WAYS OF THINKING. SESSION 10.

REPRESENTING BODIES AND THE REPRESENTATION OF VIOLENCE.

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SESSION OVERVIEW

Today we will see an array of examples within art and photography that represent violence. They range from approaches where they explicitly show violence or they make us aware of it through the traces but not by displaying it directly.

More than anything the aim of this session is to ask questions about the nature of those representations. About producing those images and our role as viewers. Effect of those representations. Expect open discussions about those topics.

FROM OUR PREVIOUS SESSION

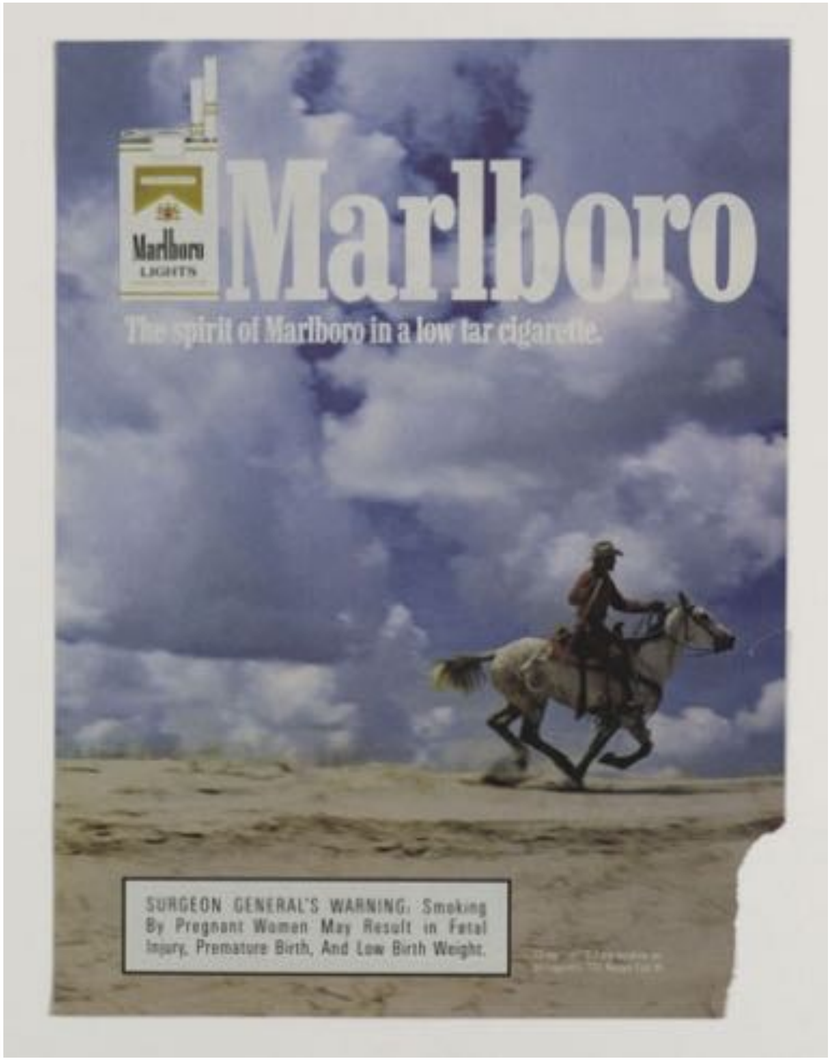
In our previous session we introduced Richard Prince's work *Untitled (Cowboy)* from 1989. We discussed it in the context of *Postmodernism's* strategies such as recycling, appropriation and de-contextualisation.

We also touched upon the idea of cowboy as a 'myth' and the mythic American West. Prince is using the cowboy because it is part of a 'shared culture' and it has a series of connoted messages. It becomes an aspiration, a dream. He integrates a magazine 'ad' within a gallery context bringing together high and low culture.

RICHARD PRINCE



Richard Prince, *Untitled (Cowboy),* (1989).



Magazine Ad.

ACTIVITY

Activity - 10min.

-What words come to mind when you view this image? Discuss the qualities associated with this photograph that might be attractive to a consumer.

-In its original form Prince’s image was part of a magazine ad that also included a slogan and picture of a pack of Marlboro cigarettes. How does the impact of the image change after it is taken from a magazine page, cropped, enlarged, framed, and placed on the gallery or museum wall? Discuss.

-This Marlboro advertising campaign was one of the most successful in history. What attributes do you think contributed to this success? What qualities associated with cowboys would be attractive to an advertiser? How has Prince changed the message?

-The photos we find in print ads are intended to help us not only identify the product but also identify with the target audience who will buy and use it. Who do you think would be the intended audience for this ad? How can you tell?

RICHARD PRINCE



Untitled (Cowboy): Behind Richard Prince's Photographs & Appropriation | 100 Photos | TIME

RICHARD PRINCE - RELATED IDEAS

- Cowboy as a ‘myth’ and the mythic American West. How does it relate to ‘myth’ as proposed by Roland Barthes?

- Archetype through mass media, advertising, art. What is still an appealing figure?

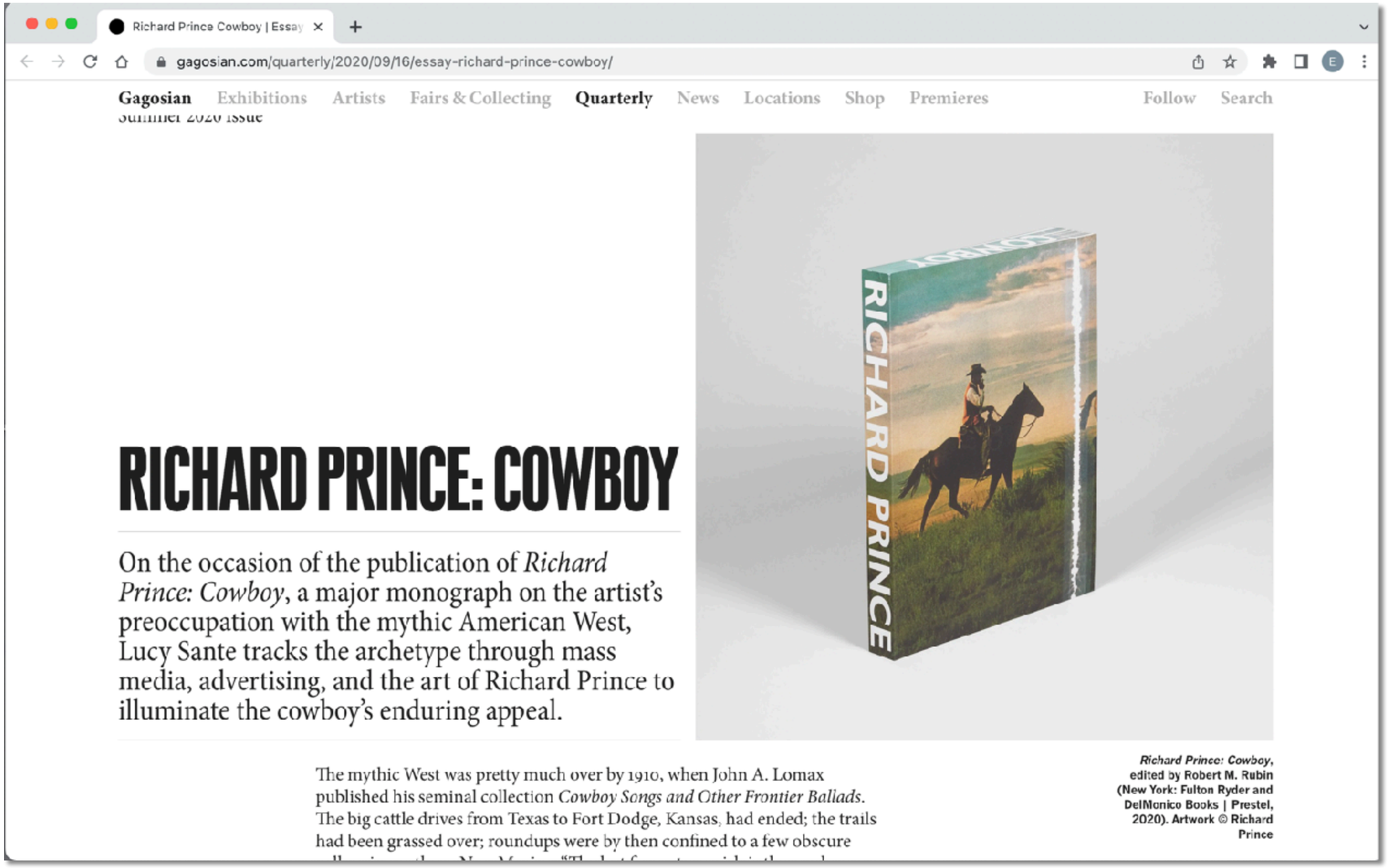
- Constructed figure, everything in it seems to be ‘natural’ and related to ideas such as wilderness and being free in nature. However it is a choreographic construction where everything the landscape, the weather, the cowboy outfit and horse are measured and have a specific role.

- Prince is using the cowboy because it is part of a ‘shared culture’ and it has a series of connoted messages. It becomes an aspiration, a dream. What are the associations we make with that figure?

- He integrates a magazine ‘ad’ within a gallery context bringing together high and low culture. Similarly to what Quentin Tarantino does with *Pulp Fiction* from 1991 as we have seen in the previous session.

- Have you considered how the cowboy relates as well to the vast size and weather conditions of the US in comparison to the UK as an island?

RICHARD PRINCE



COWBOY - REFERENCES - CINEMA

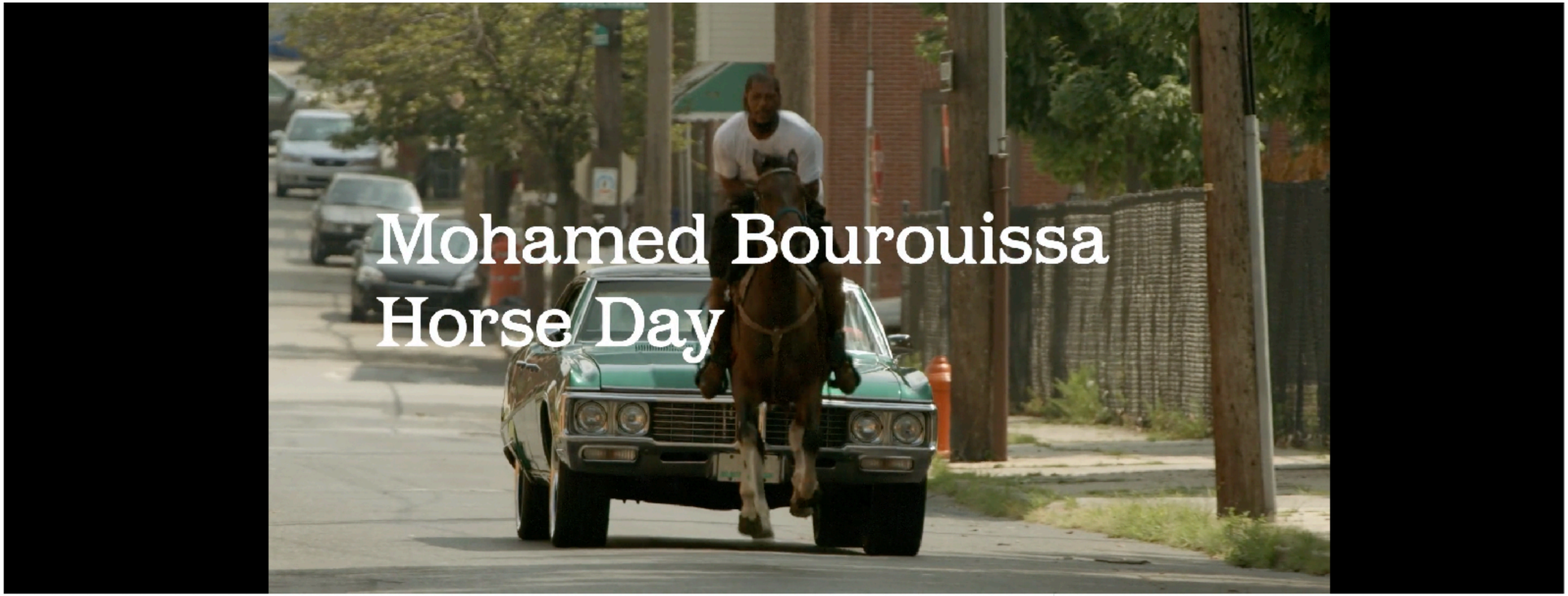


John Ford, *The Searchers,* (1956).

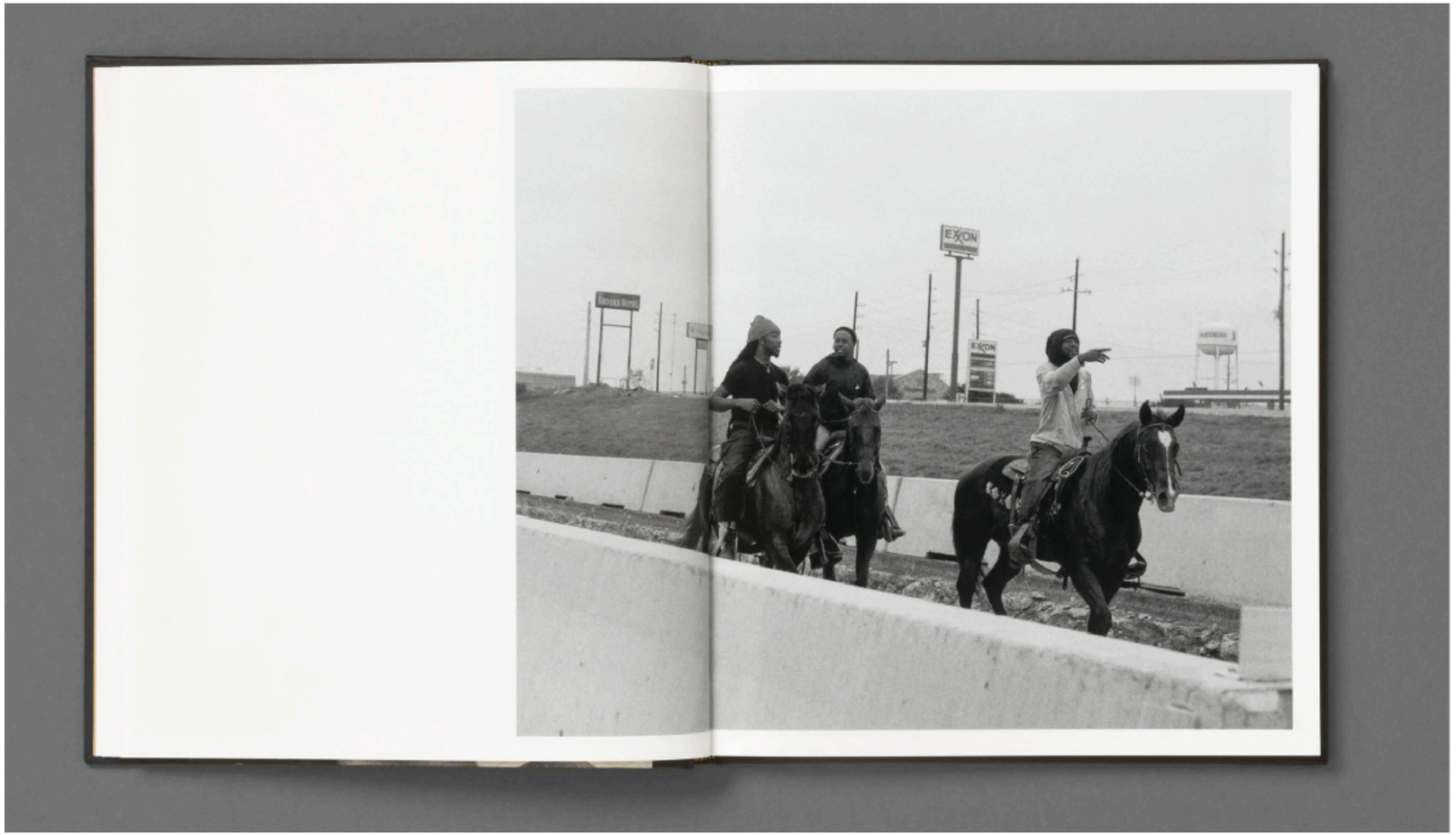


Actor John Wayne in *The Searchers,* (1956).

COWBOY - REFERENCES - CONTEMPORARY PRACTICES



COWBOY - REFERENCES -CONTEMPORARY PRACTICES



Rahim Fortune, *I Can't Stand to See You Cry,* (2021).

COWBOY - REFERENCES - SHERIFF WOODY PRIDE - TOY STORY



John Lasseter, *Toy Story,* (1995).

COWBOY - REFERENCES - LIL NAS X



#LilNasX #OldTownRoad #BillyRayCyrus

Lil Nas X - Old Town Road (Official Video) ft. Billy Ray Cyrus

Lil Nas X, *Old Town Road*, (2019).

COWBOY - REFERENCES - LIL NAS X



Lil Nas X at the 62nd Annual Grammy Award, (2020).

COWBOY - REFERENCES - BAD BUNNY



Bad Bunny, *Nadie sabe lo que va a pasar mañana*, (2023).

SUMMARY

Some of the ideas that we discussed in our previous session:

- **Postmodernism** and its relation to **semiotics**.

- Key ideas and strategies in relation to **postmodernism**.
  For example, we considered what it was called ‘the crisis of the real’ and the subsequent disbelief in politics. A questioning of ‘big narratives’ and an ‘end of history’. Feminism positions in relation to art and the lack of a diversity of voices.

- Some of the main strategies used in **postmodernism** include pastiche, recycling, appropriation, ready-made, de-contextualisation and eclecticism.

- The centrality of images in the questioning of narratives within **postmodernism**.
  We see an example with the ‘Pictures Generation’ and their understanding of visual representations of any form as ‘pictures’ instead of as paintings or photographs.

POSTMODERNISM - 80S - COMMODITIES



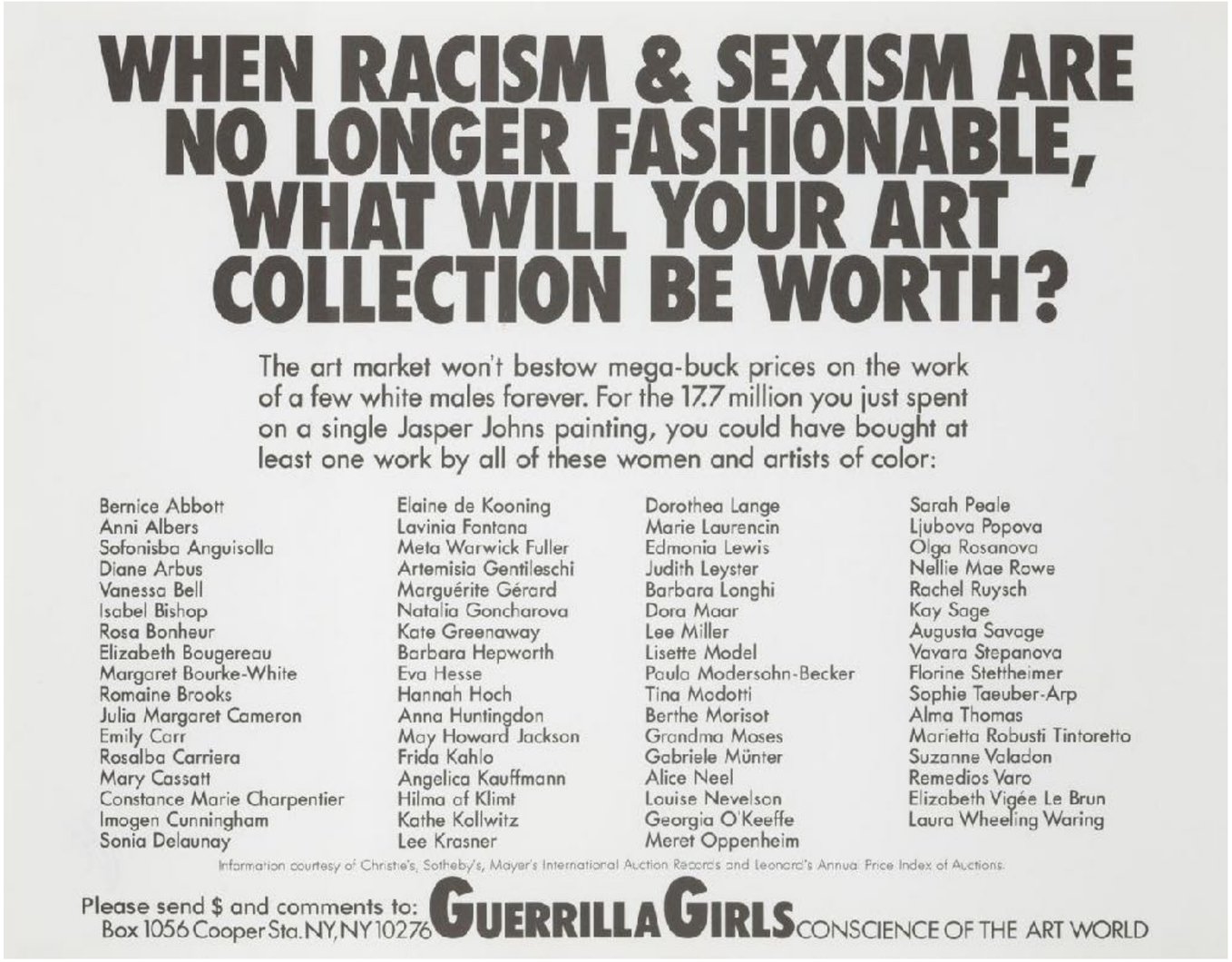
Brand New: Art and Commodity in the 1980s

GUERRILLA GIRLS



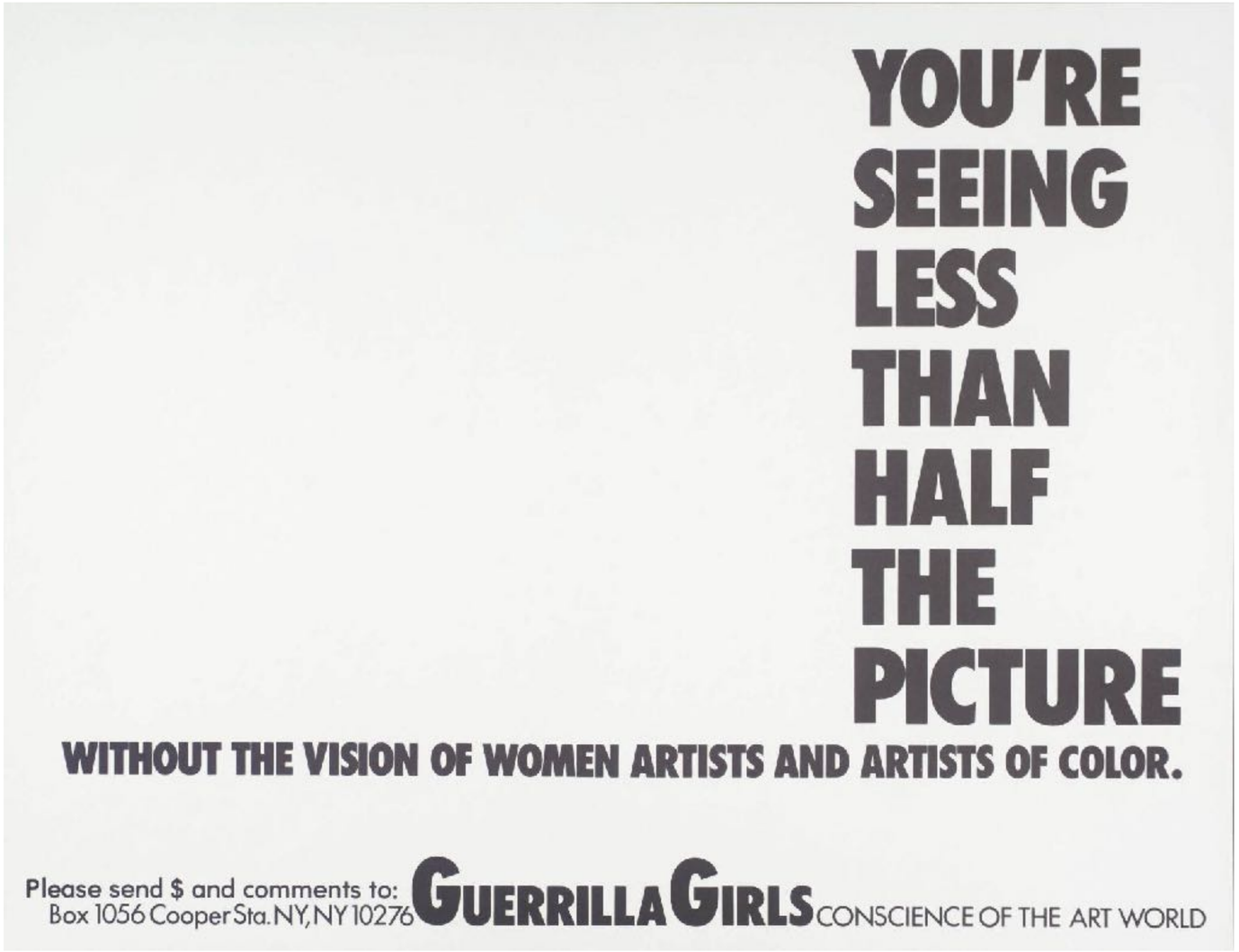
Guerrilla Girls, *Do Women Have To Be Naked To Get Into the Met. Museum?,* (1989).

GUERRILLA GIRLS



Guerrilla Girls, *When Racism And Sexism Are No Longer Fashionable, How Much Will Your Art Collection Be Worth?,* (1989).

GUERRILLA GIRLS



Guerrilla Girls, *You're Seeing Less Than Half The Picture,* (1989).

GUERRILLA GIRLS



Guerrilla Girls, *Guerrilla Girls' Identities Exposed!,* (1990).

HAIM STEINBACH



Haim Steinbach, *Supremely Black,* (1985).

HAIM STEINBACH



Haim Steinbach, *Untitled (cone, bear, kong),* (2014).

JEFF KOONS



Jeff Koons, *Equilibrium,* (1985).



Jeff Koons, *New Hoover Convertibles, Green, Red, Brown, New Shelton Wet/Dry 10 Gallon Displaced Doubledecker,* (1981-1987).

VICTOR BURGIN



Victor Burgin, *Gradiva* (1982).



Victor Burgin, *InGrenoble* (1981).

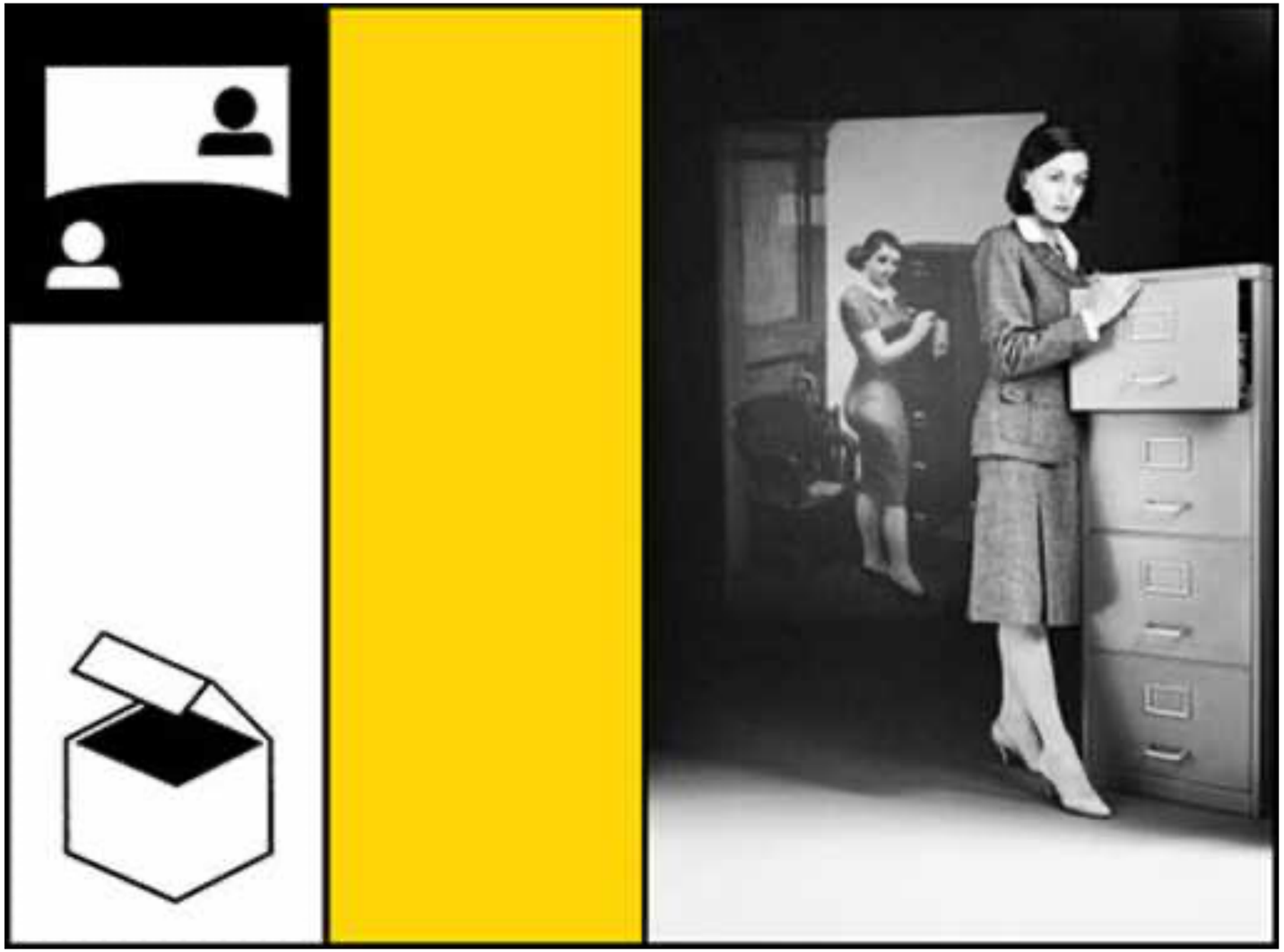
VICTOR BURGIN



SILENT AND ALL-ENCOMPASSING WOODS WHICH PRESS AGAINST THE WINDOW-PANES

Victor Burgin, *Hôtel Latône* (1982).

VICTOR BURGIN



Victor Burgin, *Section from Office at Night* (1986).

KAREN KNORR



A House in Town brings much
Splendour and Comfort to a Gentleman
who must spend there the time
required for the administration
of State Affairs as well as
Patrimony and Property.



There are hardly any
pink bits left
Before the War
you just had to look
at the map.
There were marvellous
pink bits all over
India, Africa, the Isles
one fourth of the world
was pink
English.

DRAFTS - GENERAL FEEDBACK

-Be specific. Avoid general statement or if you use them follow with specific examples. Then your reader knows what you are considering.

-Be precise, provide definitions. We have seen throughout the sessions how concepts can have different meanings, think about semiotics. Therefore it is useful that you elaborate what do you mean by ‘violence’, ‘politics of representation’ or whichever framework you are going to use. -Provide definitions for the terms. For example use dictionaries. Think about how I have provided definitions for ‘gathering’ and ‘mediation’ in session 2.

-‘Artworks’ are not isolated pieces. It might be useful for you to consider them within the historical context in which they were ‘born’. For instance, an artwork from the 80s might be engaged with the socio-economic discussion of the time. Such as AIDS, of the fight for women’s rights that we have as a consequence of the politics from the 70s. Think how everything comes as a kind of ‘response’. In that sense, things are more connected that what they look like.

DRAFTS - GENERAL FEEDBACK

-Do not assume that your reader knows what you are writing about. Describe the artwork, be clear and precise. Provide images.

-Difference between everyday arguments and academic arguments.

-Avoid lengthy sentences. Remember one idea, one sentence.

-Academic English - avoid using contractions.

-Phrasal verbs, you use too many and it gives the impression of informal language.

DRAFTS - GENERAL FEEDBACK

-Personal interpretations. For example if you want to talk about the plurality of meanings that every photograph or visual representation carries then you will have to look into those theories. Who has been talking about signs and photographs as polysemic?

-Academic writing is about expressing ideas, making arguments and making references to a range of sources that have used.

-Validity of sources. Recent sources. Most of you use online sources. However you need to demonstrate that you have used a variety of sources including books, journals, etc. Revise Emily Hywell's presentation about library resources.

-Each of you need to use at least between 3 and 5 written sources. After that you can use as many online sources as you want. But the main 3-5 need to come from physical books and academic journals.

-Sources are not being referenced properly - Harvard Referencing Handbook.

DRAFTS - GENERAL FEEDBACK

-Well done to all of you who submitted the draft but we still have work to do to get you through this module.

-The most important thing is that art modules/subjects are based on processes and not outcomes. The same applies to this module.

INSTEAD OF OPINIONS - MAKE ARGUMENTS - EXAMPLE

Before going into detail of how the grid functions in Darboven's practice, I will analyse Rosalind Krauss's influential essay 'Grids' (1979).[13] In which she explores the relationship between grids and modernism. Krauss explains how this structure appears in the realm of art at the beginning of the twentieth century and it 'has remained emblematic of the modernist ambition within the visual arts ever since'.[14] One way in which the grid functions to proclaim the modernity of modern art is spatial, it is 'antinatural, antimimetic, antireal', she writes:

> In the overall regularity of its organization, it is the result not of imitation, but of aesthetic decree. Insofar as its order is that of pure relationship, the grid is a way of abrogating the claims of natural objects to have an order particular to themselves [...].[15]

For Krauss one of the main characteristics for its prominence in Modern Art is its connection to matter and/or spirit. She explains:

> The grid's mythic power is that it makes us able to think we are dealing with materialism (or sometimes science, or logic) while at the same time it provides us with a release into belief (or illusion, or fiction).[16]

Therefore, the mythic power of the grid resides precisely in its ambivalence, in the fact of maintaining values from both science and spirituality.

[13] Krauss, Rosalind (1979), 'Grids', *October*, 9 (Summer, 1979), pp. 50-64
[14] Ibid., p. 50.
[15] Ibid
[16] Ibid., p. 54

DRAFTS - SELF ASSESSMENT

-How are you finding writing the essay?

-Any difficulties or areas that you will like me to cover in the next semester?

-Do you see how through writing an essay you develop some of the following skills?

*Evaluating, assessing and connecting information in a relevant structure.
*Independent research.
*Autonomy within your own learning.

-These are all skills that we will useful in the following next two years and forward.

DRAFTS - GENERAL FEEDBACK

-Essay structure. The importance of evaluating, assessing and connecting information in a relevant structure.

REMINDER ESSAY STRUCTURE - INTRODUCTION

The introduction needs to:

-Link the title in the introductory paragraph.

-Give background information on the subject.

-Tells the reader the general significance of the question.

-Sets out the aim of the essay.

-Gives the writer’s approach to the topic (their argument).

-Outlines the main ideas the essay will deal with and signals the structure.

REMINDER ESSAY STRUCTURE - BODY

-Personal interpretations. For example if you want to talk about the plurality of meanings that every photograph or visual representation carries then you will have to look into those theories. Who has been talking about signs and photographs as polysemic?

-Academic writing is about expressing ideas, making arguments and making references to a range of sources that have used.

REMINDER ESSAY STRUCTURE - CONCLUSION

The conclusion is the final part of your essay. It should flow logically from the previously presented text; therefore, you should avoid introducing new ideas, or a new direction.

Link your conclusion to your introduction as both frame your essay. Sum up the main points of your essay.

Ideally, the conclusion should leave the reader with a clear understanding of your essay and the main ideas addressed in it.

LAST SESSION AND THIS SESSION SUMMARY

Last session we saw an array of examples within art and photography that represent violence. They range from approaches where they explicitly show violence or they make us aware of it through the traces but not by displaying it directly.

More than anything the aim of this session is to ask questions about the nature of those representations. About producing those images and our role as viewers. Effect of those representations. Expect open discussions about those topics.

VIOLENCE

What do we mean by violence? Definition.
As many other terms each of you will relate to you differently. Depending on your experience and understanding of it.
So our response to images of violence would be based on what we consider as violent/agressive.
Can we have images of violence but without representing it directly?
What is the appeal of violence? Why is so recurrent in media?

Activity - 10min.

Susan Sontag in *Regarding the Pain of Others* states that:

> And photographs of the victims of war are themselves a species of **rhetoric**. They **reiterate**. They **simplify**. They **agitate**. They create the illusion of **consensus**. Invoking this hypothetical **shared experience** (‘we are seeing with you the same dead bodies, the same ruined houses’), Woolf professes to believe that the shock of such pictures cannot fail to unite people of good will. (pp.3-4)

-What does she mean by photographs of victims as a rhetoric?

-How do you think images of violence reiterate, simplify, agitate and create the impression of a shared experience, a consensus. Discuss.

-What are your thoughts on the following statement: ‘No ‘we’ should be taken for granted when the subject is looking at other people’s pain’. (p.4)

ACTIVITY

Activity - 10min.

-Do images numb us?
-Photography’s tendency to dislocate and fragment reality.
What does Sontag mean when she states: ‘[…] as Simone Weil affirms in her sublime essay on war, ‘The Iliad, or the Poem of Force’ (1940), violence turns anybody subjected to it into a thing’. (p. 9).

WHY WE WATCH?

Empathy? Does the photographer or painter have empathy for their subjects?
Why are we drawn to images of violence?

REMBRANDT



Rembrandt, *Elsje Christiaens Hanging on a Gibbet,* (1664).

DAVID LYNCH



Blue Velvet official rerelease trailer

David Lynch, *Blue Velvet,* (1986).

DAVID CRONENBERG



David Cronenberg, *Crash,* (1996).

MICHAEL HANEKE



Funny Games (1997) ORIGINAL TRAILER [HD 1080p]

Michael Haneke, *Funny Games,* (1997).

QUENTIN TARANTINO



Reservoir Dogs official trailer HD

Quentin Tarantino, *Reservoir Dogs,* (1992).

CLAIRE DENIS



Claire Denis, *Beau Travail,* (1999).

STEVE MCQUEEN



HUNGER Trailer (2008) - The Criterion Collection

Steve McQueen, *Hunger,* (2008).

TIMOTHY H. O'SULLIVAN



Timothy H. O'Sullivan, *A Harvest of Death, Gettysburg, Pennsylvania,* (1863).

FRANCISCO DE GOYA



Francisco de Goya, *The 3rd of May 1808 in Madrid, or "The Executions",* (1814).

ROBERT CAPA



Robert Capa, *The Falling Soldier* (1936).

Francisco de Goya/ *Desastres de la guerra*/

EXAMPLES



Por qué?, (1810 - 1814).

Francisco de Goya/ *Desastres de la guerra*/

EXAMPLES



Fuerte cosa es!, (1810 - 1814).

Francisco de Goya/ *Desastres de la guerra*/

EXAMPLES



¡Duro es el paso!, (1810 - 1814).

EUGENE SMITH



Eugene Smith, *Spanish Wake,* (1950).

EUGENE SMITH



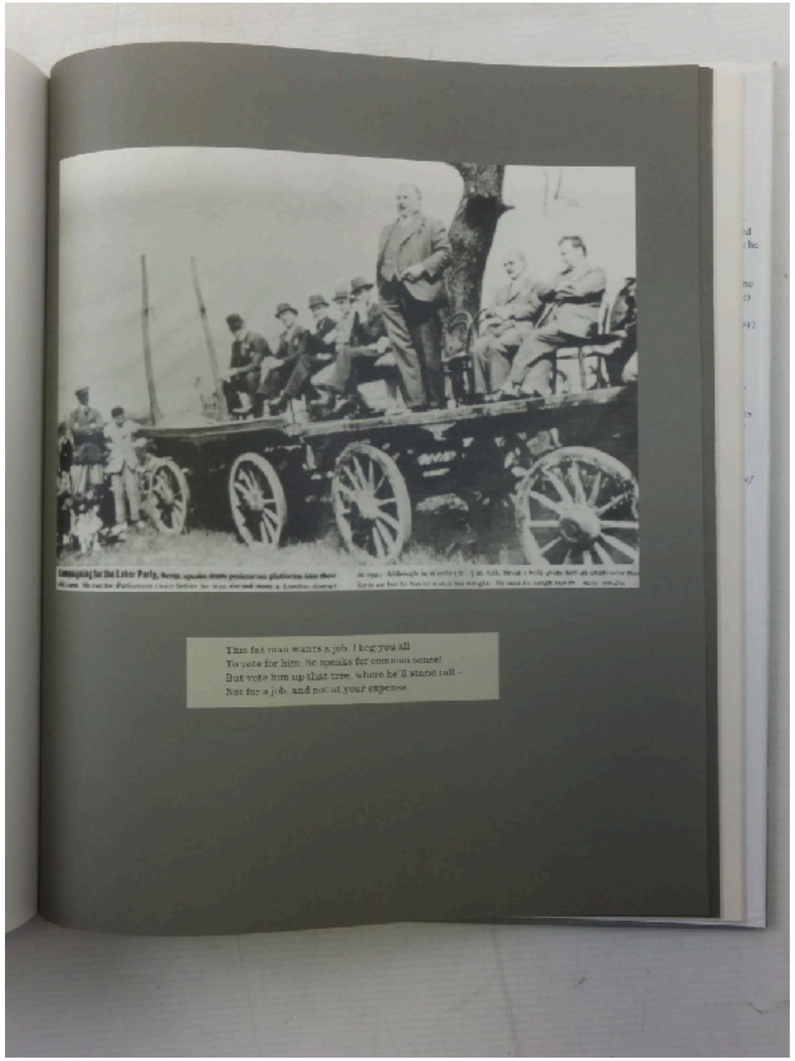
Eugene Smith, *The Civil Guard,* (1950).

PABLO PICASSO

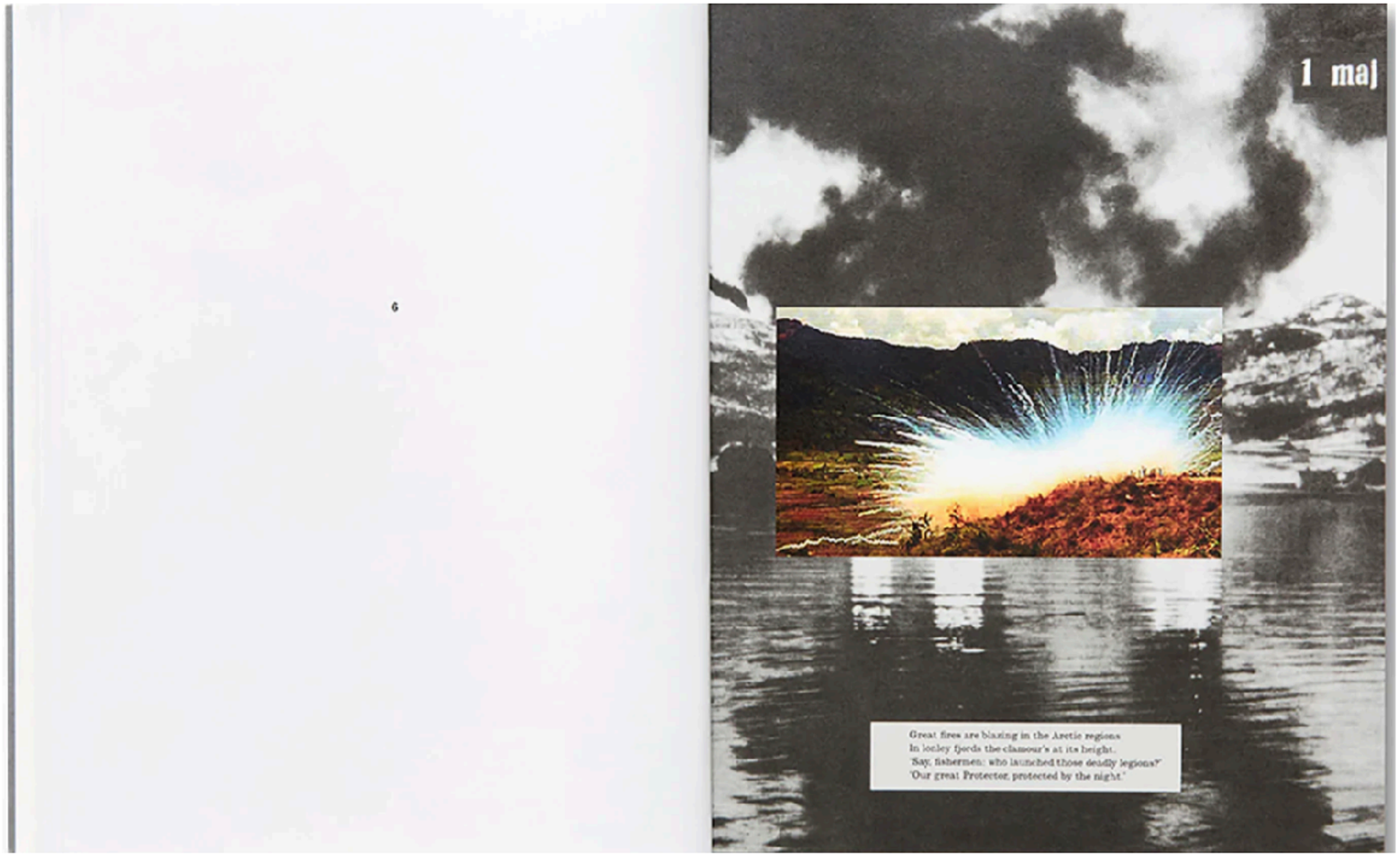


Pablo Picasso, *Guernica,* (1937).

BERTOLT BRECHT/ ADAM BROOMBERG & OLIVER CHANARIN



Bertolt Brecht, *War Primer,* (1955).



Adam Broomberg & Oliver Chanarin, *War Primer 2,* (2011).

FRANCIS BACON



Francis Bacon,*Three Studies for Figures at the Base of a Crucifixion,* (1943-1944).

FRANCIS BACON



Francis Bacon,*Triptych August 1972,* (1972).

FRANCIS BACON

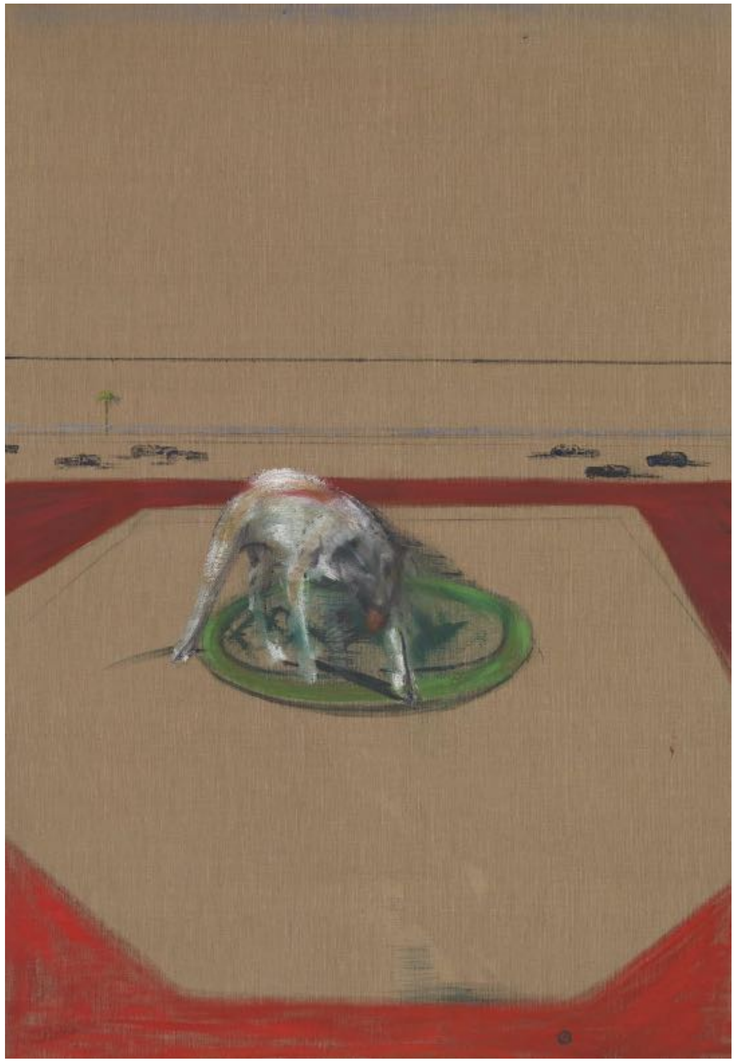


Diego Velázquez, *Portrait of Pope Innocent X,* (1650).



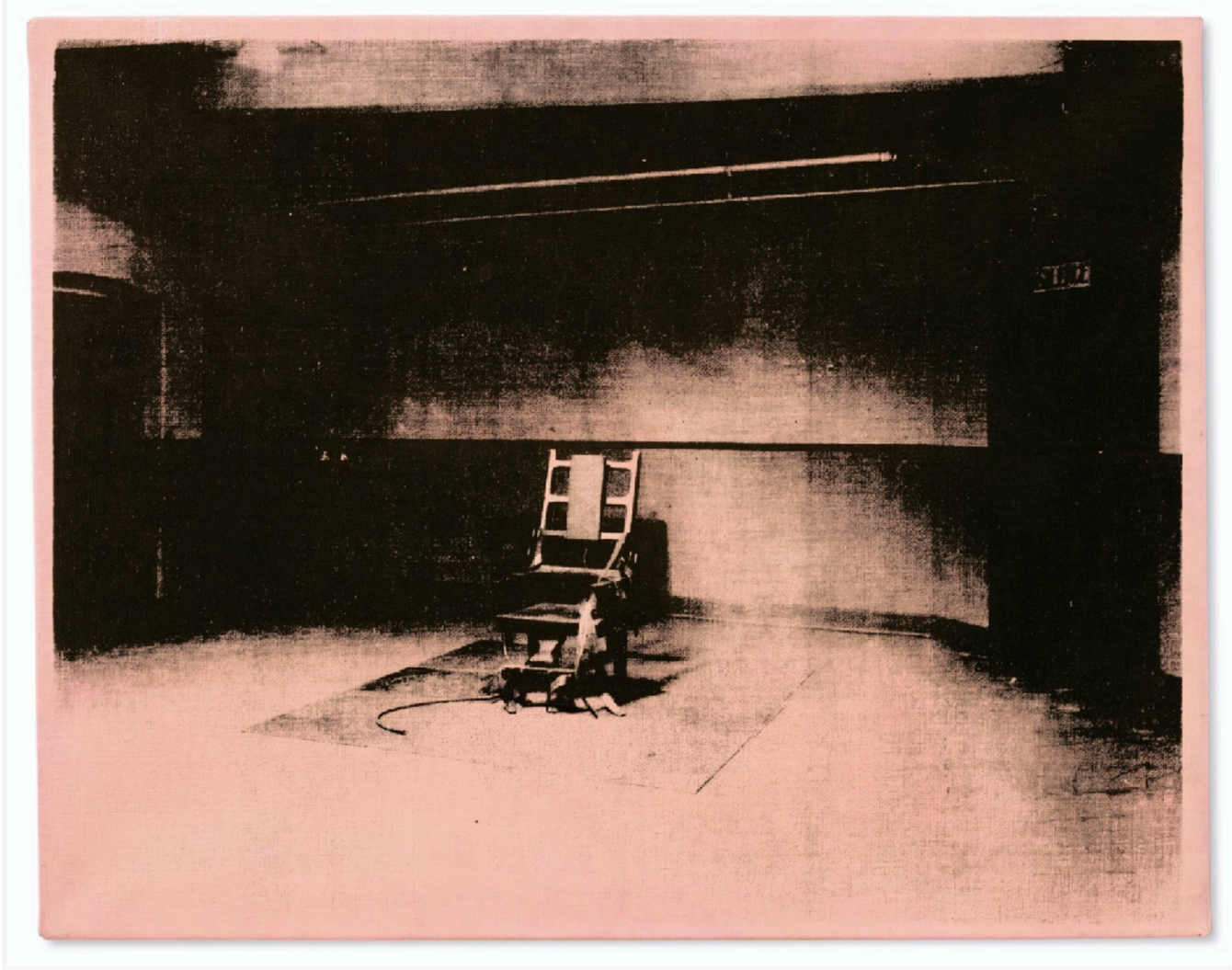
Francis Bacon, *Study after Velázquez's Portrait of Pope Innocent X,* (1953).

FRANCIS BACON



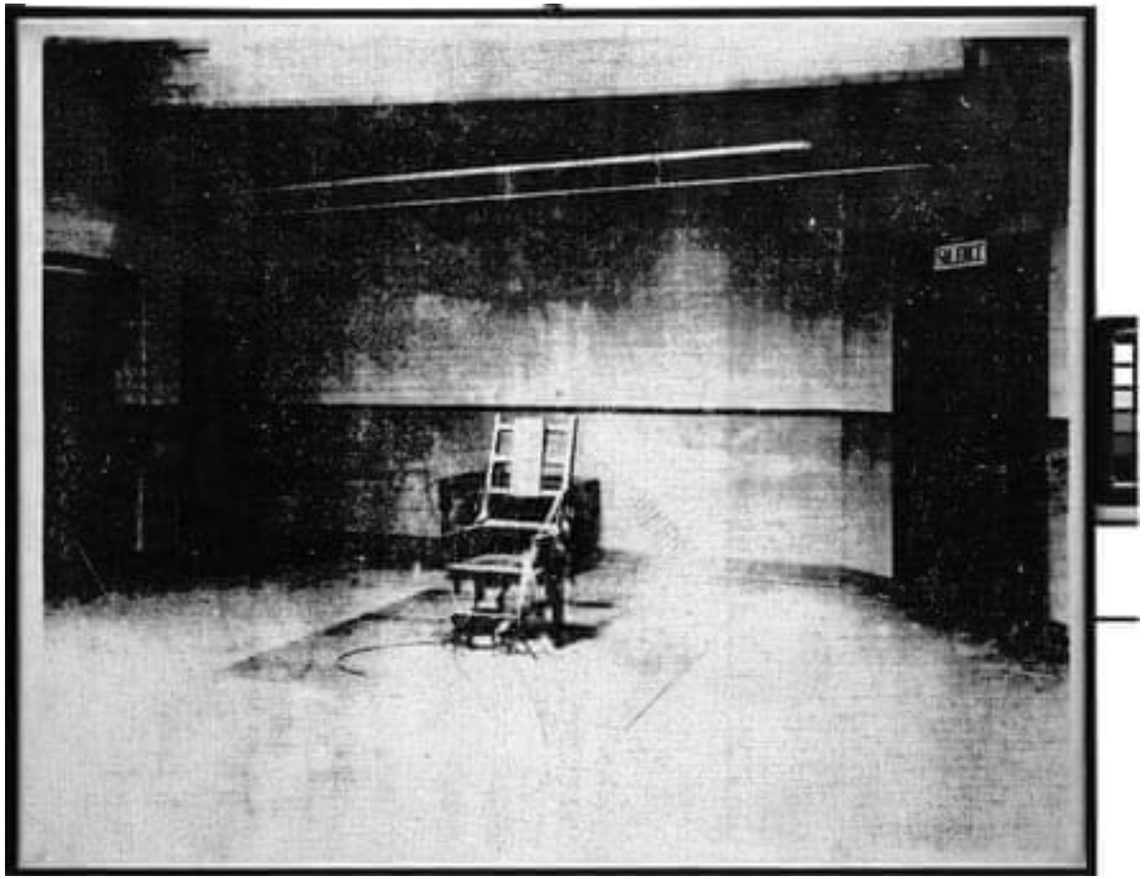
Francis Bacon, *Dog,* (1952).

ANDY WARHOL



Andy Warhol, *Little Electric Chair,* (1964).

ANDY WARHOL



Andy Warhol, *Electric Chair,* (1964).



Andy Warhol, *Big Electric Chair,* (1967).

ANDY WARHOL



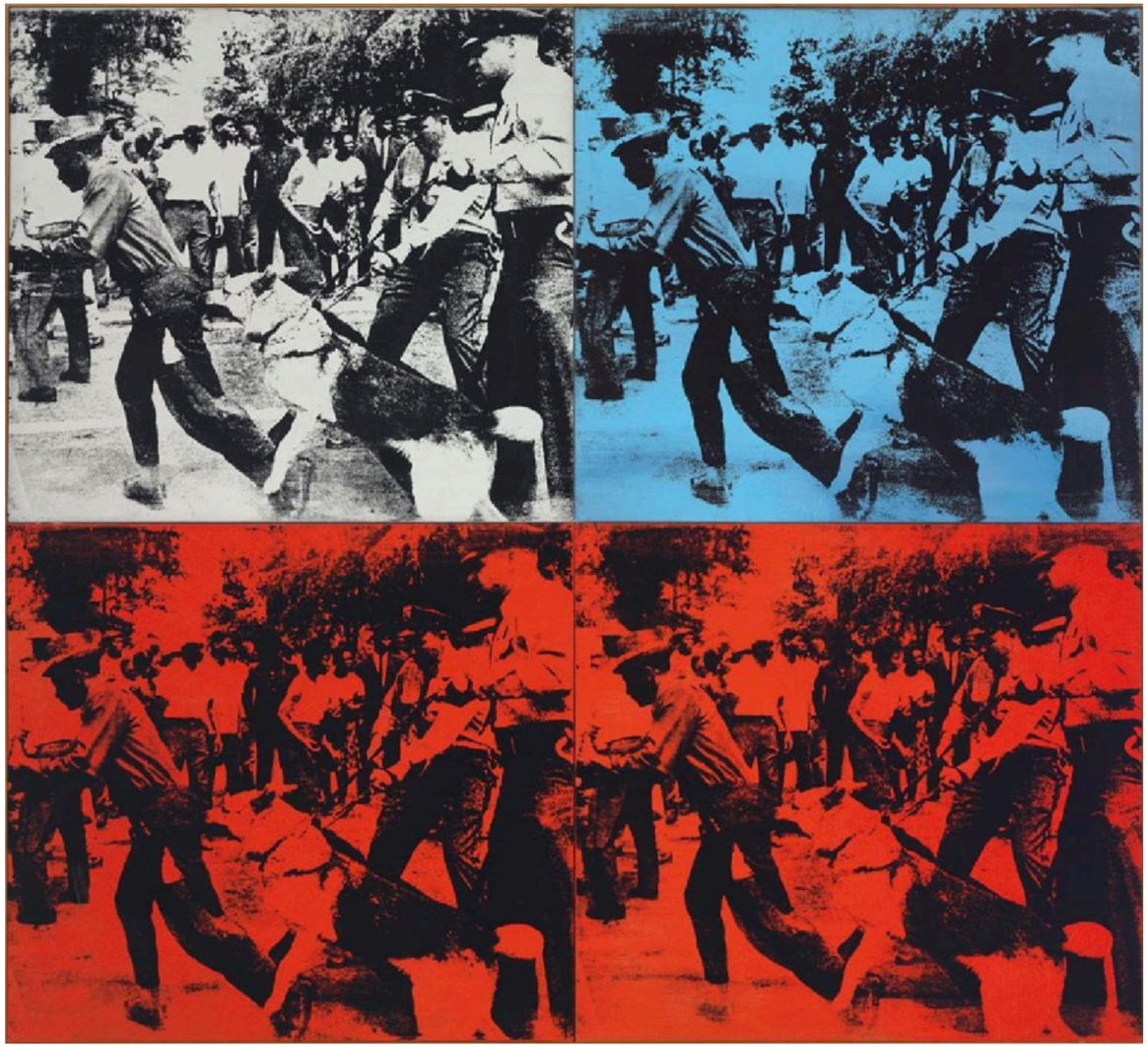
Andy Warhol, *Twelve Electric Chairs,* installation view, Brant Foundation (1964).

ANDY WARHOL



Andy Warhol, *Black and White Disaster #4 (5 Deaths 17 Times in Black and White),* installation view, Kunstmuseum Basel, 2018*,* (1963).

ANDY WARHOL



Andy Warhol, *Race Riot,* (1964).

CHARLES MOORE



Charles Moore, *Dogs used by Birmingham, Alabama Cops to quell Race Riot,* (1964).

ANDY WARHOL



Andy Warhol, Installation view of *ANDY WARHOL/SUPERNOVA: Stars, Deaths, and Disasters*, 1962–1964, with *Race Riot and Pink Race Riot,* (1963).

ANDY WARHOL

Andy Warhol stated that: ‘When you see a gruesome picture over and over again it doesn’t really have any effect’.

Andy Warhol, quoted in “What Is Pop Art? Answers from Eight Painters, Part I,” interviews by Gene R. Swenson, Art News 62, no. 7 (November 1963), pp. 60-61.

Do you think that repetition and constant exposure to violence undermines its capacity to have an effect on the viewer?

ANDY WARHOL



Andy Warhol, *Car Crash,* (1978).

WEEGEE



Weegee, *Car Crash,* (c. 1940 - 1950).

WEEGEE



Weegee, *Car Crash,* (c. 1940 - 1950).

WEEGEE



Weegee, *Car Crash,* (c. 1940 - 1950).

WEEGEE



Weegee, *Car Crash,* (c. 1940 - 1950).

DAN GILROY



Nightcrawler TRAILER 1 (2014) - Jake Gyllenhaal Crime Drama HD

Dan Gilroy, *Nightcrawler,* (2014).

DON MCCULLIN



Don McCullin, *Shell-shocked US Marine,* (1968).



Don McCullin, *A Dead North Vietnamese Soldier, The Battle of Hue,* (1968).

DON MCCULLIN



Don McCullin, *The Bogside, Londonderry, Northern Ireland,* (1971).

DON MCCULLIN



Don McCullin, *Catholic Youths Attacking British Soldiers in the Bogside of Londonderry,* (1971).

DON MCCULLIN



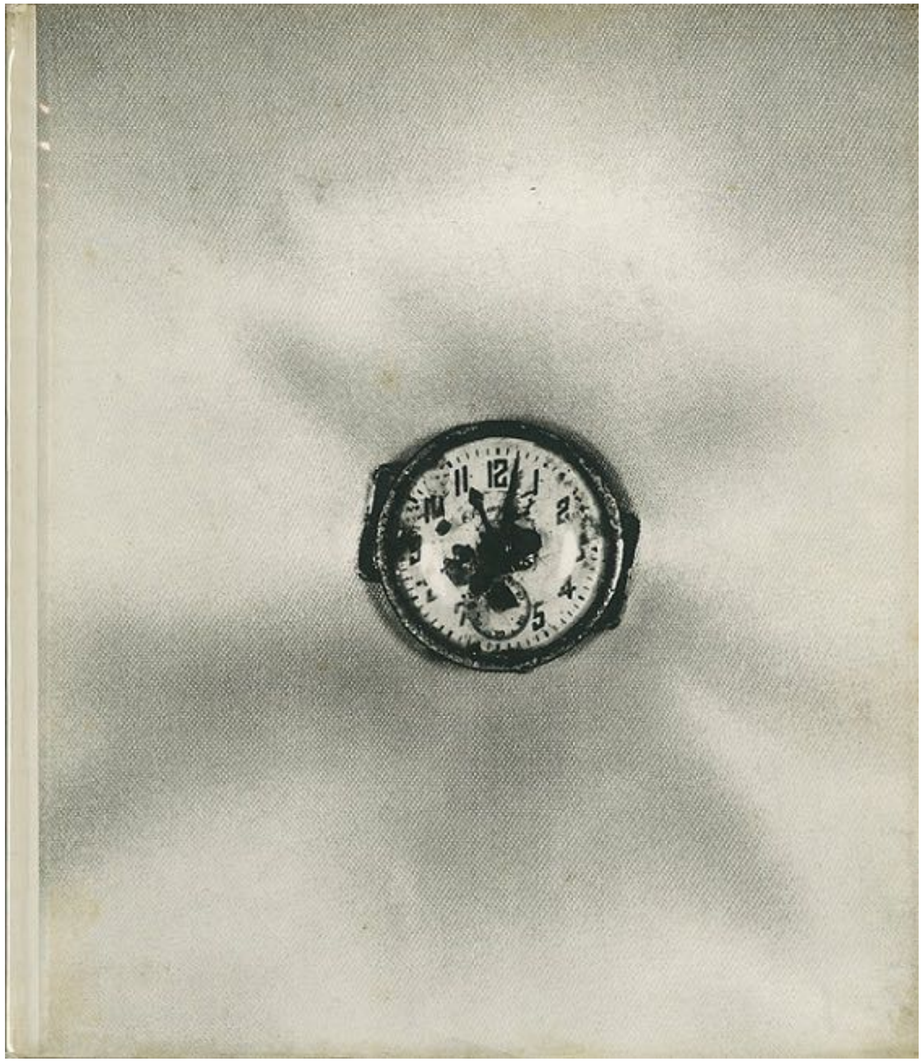
Don McCullin, *Northern Ireland, Londonderry,* (1971).

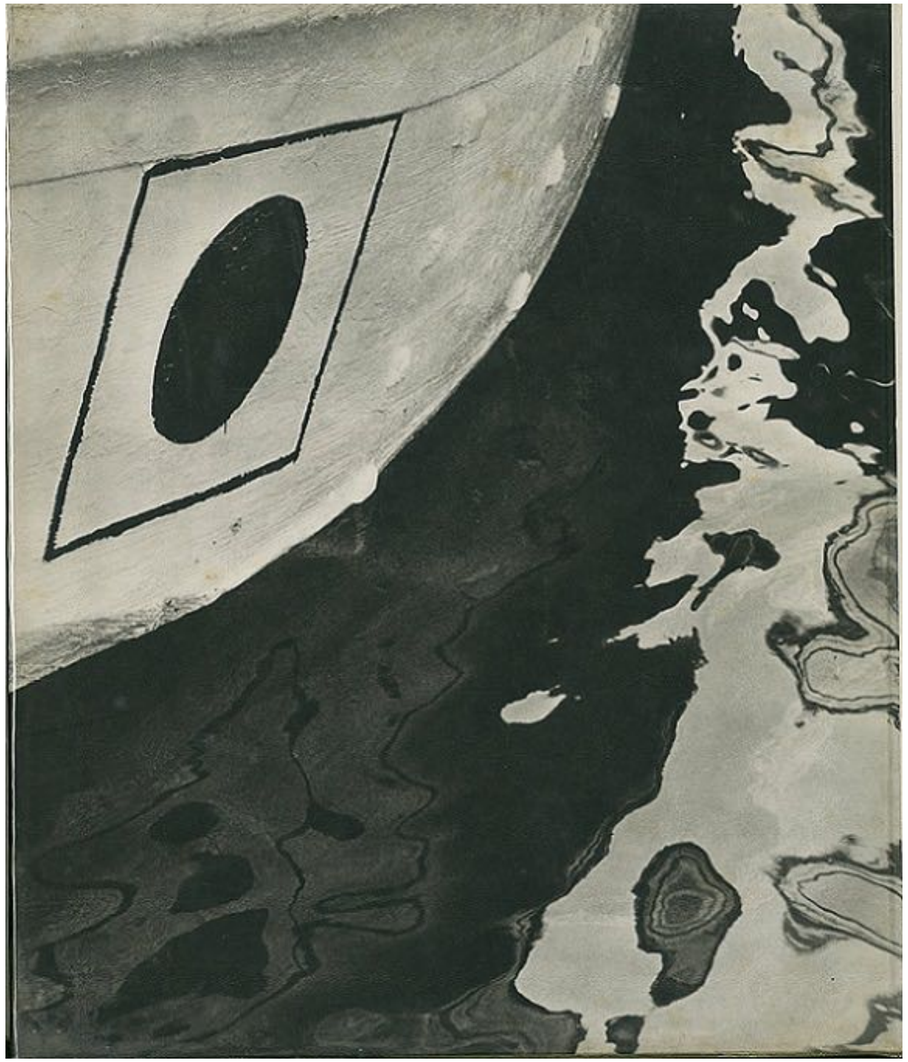
DON MCCULLIN



Don McCullin, *Gangs of Boys Escaping C.S. Gas Fired by British Soldiers, Londonderry, Northern Ireland,* (1971).

SHOMEI TOMATSU

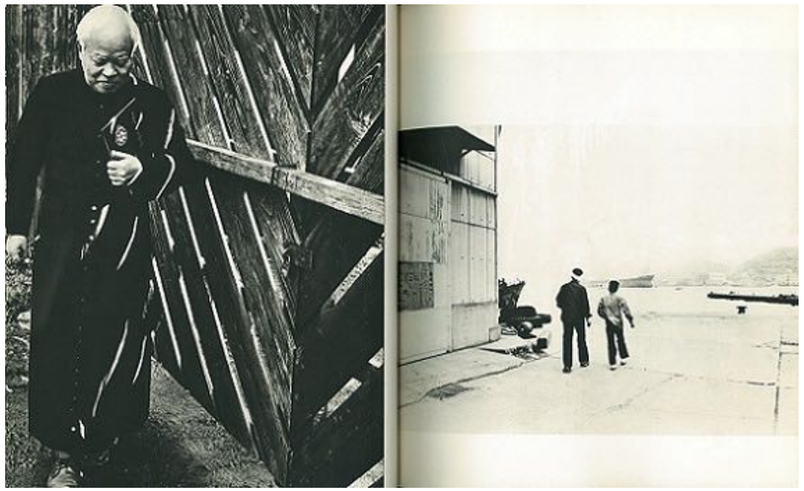


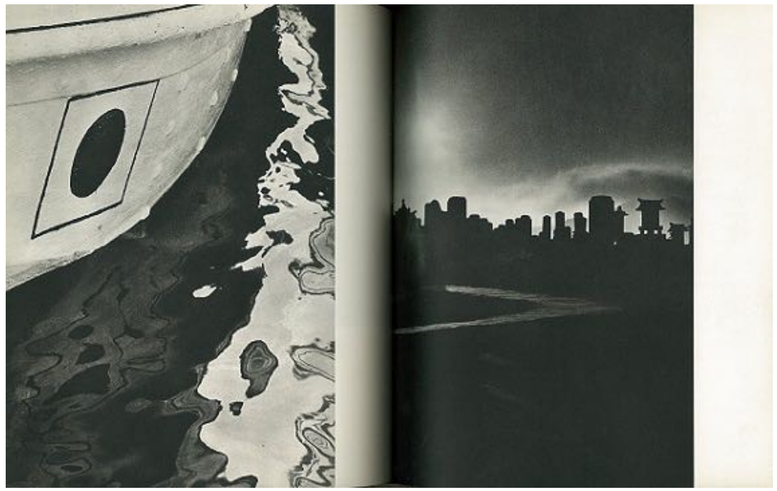


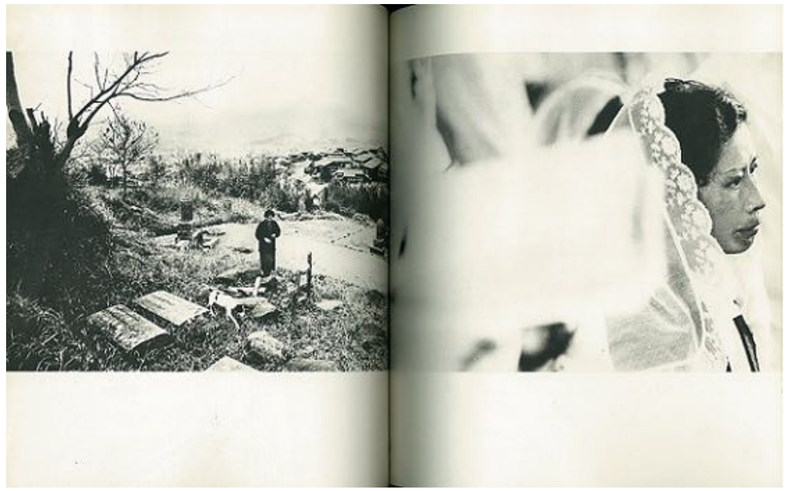
Shomei Tomatsu, *Nagasaki,* (1968).

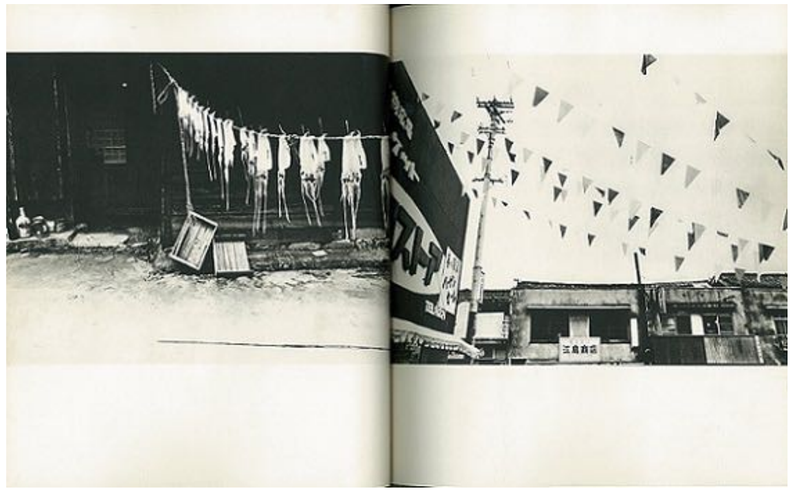
SHOMEI TOMATSU

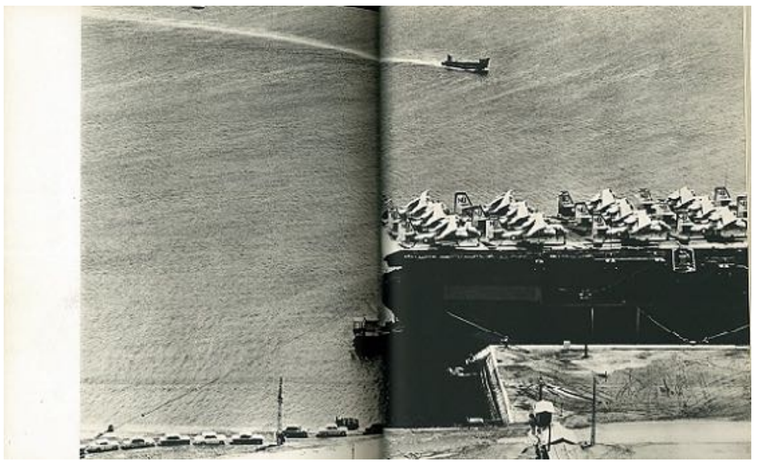












JEFF WALL



Jeff Wall, *Dead Troops Talk (A vision after an ambush of a Red Army patrol, near Moqor, Afghanistan, winter 1986),* (1992).

THÉODORE GÉRICAULT



Théodore Géricault, *The Raft of the Medusa,* (1818-1819).

ACTIVITY

Activity - 10min.

Who are ‘we’ to look at other’s people’s pain?

Consider the ethics of you as a viewer looking at those type of images and possible producer of those images.

Why should you have the right to look at those images?

How does it make you feel as a viewer.

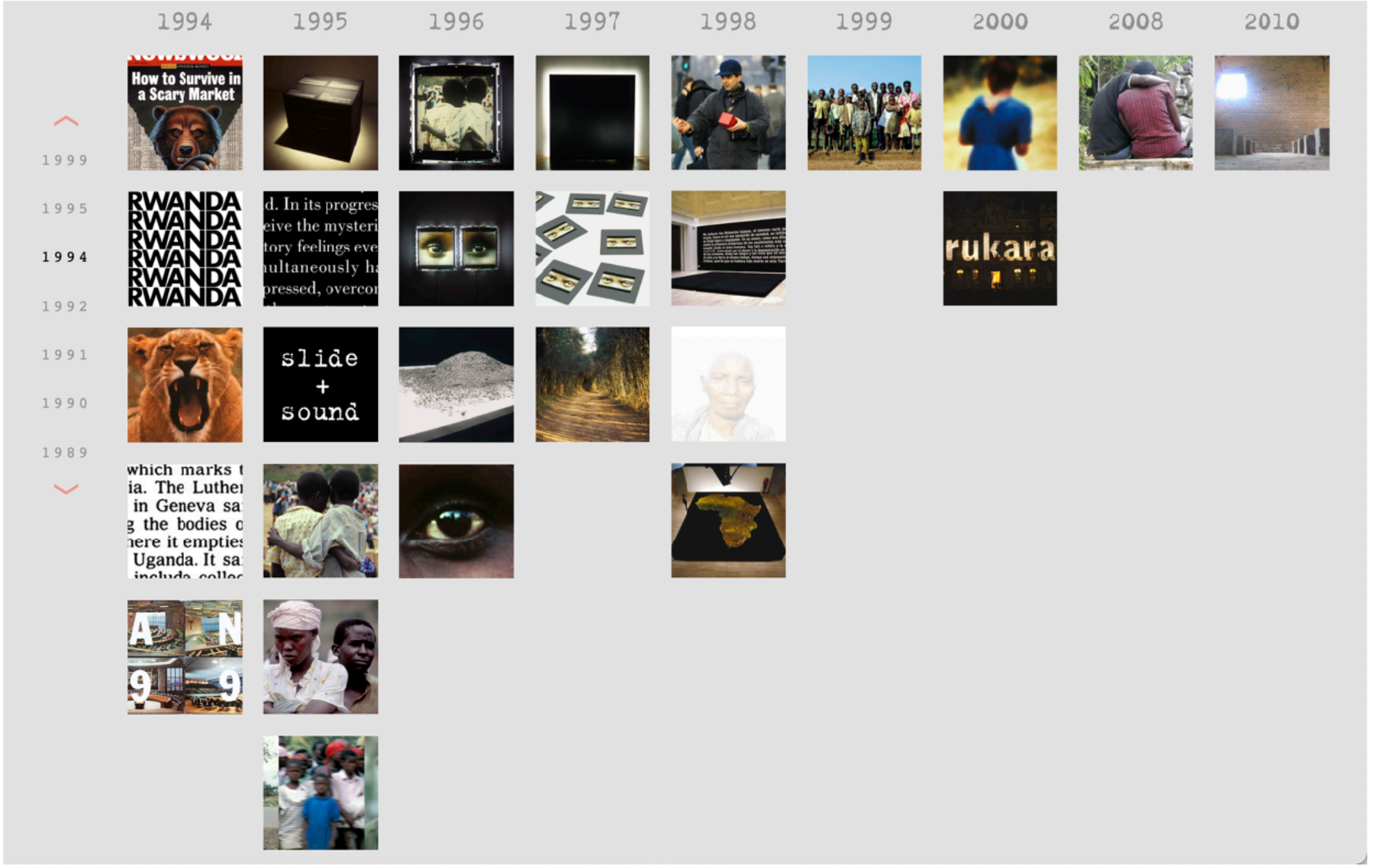
Think about specific examples. Consider as we have been discussing in the different sessions the influence of media and how images shape our perceptions of reality.

SUSAN SONTAG

Sontag’s suspicious of the camera’s power to ‘shape and distort’ our relationship to the real.

Dangers of reportage photography and the risk of compassion fatigue as readers are inundated with images of trauma.

ALFREDO JAAR



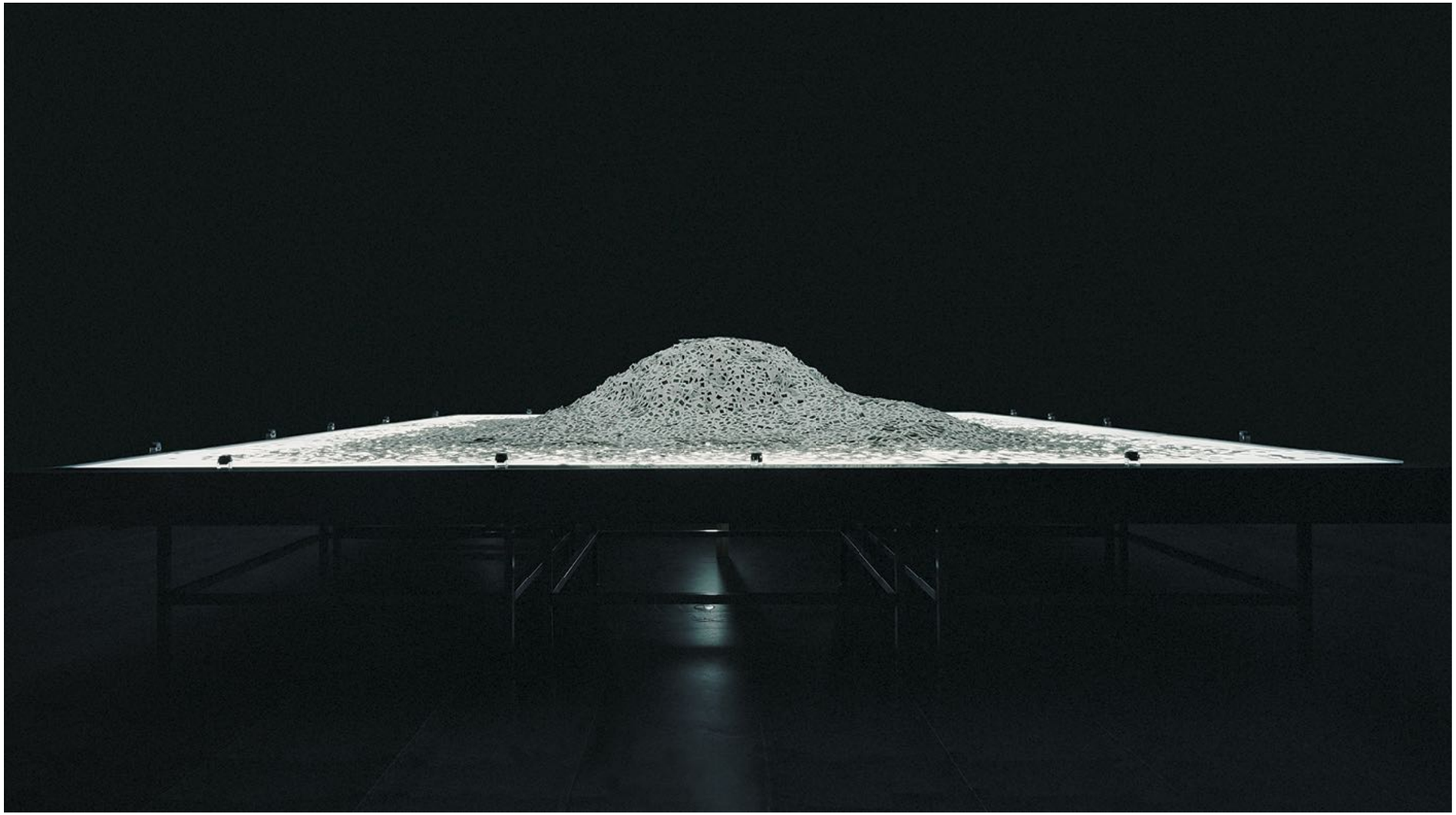
Alfredo Jaar, *The Rwanda Project,* (1994-2010).

ALFREDO JAAR



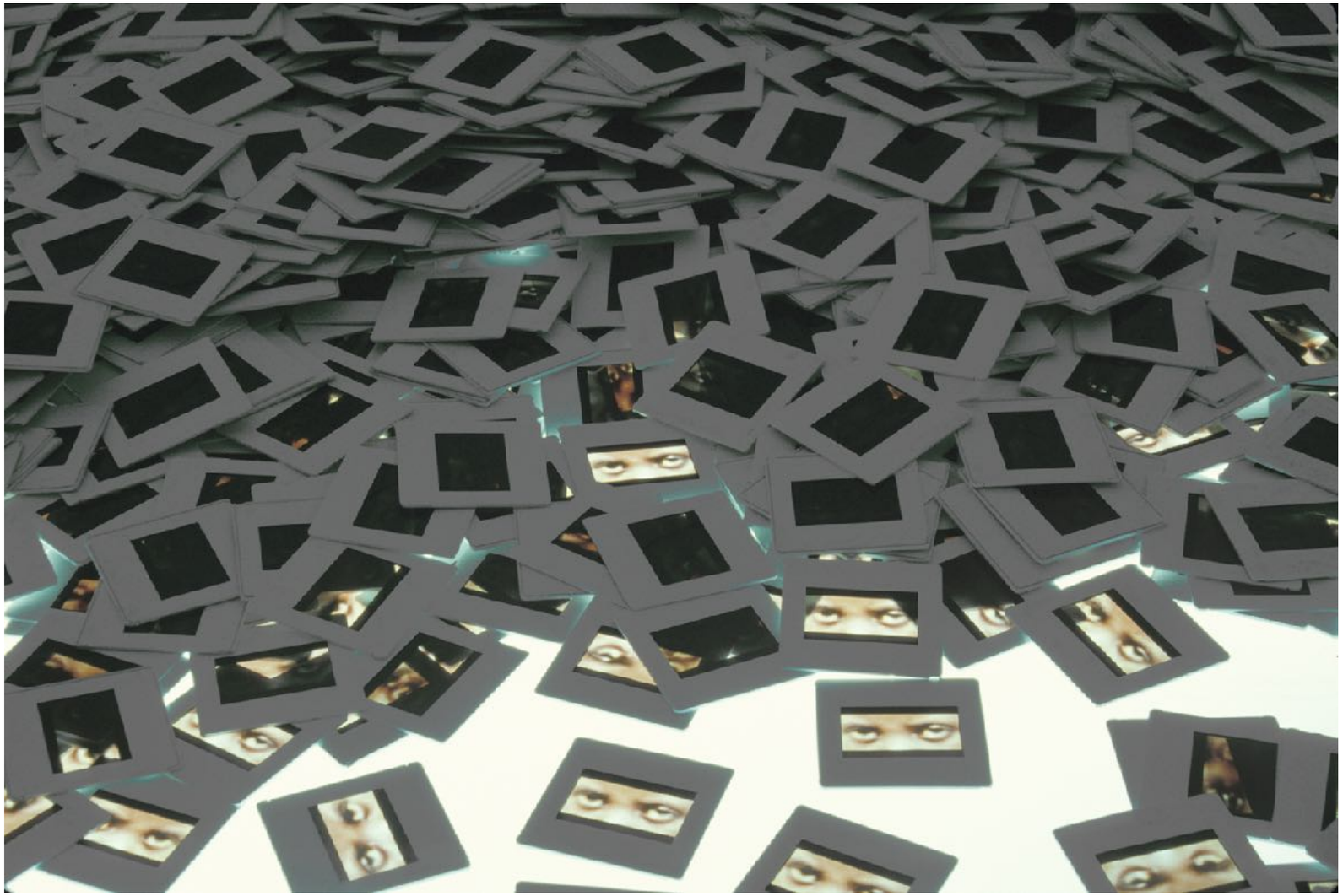
Alfredo Jaar, *The Eyes of Gutete Emerita,* (1996).

ALFREDO JAAR



Alfredo Jaar, *The Silence of Nduwayezu,* (1997).

ALFREDO JAAR



Alfredo Jaar, *The Silence of Nduwayezu,* (1997).

ALFREDO JAAR



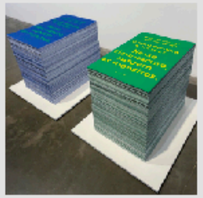
Alfredo Jaar, *The Silence of Nduwayezu,* (1997).

ALFREDO JAAR



Alfredo Jaar, *The Silence of Nduwayezu,* (1997).

ALFREDO JAAR - IMAGES ARE NOT INNOCENT



CHIAROSCURO,
2021



O VELHO MUNDO
ESTA MORRENDO.
O NOVO DEMORA
A NASCER.
NESSE CLARO-
ESCURO, SURGEM
OS MONSTROS.,
2021



YOU AND ME AND
THE OTHERS,
2020



ANTONIO
GRAMSCI,
RITORNA!, 2020



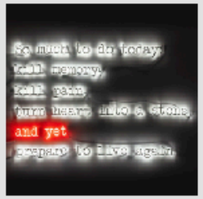
33 WOMEN, 2019



DUE O TRE COSE
CHE SO DEI
MOSTRI, 2019



I CAN'T GO ON.
I'LL GO ON, 2019



AND YET, 2019



THE GARDEN OF
GOOD AND EVIL,
2019



A DAY IN AUGUST
(HIROSHIMA),
2019

JO RACTLIFFE

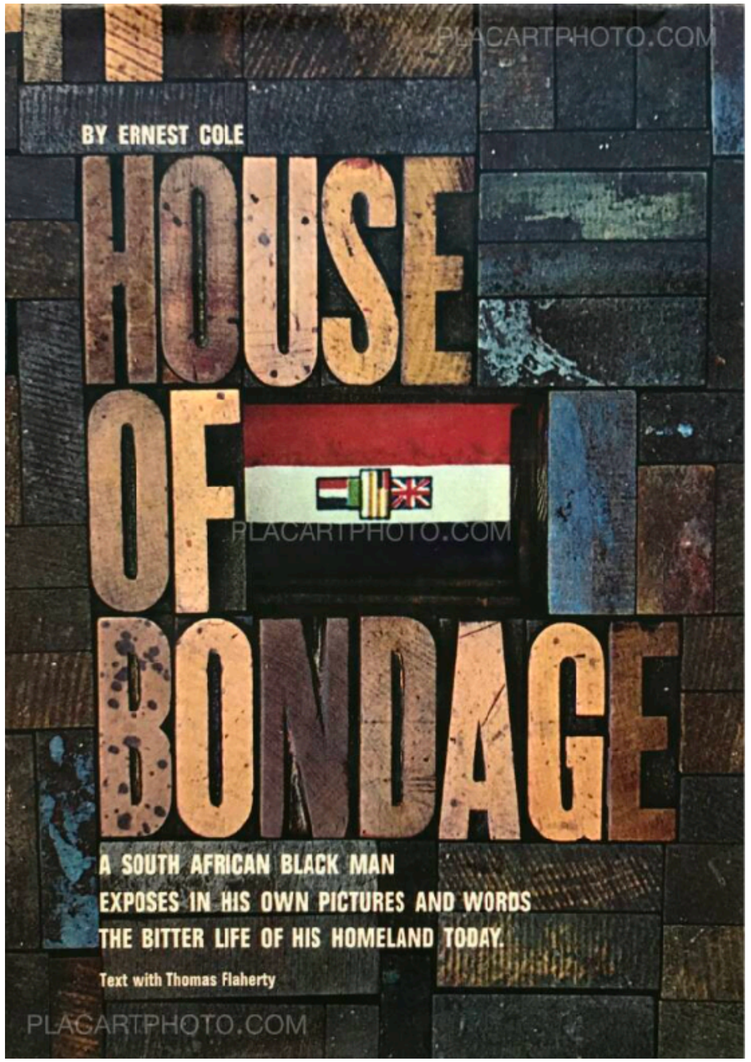


Jo Ratcliffe, *End of Time*, (1996/99).



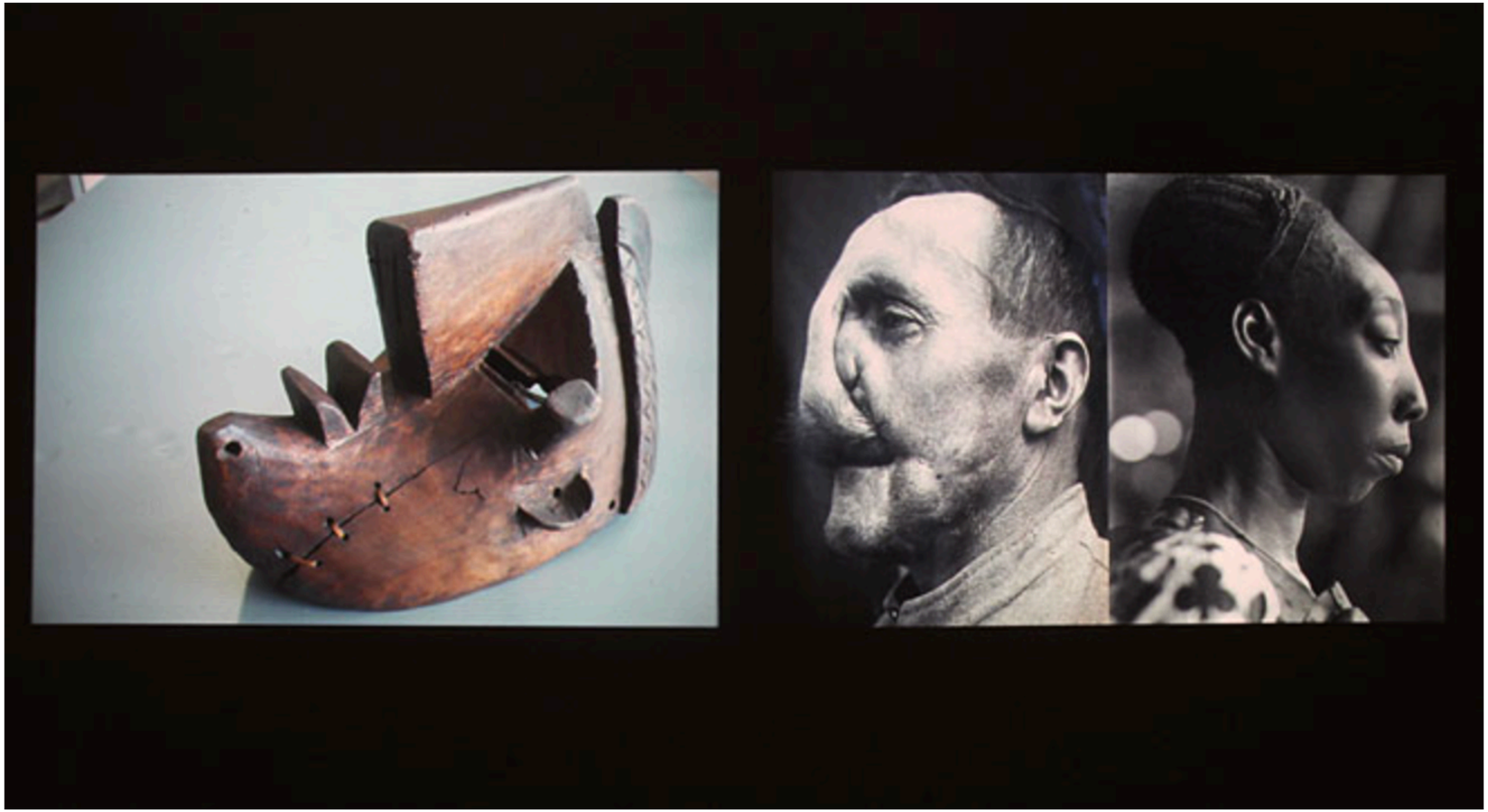
Jo Ratcliffe, *Roadside stall on the way to Viana, 2007, from the series Terreno Ocupado*, (2007).

ERNEST COLE



Ernest Cole, *House of Bondage*, (1967).

KADER ATTIA



Kader Attia, *The Repair from Occident to Extra-Occidental Cultures,* (2012).

KADER ATTIA



Kader Attia, *The Repair, The Debt* (projection), (2012).

ALLAN SEKULA - THE BODY AND THE ARCHIVE, (1986)



Plate 41 from Alphonse Bertillon, Identification anthropométrique, *1893.*

Allan Sekula in 'The Body and the Archive' (1986) argues that projects such as Alphonse Bertillon's police archive of the nineteenth century are at the intersection of a number of discourses from different disciplines that range across statistics, physiognomy, photography and social legal practices of the time. Therefore, he examines the conditions of production of these archives to explain how they produce a specific system of knowledge with its own rules.

This process described by Sekula allows us to see how the instrumental use of photography is constructed. Thus Sekula exposes the archive as an image of control and the violence inflicted to those bodies through a classification system.

TARYN SIMON



Taryn Simon, *Zarah/Farah,* (2008-2011).

TARYN SIMON



Zarah/Farah

Zahra/Farah (2008)

Iraqi actress Zahra Zubaidi playing the role of Farah in Brian De Palma's film "Redacted". Simon created this photograph to serve as the final frame in De Palma's film.

The film is based on the gang rape and murder of a 14-year-old Iraqi girl, Abeer Qasim Hamza, by U.S. soldiers outside Mahmudiya on March 12, 2006. Abeer's mother, father, and 6-year-old sister were murdered while she was being raped. After the soldiers took turns raping Abeer, she was shot in the head and her body was set on fire.

Four American soldiers of the 502nd Infantry Regiment were convicted of crimes including rape, intent to commit rape, and murder.

Zahra/Farah (2009)

Iraqi actress Zahra Zubaidi playing the role of Farah in Brian De Palma's film "Redacted". Simon created this photograph to serve as the final frame in De Palma's film.

Zahra Zubaidi is currently seeking political asylum in the United States. Since appearing in the film, she has received death threats from family members and criticism from friends and neighbors who consider her participation in the film to be pornography.

The film is based on the gang rape and murder of a 14-year-old Iraqi girl, Abeer Qasim Hamza, by U.S. soldiers outside Mahmudiya on March 12, 2006. Abeer's mother, father, and 6-year-old sister were murdered while she was being raped. After the soldiers took turns raping Abeer, she was shot in the head and her body was set on fire. Four American soldiers of the 502nd Infantry Regiment were convicted of crimes including rape, intent to commit rape, and murder.

Zahra/Farah (2011)

Iraqi actress Zahra Zubaidi playing the role of Farah in Brian De Palma's film "Redacted". Simon created this photograph to serve as the final frame in De Palma's film.
Since appearing in the film, Zahra has received death threats from family members and criticism from friends and neighbors who consider her participation in the film to be pornography.

The film is based on the gang rape and murder of a 14-year-old Iraqi girl, Abeer Qasim Hamza, by U.S. soldiers outside Mahmudiya on March 12, 2006. Abeer's mother, father, and 6-year-old sister were murdered while she was being raped. After the soldiers took turns raping Abeer, she was shot in the head and her body was set on fire. Four American soldiers of the 502nd Infantry Regiment were convicted of crimes including rape, intent to commit rape, and murder.

In 2011, while this work was on view at the Venice Biennale, Zahra Zubaidi was granted political asylum in the United States. Her legal defense cited the international exhibition of this photograph as a contributing factor to her endangerment.

Taryn Simon, Caption that accompanies *Zarah/Farah,* (2008-2011).

TARYN SIMON



Taryn Simon, Installation view of *Zarah/Farah* at Kunstmuseum Luzern in Switzerland (2018).

MICHAEL ARMITAGE



Michael Armitage, *The Fourth Estate*, (2017).

FRANCISCO DE GOYA



Francisco de Goya, *Disparate ridículo*, (1820).

MICHAEL ARMITAGE



Michael Armitage, *The Flaying of Marsyas*, (2017).



Vecellio Di Gregorio Tiziano, *The Flaying of Marsyas*, (1488–1576).

MICHAEL ARMITAGE



Michael Armitage, *The Promised Land*, (2019).

DOUGLAS GORDON - 24HR PSYCHO



Michael Armitage, *The Promised Land*, (2019).

SUMMARY

Some of the ideas that we discussed today are:

- Recap to Postmodernism.

- What do we mean by violence?

NEXT SESSION

Session 11 - Tue 10 Dec 2024

No taught session. Please submit your essay deadline before 5pm via Moodle submission portal.

THANK YOU

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ December 2024