandalized when it possessed a non-specific immediacy indicated by such titles as *The Bathers*. At any rate, at least one of the women here appears not to be a follower of Bacchus at all but rather a female faun, identified by her goatlike furry legs and cloven hooves.



"I found pictures at the exhibition that are simply lewd and others that are lewd only to artists."

MILTON BROWN,
The Story of the Armory Show



AUGUSTE RODIN
(FRENCH, 1840-1917)
The Sirens, 1880s, CAST 1967
BRONZE, NUMBER OF CAST/EDITION: V/12, 86.87.1
GIFT OF THE B. GERALD CANTOR ART FOUNDATION



AUGUSTE RODIN
(FRENCH, 1840-1917)
Damned Women, 1885-1911, CAST 1979
BRONZE, NUMBER OF CAST/EDITION: VII/12, 86.87.4
GIFT OF THE B. GERALD CANTOR ART FOUNDATION



AUGUSTE RODIN
(FRENCH, 1840-1917)
Bacchantes Embracing, SMALL VERSION, BY 1900,
DATE OF CAST UNKNOWN
BRONZE
NUMBER OF CAST/EDITION: IV/12, 84.77.3
GIFT OF IRIS AND B. GERALD CANTOR

While the confusing flurry of limbs makes it somewhat difficult to decipher the work, it is in fact a depiction of two women making love. Carrying realism to an extreme, Rodin is said to have employed as models a pair of lesbians who worked as professional dancers. By emphasizing motion and eroticism, he created a powerful image of the women. The projection of appendages into space convey a sense of excited movement. The arms of the reclining figure are raised above her head and rest on the rock in a gesture of surrender while the flexed muscles of her parted legs connote sexual ecstasy. The aggressor rests her right knee on the pubes of her partner and buries her face in her neck.

Lesbian lovers were a popular subject among Realists writers and artists, who were fascinated by aspects of life considered unacceptable for treatment by high art. Given Rodin's profound interest in both feminine beauty and eroticism, it is not surprising that he undertook this subject.

Brahmanical Triad

KASHMIR, EIGHTH CENTURY
GREEN CHLORITE, 78.209

A. AUGUSTUS HEALY FUND AND DESIGNATED
PURCHASE FUND

This unusual Kashmiri relief is concerned with the three principal deities of Brahmanism: at the center, a *linga*, the phallic emblem of Shiva, is flanked by two anthropomorphic deities Vishnu and Brahma. Shiva is generally understood to be the Destroyer, but the *linga* represents his potent procreative aspect.



EGYPT, SAID TO BE FROM ALEXANDRIA
Symplegma or *A Group of Intertwined Figures*
(PTOLEMAIC PERIOD, 305–30 B.C.)

LIMESTONE, 58.13

CHARLES EDWIN WILBOUR MEMORIAL FUND

The concept of cyclic renewal—whether couched in religious terms such as the resurrection of the deceased in the Hereafter, in cosmic terms such as the rising of the sun on the morrow, or in political terms such as the orderly dynastic succession of pharaohs, or kings—was made manifest in Egyptian art by utilizing the model of human procreation. Thus this image, which to the uninformed

appears to smack of the prurient aspects of group sex, is actually an allegory. The large male figure is a *sem*-priest, specifically charged with administering rites of passage from death to rebirth. This interpretation is reinforced not only by his puerile figure but also by his graphic union with the female, here the procreative principle. He is assisted by acolytes, two of whom subdue a bound oryx, a deerlike creature, symbolic of the Typhonic forces of chaos. As an allegory, then, this image can be understood as follows: Rites of passage, like human procreation, are critical and fraught with dangers. Necessary precautions must be observed, numerous individuals with specified roles must be engaged, and every opportunity to ensure safety against disorder must be entertained. The entire complex of human procreation from inception to delivery thereby becomes an eloquent analogy applicable equally to other aspects of ancient Egypt's polyvalent culture.



Intoxicated Ascetics

INDIA, PROVINCIAL MUGHAL, OUDH, C. 1775
OPAQUE WATERCOLOR AND GOLD ON PAPER, 84.183
ANONYMOUS GIFT



This painting is problematic. It is a pastiche of Muslim themes modeled on the works of Mir Kalan Khan, a prominent artist at Oudh in eastern India, who is mostly known through later copies of his style. The scenes, taken from Muslim literary sources, include Rustam lassoing Kabus (lower left) and hunters identified as Khord Salim Mirza Javan-Bakht and Shah 'Alam Padshah, who are perhaps Aurangzeb and one of his princes (lower right). The lady in a howdah may be one of the heroines of the Persian poet Nizami (upper right) and the elephant combat (top center) may be taken from a model in the Akbar nama. At the center, various stages in hashish (bhang) or opium-eating rituals are illustrated and two figures are engaged in an act that may be an antinomian practice said to be part of ascetic ritual.

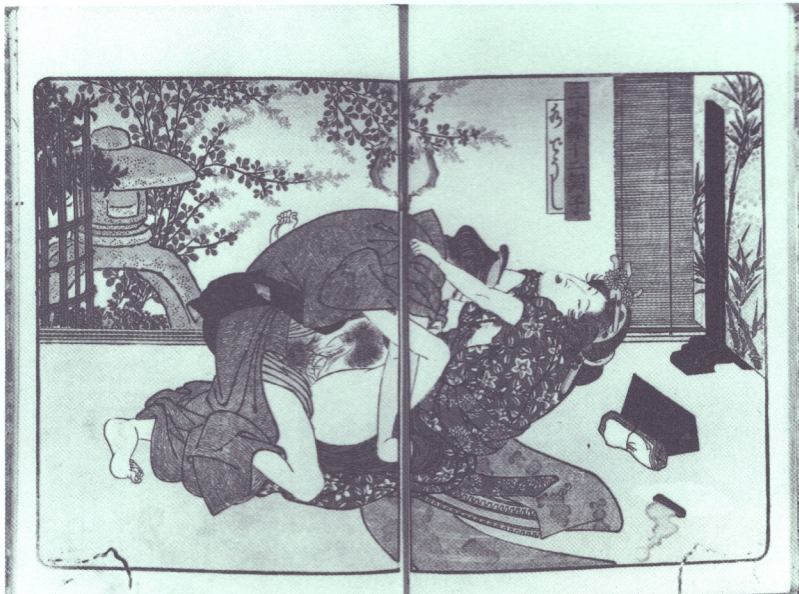
There is a wide range of opinion among scholars about the content of the painting, including the religious identity of the figures. Clearly it is idiosyncratic, and not a common subject matter. Although the central figures seem to be ascetics, whether they are Hindu or Muslim is unclear.



‘ISODA KORYŪ SAI
(JAPANESE, ACTIVE 1766–1788)
ILLUSTRATION FROM
AN UNIDENTIFIED *shunga* ALBUM
JAPAN, EDO PERIOD, EIGHTEENTH CENTURY
WOODBLOCK PRINT, 78.141
GIFT OF WILLIAM E. HARKINS

To the traditional Japanese, sex represented neither a romantic ideal nor a phallic rite of the gods; it was simply the joyful union of the sexes and a natural function. *Shunga* were thus considered a normal subject for the Japanese artist, no more improper or degrading than the painting of a nude or a classical love scene seemed to a contemporary Western artist.

RICHARD LANE,
Kodansha Encyclopedia of Japan



CHŌ BUNSAI EISHI
 (JAPANESE, 1754-1806)
 DOUBLE-PAGE ILLUSTRATION FROM A *shunga* SERIES,
Hano no Ikkyō sho
 JAPAN, EDO PERIOD, NINETEENTH CENTURY
 WOODBLOCK PRINT, 82.230
 GIFT OF EDWARD P. WEINMAN

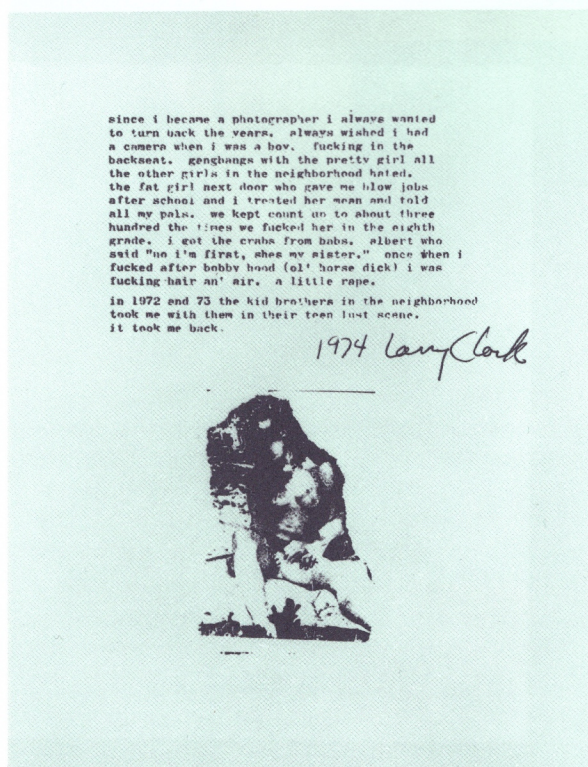


YANAGAWA SHIGENOBU
(JAPANESE, 1787-1832)
ILLUSTRATION FROM THE *Shamisen Junichoshi*
JAPAN, EDO PERIOD, C. 1820, 80.177.4A
GIFT OF JACK HENTEL

The tradition of shunga, or “spring pictures,” printed handbooks of explicit sex, dates to the late seventeenth century in Japan and was part of the genre celebrating the pleasure quarters of Edo.

As soon as the photographic image is seen as too threatening it does not qualify as art; nor is it perceived as such. Its threat is too plain. Then, of course, it can be censored—or kept under covers, or appropriately, in the bedroom, and certainly away from children and old maids—it *must* be censored. We begin to come closer to the relationship between realism and censorship. What is realistic is ugly and vulgar. Art is beautiful and high. The photograph is realistic; it is vulgar; it elicits natural and realistic responses. In art, nudity is beautiful and ideal; in the photograph (unless it has acquired the status of art), it is ugly and (therefore?) provocative.

DAVID FREEDBERG,
The Power of Images



LARRY CLARK
(AMERICAN, B. 1953)
Since I Became a Photographer, 1981
GELATIN SILVER PRINT, 83.217.41
GIFT OF MARVIN SCHWARTZ



LARRY CLARK
(AMERICAN, B. 1953)
In the Back Seat, 1981
GELATIN SILVER PRINT, 83.217.43
GIFT OF MARVIN SCHWARTZ



LARRY CLARK
(AMERICAN, B. 1953)
Trio, Boy with Hat on, 1981
GELATIN SILVER PRINT, 83.217.82
GIFT OF MARVIN SCHWARTZ

Arousal by image (whether pornographic or not) only occurs in context: in the context of the individual beholder's conditioning, and, as it were, of his preparation for seeing the arousing, erotic, or pornographic image. It is dependent on the prior availability of images and prevailing boundaries of shame. If one has not seen too many images of a particular kind before, and if the particular image infringes some preconception of what should not be or is not usually exposed (to the gaze), then the image may well turn out to be arousing.

DAVID FREEDBERG,
The Power of Images



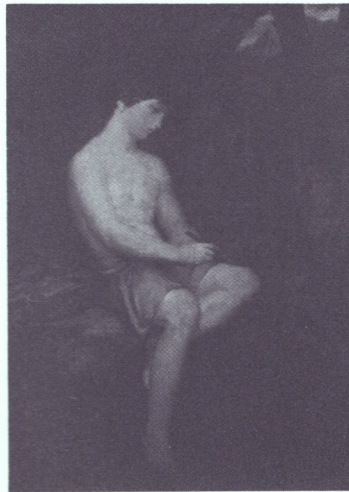
LARRY CLARK
(AMERICAN, B. 1953)
Blowjob, 1981
GELATIN SILVER PRINT, 83.217.44
GIFT OF MARVIN SCHWARTZ

LARRY CLARK
(AMERICAN, B. 1953)
On a Blanket, 1981
GELATIN SILVER PRINT, 83.217.42
GIFT OF MARVIN SCHWARTZ



LARRY CLARK
(AMERICAN, B. 1953)
Brother and Sister, 1981
GELATIN SILVER PRINT, 83.217.45
GIFT OF MARVIN SCHWARTZ

WASHINGTON ALLSTON
(AMERICAN, 1799-1843)
Italian Shepherd Boy, c. 1821-1823
OIL ON CANVAS, 49.97
DICK S. RAMSAY FUND



CHARLES W. HAWTHORNE
(AMERICAN, 1872-1930)
The Child, 1920
OIL ON CANVAS, 68.158.1
DICK S. RAMSAY FUND

Kendall and the artist Albert Herter became friends at the Art Students League. It was a fruitful friendship for Kendall, resulting in a number of portrait commissions from members of the prominent Herter family. In 1904 Herter's niece Christine, then thirteen, began taking private painting lessons from Kendall. They shared a common interest in playing the violin and a friendship developed quickly between them. For years Christine was almost a daily visitor to Kendall's studio, first in New York City and then in Tarrytown, and when Kendall moved to Newport she followed and rented a studio nearby. When she travelled to Europe, as she did most summers, she and Kendall wrote constantly.

About the time Kendall joined Yale, Christine left for Paris to continue her studies. When she returned, shortly after war was declared in Europe, she enrolled at Yale as a student in the fine arts department, but continued to work in Kendall's studio, occasionally posing for him....

Americans have never felt entirely comfortable with paintings of the nude. Perhaps Kendall's nudes were so well liked because they showed children and were therefore removed from a sexual context.

ROBERT AUSTIN,
"WILLIAM SERGEANT KENDALL, PAINTER OF CHILDREN"



WILLIAM SERGEANT KENDALL
(AMERICAN, 1869-1938)
A Statuette, 1915
OIL ON CANVAS, 45.165
GIFT OF MRS. WILLIAM SERGEANT KENDALL

From the pictures sent in for the exhibition it is clear that the eye of some men shows them things otherwise than as they are—that there really are men who on principle feel meadows to be blue, the heaven green, clouds sulphur-yellow—or as they perhaps prefer to say “experience” them thus. I need not ask whether they really do see or feel things in this way, but in the name of the German people I have only to prevent these pitiable unfortunates who clearly suffer from defects of vision from attempting with violence to persuade contemporaries by their chatter that these faults of observation are indeed realities or from presenting them as “Art.” Here only two possibilities are open: either these “artists” do really see things in this way and believe in that which they represent—then one has but to ask how the defect in vision arose, and if it is hereditary the Minister of the Interior will have to see to it that so ghastly a defect of the vision shall not be allowed to perpetuate itself—or if they do *not* believe in the reality of such impressions but seek on other grounds to impose upon the nation by this humbug, then it is a matter for a criminal court.

ADOLF HITLER

The artist does not create for the artist: he creates for the people and we will see to it that henceforth the people will be called in to judge its art.

ADOLF HITLER



ROBERT MAPPLETHORPE
(AMERICAN, 1946-1989)
Calla Lily, 1984
MANUFACTURED BY SWID POWELL
NEW YORK, 1989
PORCELAIN, 1990.34.4
GIFT OF SWID POWELL



ROBERT MAPPLETHORPE
(AMERICAN, 1946-1989)
Flower, 1986
MANUFACTURED BY SWID POWELL
NEW YORK, 1989
PORCELAIN, 1990.34.5
GIFT OF SWID POWELL



Wineglass
 ENGLAND, C. 1745-1750
 COLORLESS LEAD GLASS
 WITH ETCHED DECORATION, I3.740
 SPECIAL SUBSCRIPTION AND COLLECTION FUND



Wineglass
 ENGLAND, C. 1730-1740
 COLORLESS LEAD GLASS
 WITH ETCHED DECORATION, I3.535
 SPECIAL SUBSCRIPTION AND COLLECTION FUND

It is highly unusual for sophisticated decorative arts objects to espouse overt political meaning. Among the most fascinating of these rare objects are eighteenth-century English wineglasses with political engraving. These glasses are divided into two camps: Williamite and Jacobite. Williamite glassware marks the ascension in 1688 of William III (1650-1702), Prince of Orange, to the English throne. These glasses are engraved with equestrian or bust portraits of William, emblems such as the orange tree, and slogans that commemorate the Protestant victory over James II at the Battle

of Boyne in 1690. Jacobite glassware champions the opposing clandestine Catholic cause of James II and his descendants, James Edward Stuart, the "Old Pretender," and his son Charles Edward Stuart, Bonnie Prince Charles the "Young Pretender." Typical Jacobite motifs include portraits of the Pretenders; the English rose and one or two buds; the Scottish thistle; a star; an oak leaf; and slogans such as "*Fiat*" (Let It Be Done), "*Redeat*" (May He Return), and "*Audentior Ibo*" (I Will Go More Boldly).

The people when it passes through these galleries will recognize in me its own spokesman and counselor: it will draw a sigh of relief and express its glad agreement with this purification of art. And that is decisive: an art which cannot count on the readiest and most intimate agreement of the great mass of the people, an art which must rely upon the support of small cliques, is intolerable. Such an art does but endeavor to confuse, instead of gladly reinforcing, the sure and healthy instinct of the people. The artist cannot stand aloof from his people. This exhibition is but a beginning, yet the end of the artistic stultification of Germany has begun. Now is the opportunity for youth to start its industrious apprenticeship, and when a sacred conscientiousness at last comes into its own, then I doubt not that the Almighty, from the mass of these decent creators of art, will once more raise up individuals to the eternal starry heaven of the imperishable god-favored artists of the great periods.

ADOLF HITLER



KARL L. H. MULLER
(AMERICAN, B. GERMANY, 1820-1887)
Pitcher

MANUFACTURED BY UNION PORCELAIN WORKS
(1863-C. 1922), BROOKLYN, 1876
PORCELAIN, 68.87.51
GIFT OF FRANKLIN CHACE

Office of the State Secret Police, Berlin
Letter of July 21, 1933 to Mies van der Rohe
BR (copy) (First publication)

The condition under which the Gestapo allowed the Bauhaus to continue its work were far too rigorous for the members of the faculty to be induced to withdraw their statement of dissolution; the fact that they would have been accepted had not the dissolution been already decided on, was later claimed solely for reasons of security.

Strictly Confidential
State Secret police
Berlin S.W. 11, July 21, 1933
Prinz-Albrecht-Strasse 8
Professor Mies van der Rohe
Berlin, Am Karlsbad 24
Regarding: Bauhaus Berlin-Steglitz

In agreement with the Prussian Minister of Science, Art and Education, the reopening of the Bauhaus Berlin-Steglitz is made dependent upon the removal of some objections.

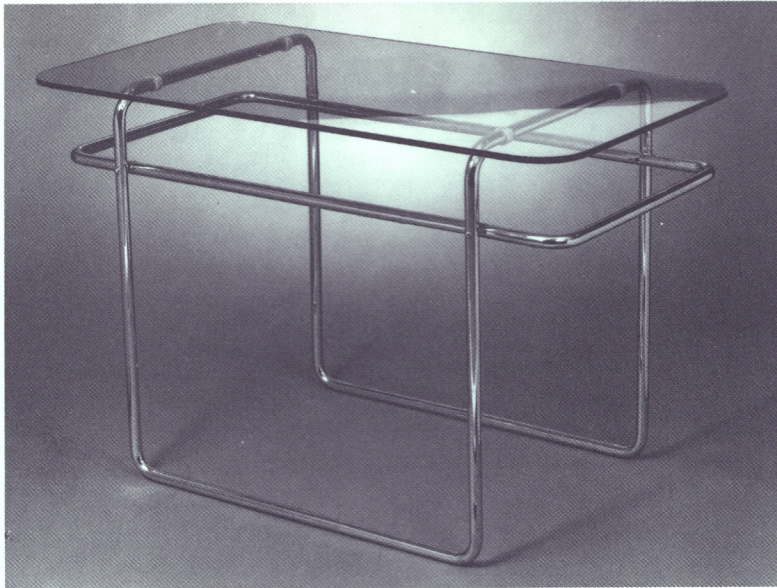
- 1) Ludwig Hilberseimer and Vassily Kandinsky are no longer permitted to teach. Their places have to be taken by individuals who guarantee to support the principles of the National Socialist ideology.
- 2) The curriculum which has been in force up to now is not sufficient to satisfy the demands of the new State for the purposes of building its inner structure. Therefore, a curriculum accordingly modified is to be submitted to the Prussian Minister of Culture.
- 3) The members of the faculty have to complete and submit a questionnaire, satisfying the requirements of the civil service law.

The decision on the continuing existence and the reopening of the Bauhaus will be made dependent on the immediate removal of the objections and fulfillment of the stated conditions.

By order: (signed) Dr. Peche
Attested: (illegible)
chancery staff

Behind the specific accusations which were made against the new architecture in Weimar there lay a vaguer yet more disquieting sentiment: the fear that iconoclasm in the arts must extend its effects to broader realms of the cultural and social order, disturbing, in the end, all established traditions.

BARBARA LANE MILLER,
Architecture and Politics in Germany, 1918 to 1945

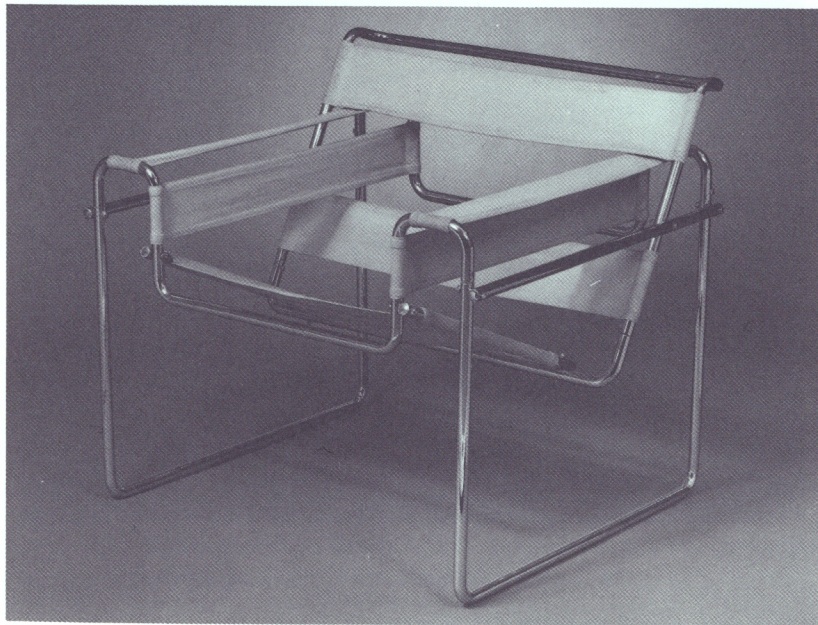


MARCEL BREUER
(AMERICAN, B. HUNGARY, 1902-1981)
Coffee Table B19

MANUFACTURED BY THONET BROTHERS, VIENNA, AUSTRIA, 1928
CHROMIUM-PLATED TUBULAR STEEL, GLASS, AND RUBBER, 59.236.5
GIFT OF MR. AND MRS. ALEXIS ZALSTEM-ZALESSKY

No one must say that the people has no understanding for a really valuable enrichment of its cultural life. Before the critics did justice to the genius of a Richard Wagner he had the people on his side, while the people has had nothing to do with so-called "modern art." The people regarded this art as the outcome of an impudent and unashamed arrogance or of a simply shocking lack of skill; it felt that this art-stammer—these achievements which might have been produced by untalented children of from eight to ten years old—could never be valued as an expression of our own times or of the German future.

ADOLF HITLER



MARCEL BREUER

(AMERICAN, B. HUNGARY, 1902-1981)

Side Chair B5, 1926-1927

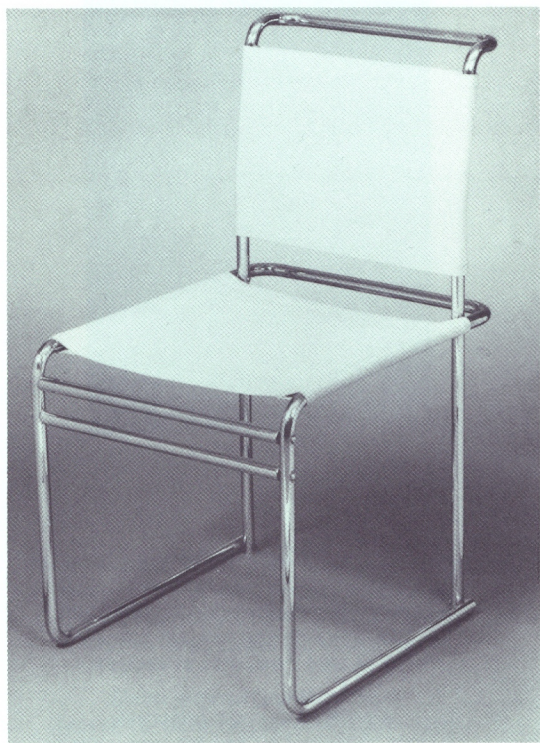
MANUFACTURED BY THONET BROTHERS, VIENNA, AUSTRIA, C. 1929-1931

CHROMIUM-PLATED TUBULAR STEEL AND CANVAS, 59.236.2

GIFT OF MR. AND MRS. ALEXIS ZALSTEM-ZALESKY

The Exhibitions and publications of the Bauhaus represent decadent values which the leadership and masters of the Bauhaus inflate theatrically into "art."... It is presumption to declare that the state sins against culture by withdrawing its support and friendship from this institute. The bloodless and sick art instinct and empty science...which up to now have been supported by the heads of state and by those of its branches which are responsible for the cultural development of the state, do not maintain and further our culture. They further only decadence.

BARBARA LANE MILLER,
Architecture and Politics in Germany, 1918 to 1945



MARCEL BREUER
(AMERICAN, B. HUNGARY, 1902-1981)
Arm Chair B3, 1925
MANUFACTURED BY STANDARD-MOBEL
BERLIN, GERMANY, 1927-1928
CHROMIUM-PLATED TUBULAR STEEL
AND CANVAS, 59.236.4
GIFT OF MR. AND MRS. ALEXIS
ZALSTEM-ZALESSKY



Qual la descañonan!



Al Conde Palatino.



Correccion.



Duendecitos.

FRANCISCO GOYA Y LUCIENTES
(SPANISH, 1746-1828)
Qual la descañonan!
(HOW THEY ARE PLUCKING HER!)
(PLATE 21 FROM *Los Caprichos*), 1792-1799
AQUATINT AND ETCHING, 68.192.45
GIFT OF MRS. EDWIN DE T. BECHTEL

Correccion (CORRECTION)
(PLATE 46 FROM *Los Caprichos*), 1792-1799
AQUATINT AND ETCHING, 38.781
GIFT OF J. B. NEUMANN

Al Conde Palatino
(TO THE COUNT PALATINE)
(PLATE 33 FROM *Los Caprichos*), 1792-1799
AQUATINT AND ETCHING, 68.192.46
GIFT OF MRS. EDWIN DE T. BECHTEL

Duendecitos (LITTLE GOBLINS)
(PLATE 49 FROM *Los Caprichos*), 1792-1799
AQUATINT AND ETCHING, 68.192.47
GIFT OF MRS. EDWIN DE T. BECHTEL



Miren que graves.



Donde va mamá.



Devota profesion.



Está Umd...pues, Como digo...eh! Cuidado! Si no!..

Miren que graves! (LOOK HOW SERIOUS THEY ARE!)
 (PLATE 63 FROM *Los Caprichos*), 1792-1799
 AQUATINT AND ETCHING, 68.192.48
 GIFT OF MRS. EDWIN DE T. BECHTEL

Devota profesion (DEVOUT VOWS)
 (PLATE 70 FROM *Los Caprichos*), 1792-1799
 AQUATINT AND ETCHING, 38.780
 GIFT OF J. B. NEUMANN

Donde va mamá? (WHERE IS MAMA GOING?)
 (PLATE 65 FROM *Los Caprichos*), 1792-1799
 AQUATINT AND ETCHING, 68.192.49
 GIFT OF MRS. EDWIN DE T. BECHTEL

Está Umd...pues, Como digo...eh! Cuidado! Si no!..
 (YOUR HONOR IS...WELL...AS I SAY...EH!
 BE CAREFUL...OTHERWISE!...)
 (PLATE 76 FROM *Los Caprichos*), 1792-1799
 AQUATINT AND ETCHING, 38.778
 GIFT OF J. B. NEUMANN



HONORÉ DAUMIER
(FRENCH, 1808–1879)
Pique-Assiette (PLATE 9 FROM *Bobémiens de Paris*), 1941
LITHOGRAPH, 53.166.19
A. AUGUSTUS HEALY FUND



WILLIAM HOGARTH
(ENGLISH, 1697–1764)
The Reward of Cruelty (FROM *Four Stages of Cruelty*), 1751
ENGRAVING, 22.1874
BEQUEST OF SAMUEL E. HASLETT



PABLO PICASSO
(SPANISH, 1881–1973)
La Minotaure, 1935
ETCHING, 59.30
FRANK L. BABBOIT AND FREDERICK LOESER FUNDS

Goebbels Forbids Art Criticism

Because this year has not brought an improvement in art criticism, I forbid once and for all the continuance of art criticism in its past form, effective as of today [November 27, 1936]. From now on, the reporting of art will take the place of an art criticism which has set itself up as a judge of art—a complete perversion of the concept of “criticism” which dates from the time of the Jewish domination of art. The critic is to be superseded by the art editor. The reporting of art should not be concerned with values, but should confine itself to description. Such reporting should give the public a chance to make its own judgments, should stimulate it to form an opinion about artistic achievements through its own attitudes and feelings.

JOSEPH GOEBBELS



GEORGE GROSZ

(GERMAN, 1893–1959)

Die Kommunisten fallen—und die Devisen steigen

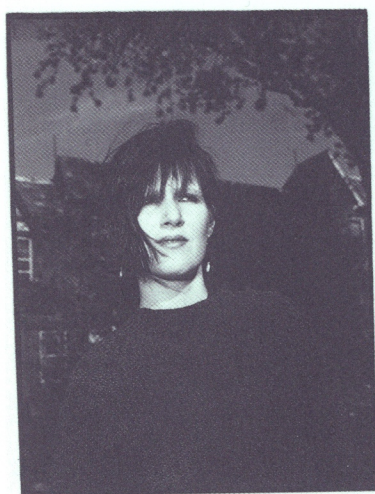
(THE COMMUNISTS FALL AND FOREIGN EXCHANGE RISES);

ALSO TITLED, *Ecrasez la famine—Blood is the Best Sauce*

(PLATE 3 FROM THE PORTFOLIO *Gott mit uns*), 1919

PHOTOTRANSFER LITHOGRAPH, 43.170.31

MUSEUM PURCHASE



LISA DOW AND SANDY



"LIVING WITH AIDS"



QUEENS, NY., NOVEMBER 5, 1987

TOM MCGOVERN

(AMERICAN, B. 1957)

*Lisa Dow and Sandy, (FROM *Living with AIDS*), 1987*

GELATIN SILVER PRINT, 1989.140.1A-C

CARLL H. DE SILVER FUND



СПАСИБО
ТОВАРИЩУ
СТАЛИНУ
ЗА НАШЕ
СЧАСТЛИВОЕ
ДЕТСТВО!

* THANK YOU COMRADE STALIN FOR OUR HAPPY CHILDHOOD, 1989 - KOMAR - MELAMID

VITALY KOMAR (AMERICAN, B. USSR 1943)

AND ALEXANDER MELAMID (AMERICAN, B. USSR 1945)

Thank You Comrade Stalin for Our Happy Childhood, 1983

SCREENPRINT, 85.128.1

GIFT OF DR. ANNE C. KOLKER

A few years ago, with this in mind, I proceeded to find out how we use the term free in the mid-twentieth century.... I came reluctantly to the conclusion that the term free was almost never used, except by people whose function it was to evoke or facilitate freedom, or to remind people about freedom, or to prod people into being concerned about it, that is, by people such as social scientists, politicians, psychoanalysts, and educators. Otherwise, the term free was not applied to the freedom of the self.

KURT WOLFF,

This Is the Time for Radical Anthropology



GEORGE BIDDLE
(AMERICAN, 1885-1959)
In Memoriam: Sacco and Vanzetti, 1930
LITHOGRAPH, 67.185.23
GIFT OF THE ARTIST



ROCKWELL KENT
(AMERICAN, 1882-1971)
August 23 (Sacco and Vanzetti), 1927
WOOD ENGRAVING, 56.4.25
GIFT OF ERHART WEYHE

Assassination is the extreme form of censorship.

GEORGE BERNARD SHAW



WANG ZHEN

(CHINESE, 1866-1938)

Blind Man and Dog, 1927

INK AND COLOR ON PAPER, 86.271.12

GIFT OF DR. AND MRS. JOHN LYDEN

A painter, calligrapher, and poet, Wang Zhen was interested in figural subjects, Buddhist images, and flower-and-bird painting. His work was popular in Japan, and he was employed for a time before the outbreak of World War II by a Japanese shipping company. However, when the war broke out, to assert his patriotism, he left his job and moved from occupied Shanghai to Hong Kong. In this painting, the artist depicts the image of a blind beggar to protest against a corrupt and snobbish society, as his inscription on the picture reads:

"This blind man has never been virtuous. He did bad things in his former life, therefore, he is being punished in his present life. He is roaming the streets with his cane and dog. He has not begged from farmers, workers, merchants; neither from the porters nor pedestrians. He has only begged from the officials and aristocrats. Do not laugh at him and think he is unimportant. He was formerly a high official. It is very sad that the human is in worse condition than the dog. The dog's faithfulness lasts longer than the human. If a man does not have money his relatives will stay away from him, but the dog is faithful to even the poor. The dog has virtues, but the human does not. Dog-dog-dog. Do not become attached to the wealthy. Do not bark at the poor people. You must remember the way of the world. The inconstancy of human relationship is the ugliest."

The people who assail images do so in order to make clear that they are not afraid of them, and thereby prove their fear. It is not simply fear of what is represented; it is fear of the object itself.

DAVID FREEDBERG,
The Power of Images



ARTIST UNKNOWN
(FRENCH, LATE FIFTEENTH CENTURY)
*Martyrdom of Saints Cosmas and Damian with Their
Three Brothers*, c. 1490
OIL ON PANEL, 32.840
GIFT OF THE EXECUTORS
OF THE ESTATE OF MICHAEL FRIEDSAM



Much Christian art suffered a period of violent iconoclasm in northern Europe during the Reformation of the sixteenth century. This painting, as can be seen from the photographic detail of the work before restoration, seems to have been subject to such attacks. The mouths have been marred with X's and the executioners's sleeve and the martyr's brocade robe show longer scratches. Reformation iconoclasts often centered their attacks on the faces, eyes, and mouths of the figures represented, and the systematic, purposeful mutilation of the mouths here suggests an attempt to silence the figures, to render them lifeless.

The mode of iconoclasm which is called censorship does not necessarily take the form of direct assault or removal. Its cunning consists in denying its own operation and leaving no scars.

LEO STEINBERG,
*The Sexuality of Christ in Renaissance Art
and in Modern Oblivion*



NEW KINGDOM, DYNASTY XVIII,
REIGN OF AKHENATEN
EGYPT; FROM HERMOPOLIS, BUT ORIGINALLY
FROM AKHETATEN, MODERN EL AMARNA,
(C. 1352-1336 B.C.)

*Nefertiti, Chief Queen of Akhenaten,
Kissing Her Daughter Merit-Aten*

LIMESTONE, 60.197.8

CHARLES EDWIN WILBOUR MEMORIAL FUND

This block is probably from a temple relief of the royal couple and their daughters under an image of the god Aten as a sun-disk with rays ending in hands. The hand preserved offers a sign of "life" to the queen. Images of Akhenaten or Nefertiti kissing a daughter have been interpreted as symbols of transmission to the child of life, power and legitimacy of rule. More than one explanation is possible for the ancient attacks, on one or two occasions, on Nefertiti's face and on the inscription, where the "Merit" in "Merit-Aten" has been erased, and where Nefertiti's name may have been erased.



LORENZO DI NICCOLO
(ITALIAN, C. EARLY FIFTEENTH CENTURY)
St. Lawrence Rescues Souls from Purgatory, N.D.
TEMPERA AND GOLD ON PANEL, 03.75
GIFT OF A. AUGUSTUS HEALY

In many Renaissance paintings the figures of demons, like other tortures of Christ and the saints, have been defaced by the pious. Although this painting has been restored by the conservator's hand, the scratches on the devils are still visible.



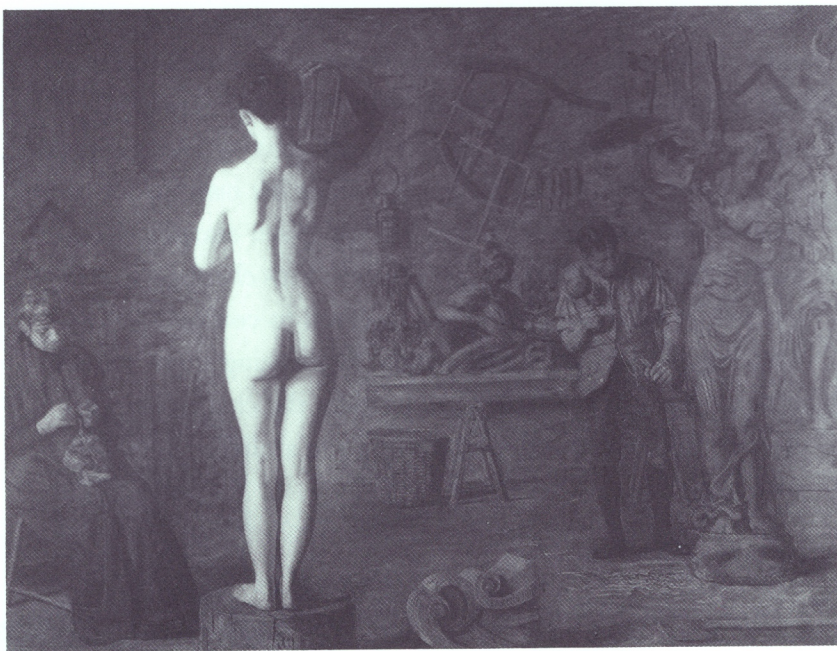
Torso of Akhenaten
REIGN OF AKHENATEN, (C. 1347-1336 B.C.)
INDURATED LIMESTONE, FROM EL AMARNA;
FOUND ON THE SOUTHEAST SIDE OF THE GREAT TEMPLE BY
HOWARD CARTER AND W. M. F. PETRIE IN 1891-1892, 58.2
CHARLES EDWIN WILBOUR MEMORIAL FUND

Akhenaten filled the temples of the Aten temple at El Amarna with colossal statues of himself, carved in the unusual style that had been developed in the early years of his reign when he still lived at Thebes and called himself Amenhotep IV. These statues depict the king with a long sinewy neck, sharp collarbones, small soft breasts, and a shallow channel on the stomach leading to the navel. The surviving traces of the king's lower body on this fragmentary sculpture show that the hips were quite broad; on better preserved statues Akhenaten appears with a huge distended abdomen and protruding buttocks.

After Akhenaten fell from power, his image and those of his family and his god, the Aten, suffered from relentless mutilation. Traditional-minded Egyptians, who no doubt saw the Amarna Period as a time of heresy, set out to erase all memory of his reign. Cartouches with Aten's name were effaced and statues of the heretic king were pulled down and smashed.

Eakins' methods of instruction at the academy provided the starting point. His insistence that all students study from the human figure began to disturb the Philadelphia academy community during Eakins' tenure as Director of Instruction after 1879. Members of the academy board were anxious to make the instruction self-sustaining and were responsive to the occasional complaints of parents and of academy students that Eakins' rigid prescriptions were too inflexible for the casual student. A certain amount of sexual reserve dominated the public life of the community, giving for some critics a prurient cast to Eakins' matter-of-fact use of models of both sexes for students of both sexes. After increasing tension, in 1886 the board insisted that Eakins resign from his post. The action hurt Eakins deeply, for it was directed not only at him but at principles that he felt to be of unquestionable importance.

ELIZABETH JOHNS,
*Thomas Eakins: The Heroism of
Modern Life*



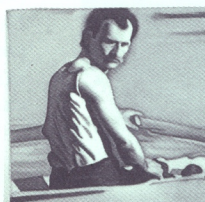
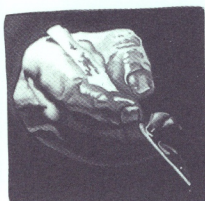
THOMAS EAKINS
(AMERICAN, 1844-1916)

William Rush Carving His Allegorical Figure of the Schuylkill River, 1908

OIL ON CANVAS, 39.461

DICK S. RAMSAY FUND

BARRED FROM THE
STUDIO WHILE MALE
MODELS WERE POSING,
FEMALE ART STUDENTS
WERE PLACED IN A
CORRIDOR WHERE
A SMALL WINDOW
PROVIDED A DISTANT
VIEW OF THE
SITTER'S BACK



GREATLY DISTURBED
BY THE EAKINS
ATTEMPTING TO
RECTIFY THE
SITUATION, ONE DAY
WENT TOO FAR



HIS IMPULSIVE
GESTURE, SHOCKING
TO ALL, SUCCEEDED
ONLY IN FURTHER
SULLYING HIS
REPUTATION

DOTTY ATTIE

(AMERICAN, B. 1938)

Barred from the Studio, 1987

OIL ON CANVAS, 88.165A-F

GIFT OF CHERYL AND HENRY WELT

Carpenter (1971) reports in *TV Guide* that his own introduction of pictures in 1970 to people in New Guinea created vast changes in a short time. He reports that after the taking of pictures of a circumcision ritual, the people gave up the ritual and substituted pictures for it. He questions his own role in this matter and wonders if he himself had given enough thought to the change he unknowingly created. This change was created, not by teaching people to make and to control their own visual symbolic forms, but merely by showing them pictures he had taken. How much greater might the change have been had he introduced into that culture the ability to make their own movies?

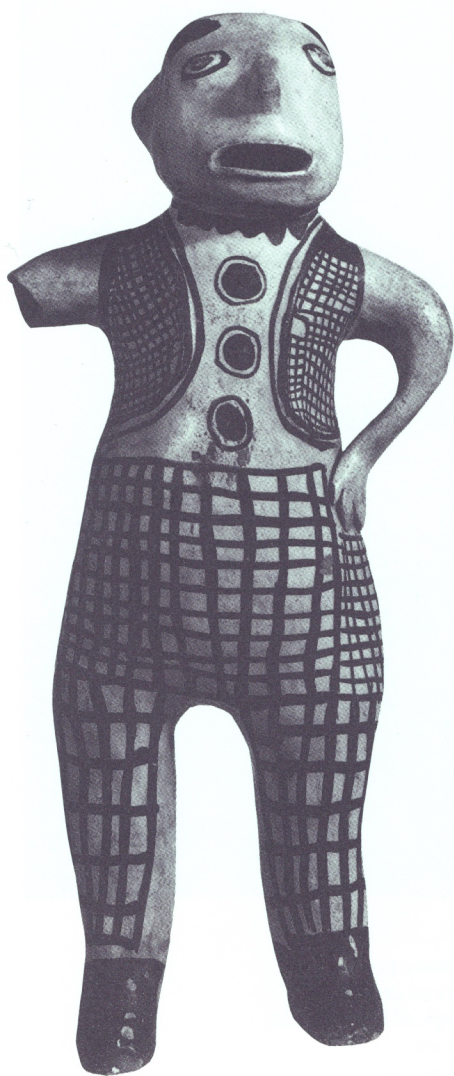
SOL WORTH,
"TOWARD AN ANTHROPOLOGICAL
POLITICS OF SYMBOLISM"



CINDY SHERMAN
(AMERICAN, B. 1954)
Untitled, 1985
COLOR PHOTOGRAPH, 86.36
FRANK L. BABBOTT FUND AND
CHARLES S. SMITH MEMORIAL FUND

When the makers of Pepsi Cola moved into the Thai soft drink market, they began an advertising campaign with the American slogan, "Come alive, you're in the Pepsi generation." The company said it later realized that the Thai translation it was using said, "Pepsi brings your ancestors back from the dead."

THE NEW YORK TIMES



Figure

COCHITI, NEW MEXICO, NINETEENTH CENTURY
CERAMIC, SLIPS, O2.257.2473
MUSEUM PURCHASE

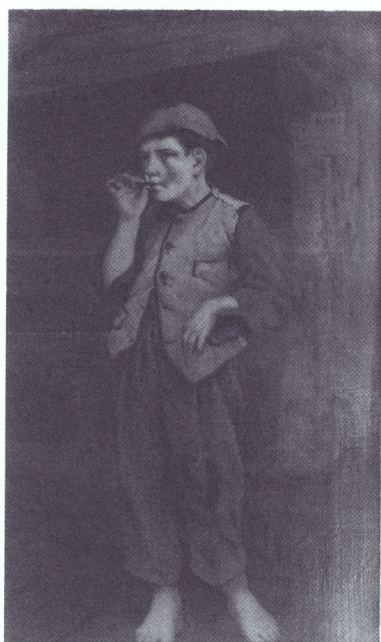
Zealously destroyed by the early Spanish missionaries and, until recently, largely ignored by contemporary scholars and collectors, Pueblo figurative ceramics have suffered a history of both censure and neglect. For the Indians themselves, however, pottery has remained an art form that has helped to maintain native traditions and to confront new cultural influences. This late nineteenth-century Cochiti figure, produced for a growing non-Indian market, illustrates the potter's critical and comical view of the whites. Figures such as this, described by the whites who purchased them as "primitive idols" and "eccentric grotesques," were in fact caricatures of the white man himself, mocking portraits of the artist's new patron.

If left unchecked, we and perhaps other nations like us will continue to sell the technology which produces visual symbolic forms, while at the same time teaching other peoples *our uses only*, our conceptions, our codes, our mythic and narrative forms. We will, with technology, enforce our notions of what is, what is important, and what is right. The questions that anthropologists have been struggling with (related to whether we as anthropologists should help the oppressed as well as the oppressor), whether we should take sides in the questions of culture change or even culture destruction, assume new dimensions when transformed from physical to symbolic forms. While answers are not simple in this area, should we not consider the question whether we who strive to learn about others should take some responsibility for helping others to learn about themselves? Should we not consider whether we have a responsibility, at the very least, to explain to those we study that new technologies of communication need not be used only in the ways of the technological societies that introduce them?

SOL WORTH,
"TOWARD AN ANTHROPOLOGICAL
POLITICS OF SYMBOLIC FORMS"



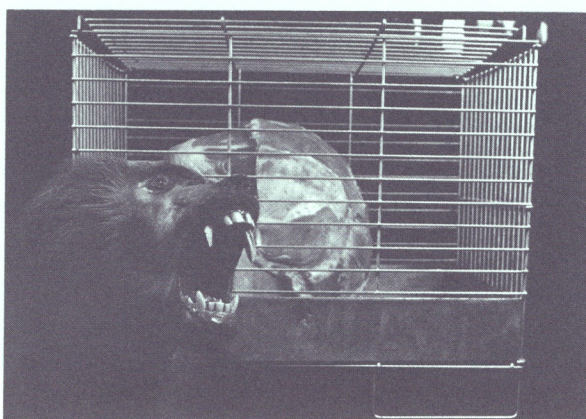
ANDRES LOPEZ AND ANTONIO DE VEGAS
(SPANISH, ACTIVE IN SEGOVIA 1505-1511)
Martyrdom of St. Agatha, EARLY SIXTEENTH CENTURY
OIL ON PANEL, 53.91
GIFT OF MRS. J. FULLER FEDER



ATTRIBUTED TO JOHN GEORGE BROWN
(AMERICAN, 1831-1913)
Standing Boy Smoking a Cigar, 1867
OIL ON CANVAS, 32.802
GIFT OF THE EXECUTORS OF
THE ESTATE OF MICHAEL FRIEDSAM



STEVEN BAMBERG
(AMERICAN, TWENTIETH CENTURY)
The Baptism of Emily, 1980
GELATIN SILVER PRINT, 82.30.3
GIFT OF THE ARTIST



ANDRES SERRANO
(AMERICAN, B. 1950)
Caged Meat, 1983
CIBACHROME PRINT, 87.208
GIFT OF THE ARTIST

The sanguine life and terrifying aspects of primitive life, which civilized individuals could hardly sustain, precisely because of the immediate personal contexts in which they occur, do not begin to compete with increases in scope as civilization spreads and deepens.... Certain ritual dramas or aspects of them acknowledge, express, and symbolize the most destructive, ambivalent, and demoniacal aspects of human nature; in so doing, they are left limited and finite; that is, they become self-limiting. For this, as yet, we have no civilized parallel, no functional equivalent.

STANLEY DIAMOND,
"PRIMITIVE SOCIETY IN ITS
MANY DIMENSIONS"



*Power Figure
(Nyangboliafo)*

FON PEOPLES, PEOPLE'S REPUBLIC OF BENIN,
NINETEENTH OR TWENTIETH CENTURY
WOOD, BONES, SHELLS, FIBER,
AND SACRIFICIAL MATERIAL, 49.45
MUSEUM PURCHASE

To think deeply in our culture is to grow angry and to anger others; and if you cannot tolerate this anger, you are wasting the time you spend thinking deeply. One of the rewards of deep thought is the hot glow of anger at discovering a wrong, but if anger is taboo, thought will starve to death.

JULES HENRY
Culture against Man



*Power Figure
(Nkisi Nkondi)*

YOMBE GROUP, KONGO PEOPLES, ZAIRE,
NINETEENTH CENTURY

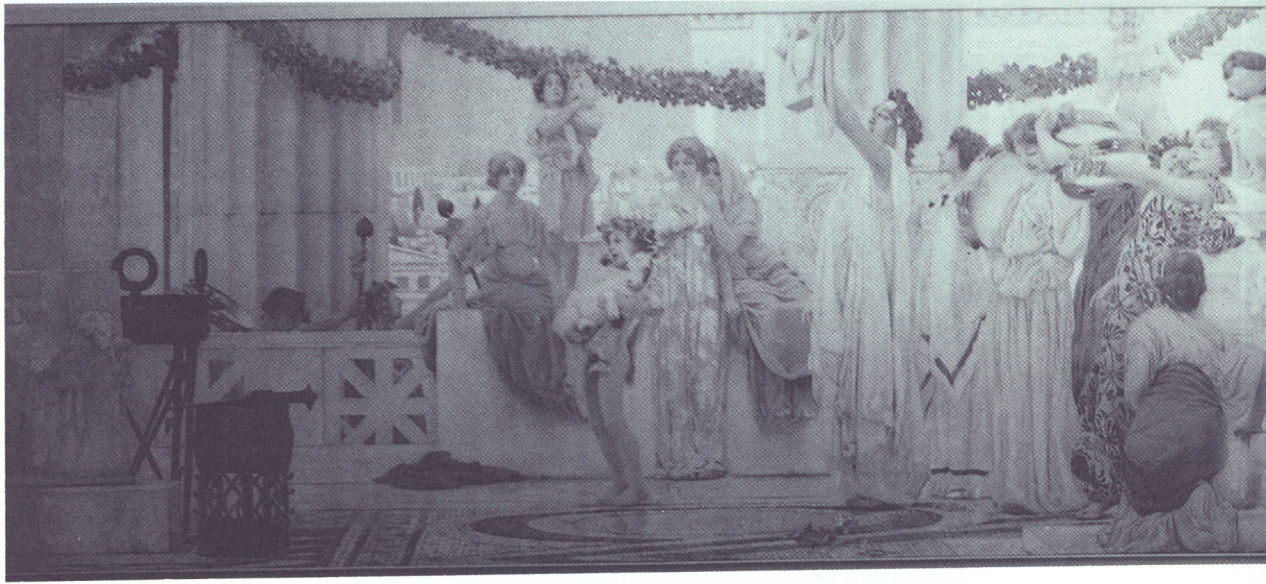
WOOD, IRON, MIRROR, AND RESIN, 22.1421
MUSEUM PURCHASE



NORMAN ROCKWELL
 (AMERICAN, 1894-1978)
The Tattoo Artist, 1944
 OIL ON CANVAS, 69.8
 GIFT OF THE ARTIST



LARRY CLARK
 (AMERICAN, B. 1953)
First Time Shooting Up, 1981
 GELATIN SILVER PRINT, 83.217.37
 GIFT OF MARVIN SCHWARTZ



ROBERT BLUM
 (AMERICAN, 1857-1903)
The Vintage Festival, 1896-1898
 OIL ON CANVAS, 26.151
 GIFT OF E. S. CLARK, F. A. CLARK,
 R. S. CLARK, AND S. C. CLARK

Once, when Blum was at work in the old studios decorated by him with strutting peacocks, Oscar Wilde, then at the height of his celebrity, walked in and watched the progress of the artist. "Blum," he remarked, "your exquisite pastels give me the sensation of eating yellow satin." The brilliant esthete would have felt flattered had he known that the Japanese who saw Blum at work had experienced virtually the same original sensation.

MARTIN BIRNBAUM,
 "ROBERT FREDERICK BLUM: AN APPRECIATION"



The Moral life of man forms part of the subject matter of the artist, but the morality of art consists in the perfect use of an imperfect medium.

OSCAR WILDE

Perhaps this view of what constitutes the good is natural and applicable in a culture which also holds that man was born in sin, whether in Biblical or in psychoanalytic terms. But should we, who believe that other cultures should be assessed according to their own categories and premises, impose upon them our own unexamined conception of the good and thus always see them as striving to remove or avoid ills? It seems to me that, when we do not take this negative view of the good for granted, other cultures often appear to be maintaining 'justment' rather than striving to attain adjustment.

KURT WOLFF,

"THIS IS THE TIME FOR RADICAL ANTHROPOLOGY"

LIST OF SOURCES

The history, and not just in terms: Michael Foucault, in Didier Eribon, *Michael Foucault* (Paris: Editions Flammarion, 1989), p. 118.

The savage lives within himself: Jean-Jacques Rousseau, "A Discourse on the Origin and Foundation of Inequality among Men" (1755), in Rousseau, *The Social Contract and Other Writings*, trans. G. D. H. Cole (London: J. M. Dent and Sons, 1941), p. 237.

M. Blair Coan, investigator: Milton Brown, *The Story of the Armory Show* (New York: Abbeville Press, 1988), p. 206.

"The body is the temple of God": Brown, *The Story of the Armory Show*, p. 206.

In a world of shifting values: Brown, *The Story of the Armory Show*, pp. 162-63.

Shortly before the arrival of the Show: Brown, *The Story of the Armory Show*, p. 205.

Their patterns of political: Ruth Benedict, *Race: Science and Politics* (New York: Viking, 1943), pp. 132-33.

In the formation of Muslim dogma: Sir Thomas W. Arnold, *Painting in Islam* (Oxford: Clarendon Press, 1928), pp. 6-7.

Sooner or later we shall have to: Edward Sapir, "Culture, Genuine and Spurious," in *Selected Writings of Edward Sapir in Language, Culture, and Personality*, David G. Mandelbaum, ed. (Berkeley: University of California Press, 1949), p. 331.

One should add that the natives' response: Stephen Greenblatt, "Filthy Rites," *Daedalus* 111 (Summer 1982), p. 3.

...when Malinowski ventured to suggest: Greenblatt, "Filthy Rites," p. 3.

The question returns: Leo Steinberg, *The Sexuality of Christ in Renaissance Art and in Modern Oblivion*, An October Book (New York: Pantheon, 1983), p. 180.

Granted that order spoils pattern: Mary Douglas, *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (London: Routledge & Kegan Paul, 1966), p. 94.

I found pictures at the exhibition: Maud J. Coan Josephare, quoted in Milton Brown, *The Story of the Armory Show*, p. 207.

Kendall and the artist Albert Herter: Robert Austin, "William Sergeant Kendall, Painter of Children," *Antiques* 124.5 (Nov. 1983), pp. 1028, 1027.

As soon as the photographic image is seen: David Freedberg, *The Power of Images* (Chicago: University of Chicago Press, 1989), p. 353.

Arousal by image (whether pornographic or not): Freedberg, *The Power of Images*, pp. 350–52.

From the pictures sent in for the exhibition: George L. Mosse, *Nazi Culture: Intellectual, Cultural, and Social Life in the Third Reich* (New York: Schocken, 1981), p. 15

The artist does not create for the artist: Hitler speaking at the opening of the House of German Art in Munich, July 18, 1937, in Mosse, *Nazi Culture*, p. 15.

The people when it passes through these galleries: Mosse, *Nazi Culture*, p. 16.

Office of the State Secret Police, Berlin: Hans M. Wingler, *Bauhaus*, ed. Joseph Stein, trans. Wolfgang Jabs and Basil Gilbert (Cambridge, Mass.: MIT Press, 1969), p. 189.

Behind the specific accusations which were made: Barbara Lane Miller, *Architecture and Politics in Germany, 1918 to 1945* (Cambridge, Mass., and London: Harvard University Press, 1968), p. 86.

No one must say that the people: Mosse, *Nazi Culture*, pp. 15–16.

The Exhibitions and publications of the Bauhaus: *Weimarische Zeitung* (July 6, 1929), quoted in Miller, *Architecture and Politics*, pp. 82–83.

Goebbels Forbids Art Criticism: Joseph Goebbels, quoted in Rolf Geissler, *Dekadenz und Heroismus* (Stuttgart: Deutsche Verlagsanstalt, 1964), and translated in Mosse, *Nazi Culture*, pp. 162–63.

A few years ago, with this in mind: Dorothy Lee, “Are Basic Needs Ultimate?” in Lee, *Freedom and Culture* (Englewood Cliffs, N.J.: Prentice-Hall, 1959), pp. 53–54.

Assassination is the extreme form: George Bernard Shaw, quoted in Bartlett, *Familiar Quotations* (New York: Little, Brown, 1980), p. 681, no. 16

The people who assail images: Freedberg, *The Power of Images*, p. 418.

The mode of iconoclasm: Leo Steinberg, *The Sexuality of Christ*, p. 175.

Eakins’ methods of instruction at the academy: Elizabeth Johns, *Thomas Eakins: The Heroism of Modern Life* (Princeton: Princeton University Press, 1983), pp. 109–10.

Carpenter (1971) reports in TV Guide: Sol Worth, “Toward an Anthropological Politics of Symbolic Form,” in Hymes, ed., *Reinventing Anthropology*, p. 352. The parenthetical reference is to Edmund Carpenter, “Television Meets the Stone Age,” *TV Guide* (Jan. 16, 1971), pp. 14–16.

When the makers of Pepsi Cola: Found newspaper clipping, source unknown.

If left unchecked, we and perhaps other nations: Sol Worth, “Toward an Anthropological Politics of Symbolic Form,” in Hymes, ed., *Reinventing Anthropology*, p. 353.

The sanguine life and terrifying aspects: Stanley Diamond, “Primitive Society in Its Many Dimensions,” in Kurt H. Wolff, Barrington Moore, Jr., et al., eds., *The Critical Spirit: Essays in Honor of Herbert Marcuse* (Boston: Beacon Press, 1967), p. 26.

To think deeply in our culture: Jules Henry, *Culture against Man* (New York: Random House: 1963), p. 146.

The moral life of man: Oscar Wilde, Preface to “The Picture of Dorian Gray,” in *The Portable Oscar Wilde*, Richard Aldington, ed. (New York: Viking Press, 1946), p. 138.

Perhaps this view of what constitutes: Dorothy Lee, "Are Basic Needs Ultimate?" in Lee, *Freedom and Culture* (Englewood Cliffs, N.J.: Prentice-Hall, 1959), pp. 72-73.

Once, when Blum was at work: Martin Birnbaum, "Robert Frederick Blum: An Appreciation," in *Catalogue of a Memorial Loan Exhibition of the Works of Robert Frederick Blum* (New York: Berlin Photographic Co., 1913), pp. 9-10.

Typography and Design: The Basic Principles of Design
with a new introduction by the author

First published in 1963, this book has been revised and updated to reflect the latest developments in the field of typography and design. It is a comprehensive guide to the principles of design, covering the history of design, the elements of design, and the process of design.

TYPOGRAPHY AND DESIGN

CHARLES NIX

WITH JOSEPH KOSUTH