

A BODY AND TECHNOLOGY AS *MEME*:

Durer's *Draughtsman Drawing a Reclining Nude*, *Herrenvolk*, Aesthetic Surgery And An Artist's Digital Studio Practice.

An exegesis submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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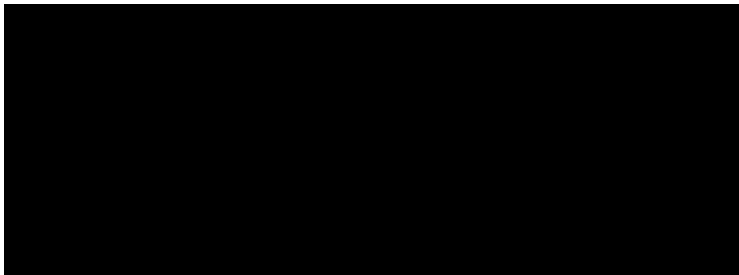
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A body and technology as
meme : Durer's Draughtsman
drawing a reclining nude,

DECLARATION.

The research in this thesis has not been submitted for a degree at this or any other university.

The thesis contains no material that has been written by another person except where due reference is made.



Loy Lichtman

October, 2004

This thesis is dedicated to Finbar, Aoife and Niamh.

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ABSTRACT.

The purpose of this research is to engage with the *cultural body* and its intersection with the digital technology used in my studio practice. The discourses surrounding my digital studio practice such as *new media*, *information*, and *malleability* are entangled with a body that is *inscribed*, *socially constructed*, and *produced*. These discourses however, are not only applicable to the body and technology in contemporary culture. As this thesis argues, *new media*, *information*, and *malleability* can *inscribe* and *produce* an historical body. The historical body and technology that is used to demonstrate this intersection is that of Albrecht Durer's *Draughtsman Drawing a Reclining Nude*. This image contextualises the trajectory of a body and technology *meme* from 1525 through to the ideology of *Herrenvolk* in Nazi Germany, and then on to the *default facial array* underpinning contemporary aesthetic surgery of choice.

The approach used to establish the uncanny parallels between two widely separated forms of studio practice draws upon the qualitative methodology of reflective practice. Reflective practice allowed the researcher to learn from a variety of experiences and apply these

immediately to the construction of both the text based and image based components of this thesis.

There are two major conclusions from this research. Firstly, that the body reconfigured in contemporary culture by aesthetic surgery has its origins in the *default facial array* which is informed by the idea of racial purity evident in the inscribed body of *Herrenvolk*, and it is *Herrenvolk* that can be traced back to *Draughtsman Drawing a Reclining Nude*. Secondly, the technology of the grid seen in *Draughtsman Drawing a Reclining Nude* and the computer used in my studio practice are linked by the similarity in their cultural and ideological coding, and the way in which they code both artist and subject reflexively.



Figure 1
Durer, *Draughtsman Drawing a Reclining Nude*
(Durer, 1525, p. 434)

Dem noch ein andern brauch zu vermercken/dardurch man ein solches Corpus mag grösser oder
 kleiner abentersien wie vil man wil. deshalbm nutzlicher daß mit dem glas darumb das es fester ist/
 Darzu soll man haben ein raim mit einem gitter von starkem schwarzem zwiln gemache. die lufften
 oder stungen eine vngesetlich zireuer siner bapf. Darmach soll man haben ein abschen oben zugespitz/
 also gemache. das man es höher oder niedter richten mag. das bedeut das aug mit dem. o. Darmach leg
 hinaus in zimlicher wärm dz corpus so du contersien wilt. nuch vnd pruge nach deinem willen. vil ger als
 weg finderstich vnd hab dein aug zu dem abschen. o. neßz daran. vnd besich das Corpus wie es dir gefall/
 vil ob es recht nach deinem willen lay. Darmach stell dz gitter oder raim zwischen dem Corpus vnd deinem
 abschen also. wilt du wenig lufften oder stungen brauchen so nuch es best neßz zu dem Corpus/darmach
 besich wie vil dz corpus im gitter lufften brauchen wilt. vnd besich zu dem Corpus/darmach
 auf ein bapfir oder tuch darin du contersien wilt. vnd besich zu dem Corpus/darmach
 das Corpus vnd was du in nider stien. a des gitters studest. das da in dein gitter das du auf dem bapfir
 hast das ist gut vnd gerecht. Also du abo für das stien abschen ein löffle machen/dardurch du stofft ist
 eben so gut. solcher nennung hab ich vernach. an dem außgerissen.

Figure 2

Durer, Instructional text for
 Draughtsman Drawing A Reclining Nude
 (Durer, 1525, p. 435)

INTRODUCTION.

This thesis is the result of two shifts in the topography of my studio practice. The first shift, which took place some years ago and which I describe in chapter two, occurred as a result of my cooption of digital technology. The use of digital technology created an environment where the ease with which I could manipulate images was unparalleled. Bodies and objects became infinitely *malleable*. The software that resided on my computer was literalised into bodies and objects being made soft. Objects and images were *malleable*, that is, they could be remade, reshaped and restructured. One technical description for *malleability* is *non-linearity* where bodies and objects can be virtually cut up in order to be arranged and rearranged in space and time.

Malleability also drove the second shift in the topography of my studio practice as more and more medical technology allowed bodies to shift away from their original juicy and *fleshy bodies*. *The malleable body* is a body in progress that provides a site where parts may be added or deleted at any time, arranged and re-arranged in any sequence. In the same way that the *non-linearity* of my studio practice allows bodies and objects to be arranged and rearranged in space and time, so too does the *malleable body* exhibit *non-linearity*. A body is *malleable* when

technology shapes that body in line with status, ideology, identity, power and gender.

Malleability then, informed both the content and context of the shift in my studio practice. The *malleable* body and my digital studio practice have the non-linear ability to literally and virtually be cut up and be re-arranged in space and time in a way that parallels Roland Barthes' discussion on non-linear text in *S/Z* (1990) where he proposes that text "has no beginning and is reversible" (Barthes, 1990 p.5). In *S/Z*, Barthes challenges how text is accessed and argues that there is no one authoritative way to do so. So too is there no authoritative way in which a person may be embodied, or accessed. This is a proposal that is applicable to my engagement with *malleability* in my studio practice. Both the non-linear body and my non-linear digital studio practice are without the boundaries of a finite beginning and irreversibility; that is, they are infinitely *malleable*.

Malleability has formed a general area of intersection between the context and content of my studio practice. The specificity of that intersection between content and context however, revolved around a particular type of *malleable* body and *malleable*-capable technology; that is, the body and face produced through contemporary aesthetic

surgery, the body and face shaped by the racist ideology of Nazi Germany's *Herrenvolk*, and the bodies and faces seen in the artwork of Albrecht Durer.

Malleability and Aesthetic Surgery.

In terms of the body shaped through aesthetic surgery, *The Leader* (Nationwide News, Cheltenham) was the catalyst for my engagement with the idea of *malleability*. *The Leader* is an unremarkable local weekly newspaper that reports upon the usual range of suburban events such as local council news, sports results, and parking issues. *The Leader* also contains large numbers of advertisements for a variety of domestic services that include local plumbers, home help and house painting. Amongst these advertisements are services that offer a range of aesthetic surgical procedures for the body and the face. The increase in the number of these advertisements that I have observed in *The Leader* over the recent past coincides with other conversations in the media on the role of aesthetic surgery in contemporary culture such as Das's *The Future is Plastic* (Das, 2004, pp.4-5).

Elsewhere, the reality television program *Extreme Makeover* makes little attempt at a conversation about the cultural role of aesthetic

surgery by offering, for example, collagen and fat injections or rhinoplasty as lottery prizes. Aesthetic surgery is even architecturally situated through Pamela Anderson's surgically augmented face and body appearing on the façade of a house in a nearby suburb that I pass daily on the way to work (Figure 3). Indeed, Googling *cosmetic surgery* produces over two and a half million hits. It was not so long ago that these procedures were seen as unnecessary, nonmedical surgical interventions undertaken for purposes of vanity. I was intrigued by the prevalence of advertisements and media comment in relation to aesthetic surgery because they indicated that this type of procedure was now domesticated.

The domesticisation of aesthetic surgery in order to remake the self by reconfiguring the body is a complex cultural phenomenon that assumes the body is no longer dependent upon biology. Technology has the ability to remake the body in line with culturally determined ideas of what constitutes a *right* body and face. What constitutes a *right* body and face, at least in the western world, can be gleaned from the apparent popularity of certain procedures detailed on many of the aesthetic surgery web sites that I visited. Indeed, the most common procedures listed on these websites coincide with the aesthetic surgery undertaken by the French performance artist Orlan. Orlan's

remodelled face has the chin of Botticelli's *Venus*, the eyes of Foutainbleau's *Diana*, the lips of Gustave Moreau's *Europa*, the nose of Jean-Léon Gérôme's *Psyche*, and the brow of Leonardo's *Mona Lisa*. Orlan considers that her composite face is the perfect face according to Duncan McCorquodale in his accompanying catalogue to the exhibition *Orlan: This is My Body...This Is My Software....* (1996).

Orlan's juxtapositioning of different body and facial parts, it should be noted, is not a new idea. As Erwin Panofsky notes in *Albrecht Durer: Volume One* (1945) even Durer was experimenting with this idea in 1512 when he wrote "If thou wantst to make a good figure thou must take the head from some, the breast, arms, legs, hands and feet from others, thus exploring all kinds throughout all members; for, from many beautiful things one gathers something good in a similar way as the honey is collected from many flowers" (Durer, quoted in Panofsky, 1945, p.278). Orlan and Durer might share an interest in compositing different bodily and facial features, and they might do so for reasons of wanting '*to make a good figure*', but this still does not directly address the more fundamental reasons for wanting this type of body and face. Perhaps implicit in Orlan's metamorphosis is the assumed power that accrues to this particular type of facial array? What sort of

power does this facial array generate? Why this particular array? Why is the face so obviously political?

It seemed to me that I needed to reflexively engage with this question because the *right* type of faciality represents an unarticulated model of embodiment. As a consequence of these questions I developed what I call a *default facial array*, a theory of faciality that I discuss at length in this exegesis. Briefly however, the *default facial array* describes a symmetrical face, typically white skin, usually blonde haired and blue eyed particularly for women, and a nose with specific characteristics and qualities. The *default facial array* is advertised on billboards, seen in American 'soaps' on television, illustrated in various supermarket magazines. It is pervasive in the western world.

Equally important however, was the question of the source of this desire for this particular facial array. In addressing this question, I became *reflexively* engaged with the antecedents to the *default facial array* and its relationship to my digital studio practice. *Reflexively* engaging with the antecedents to the *default facial array* however, as is the nature of Action Research methodology, took me to unexpected places, places that could not be foreseen at the beginning of this research. That place was the body and face produced through the ideology of the racial ideology of Nazi Germany's *Herrenvolk*.

Malleability and the body and face produced through *Herrenvolk*.

In the same way the media provided a catalyst to this research, so too did nine original photographs that were bequeathed to me provide a stimulus to explore the *malleable* body. Those photographs, taken in the grounds of several concentration camps, showed me the consequences of having a body and face that did not conform to a particular array. As I discuss in detail in chapter one, the *concentration camp body* and its binary opposite of *Herrenvolk*- the body shaped by the ideology of racial purity- are both *malleable* bodies.

The trajectory between this type of *malleable* body and the *malleable* body shaped by aesthetic surgery is that people want to *pass* according to Sander Gilman in *Making The Body Beautiful: A Cultural History of Aesthetic Surgery* (1999). *Passing* allows a body and face entry into a group norm. *Passing* “is not becoming ‘invisible’ but becoming differently visible-being seen as a member of a group with which ones wants or needs to identify” (Gilman, 1999, p.xxi). Both the body and face shaped by aesthetic surgery and the body and face shaped by the racial ideals of the body and face produced by *Herrenvolk* during the Nazi regime can be explained by the idea of *passing*. *Passing* involves moving from a socially defined category of

the body and face that had negative associations to a body and face that that is more advantageous. Despite all the historical/social/cultural/ideological variables in the body such as fat, thin, small/large breasts, nasal shape, “what remains constant is the idea that the external body (with whatever qualities are ascribed to it) reflects the values of the soul” (Gilman, 1999, p.23). This link between the body and face made *malleable* by aesthetic surgery and the body and face made *malleable* by Nazi racial ideology is explored in chapter one.

Malleability and Durer's Draughtsman Drawing a Reclining Nude.

The questions generated by my use of Action Research suggested that I should begin with a body shaped by technology in my studio practice to parallel how a body is shaped into the *default facial array*. Not the body and face restructured by the technology of aesthetic surgery or the body and face created by the ideology of Nazism, but rather the body of the reclining nude and the body of the draughtsman constructed by the perspectival grid in Albrecht Durer's *Draughtsman Drawing a Reclining Nude* (Durer, 1525, p.434). This small woodblock, which was part of Durer's *Unterweysung der Messung* or *The Painter's Manual: A Manual of Measurement of Lines, Areas and Solids By Means*

of Compass and Ruler 1525 (Durer, 1525), shows a seated man using a grid in order to draw a woman lying on a table. For Durer, *Draughtsman Drawing a Reclining Nude* (hereafter referred to as *Draughtsman*) represents a lesson on perspective but for this research, it provides the vehicle for examining the beginnings to *malleability* in my studio practice and its relationship to the body and face produced by *Herrenvolk* and the *default facial array*.

Both the body and face of the reclining nude and the body and face of the draughtsman in *Draughtsman* are *malleable* because they are constructed objects and sites of inscription. The bodies and faces in *Draughtsman* exhibit a plethora of signs to signify status, ideology, identity, power, and gender. It was these signs that attracted me to *Draughtsman* because *malleability* was so evident. I was also attracted to *Draughtsman* because of the grid and how it resonated with my digital studio practice and its ability to make bodies and objects *malleable*.

I was intrigued by the draughtsman's seated posture in front of the grid in *Draughtsman* that mirrored my own sitting position in front of a computer. I wondered what was it about these two technologies that served to shape both the draughtsman's body and my body in similar

ways despite being separated by five hundred years. As an artist primarily accustomed to making art standing in front of an easel and then sitting in front of a computer, it seemed to me that the ergonomics of that posture had gone full circle. Additionally, I was intrigued about the mediating technology of the grid itself and its relationship to my computer, particularly within the context of contemporary discourses about *new media*. It seemed to me that the logic of *new media* could be traced back to Durer's grid, something I do in chapter two.

Beyond the seated ergonomics of *Draughtsman* and the mediating technology of the *new media* of the grid, I wondered why the draughtsman was represented without legs and why he wears a weapon? Did the grid in *Draughtsman* serve to immobilize the draughtsman in the same way my body is immobilized by my use of digital technology? Can the armed draughtsman be understood to be commenting upon the generalized relationship between technology and its military underpinnings that produce, amongst other things, an almost 'at attention' soldierly body? Was that soldierly body being replicated in my own posture in front of a computer and what was it about the technology that insisted upon this pose?

These specific questions about *Draughtsman* were not simply an issue of technological determinism. Rather, the questions generated from my initial involvement with *Draughtsman* raised broader issues about the ideological and cultural coding of technology, and how that in turn shapes its uses. The examples of *whiteness* and *observation* illustrate this particular point about ideological and cultural coding.

Richard Dyer in *White* (1997) illustrates what technological coding means. Dyer's research focuses upon "the representation of white people in white Western culture" (Dyer, 1997, p.xiii), particularly the representation of *whiteness* in Hollywood movies. The technology that he uses to illustrate the privileging of whiteness is the film stock, lighting and cameras used in movie making. He shows how film, for example, was considered unsuitable whenever it resulted in white actors' faces or hair being seen as too dark because "Stocks, cameras and lighting were developed taking the white face as the touchstone" (Dyer, 1997, p.90). The norm of these technologies was the image of *whiteness* and all technical problems and technical 'fixes' had *whiteness* as their assumption. The film stock and cameras were, in short, culturally and ideologically coded to reflect and produce *whiteness* in the same way some cosmetics are culturally and ideologically coded to *whiteness* as seen in Appendix 1.

In terms of how technology shapes its use consider the idea of *observation*. As Crary argues in *Techniques of the Observer On Vision and Modernity in the Nineteenth Century* (1990), to *observe* is to see “within a prescribed set of possibilities...embedded in a system of conventions and limitations” (Crary, 1990, p.6). Different technologies establish a system of conventions, the rules and codes, which means that we do not need to literally shape the body through aesthetic surgery, but rather, technology has the propensity to embed, to structure the way we *observe* simply through its use. In other words, the *Draughtsman’s* grid and my digital studio practice are culturally and ideologically coded in the same way Dyer argues that Hollywood’s film technology is coded to *white*, which is discussed in chapter two and three in detail. Briefly for example, the reclining nude in *Draughtsman* is observed within the set of possibilities of the grid or what Durer called “ein ram mit einem gitter” (Durer, 1525, p.434) or the frame and grid. The reclining nude is subjected to the frame’s and grid’s logic that results in a body in pieces, a body that was for the first time, potentially non-linear, that is, the grid allows the reclining nude to be drawn in any sequence and in any time frame. The grid provides the means by which the grid means that the draughtsman can choose to draw any of the body parts presented in the squares of the grid. The

grid is a means by which the body becomes malleable, which is discussed in detail in chapter five.

Malleability and Action Research Methodology.

The discourses surrounding the relationship between the body and its *malleability*, and the relationship between *malleability* and my studio practice, raised questions for me that contested what Anthony Giddens calls “the conditions of practice” (Giddens, 1984, p.28). That is, the questions surrounding aesthetic surgery and the *malleable* body, the power relations generated as a consequence of the *malleable* body, the technology in my studio which made this possible and its conceptual parallels with the *malleable* body, and questions related to the antecedents and trajectories of these questions, allowed me to *reflexively monitor* (Giddens, 1984, p.5) my studio practice as part of an Action Research methodology.

Action Research first became part of my professional life when I became involved in education. My engagement with this methodology, I saw, could be extended to my studio practice because it seemed to me that here was a way that I could reflexively engage with my art in a systematic manner. Not only could I use Action Research in a

systematic way, but also that this methodology had proven its utility both historically and in the breadth of its application to a number of different disciplines.

It became apparent that during the course of this research however, little attention has been paid to Action Research within the visual arts. This seemed an unlikely finding because Action Research seemed ideally suited to making transparent my studio practice because of its cyclical structure. That is, Action Research consists of four cycles of planning, acting, observing and reflecting. Once an initial cycle of the four phases has taken place, this then informs the next cycle of planning, acting, observing and reflecting. For this research, planning revolved around reading and considering a diverse range of material that ranged from formal academic research to artists' statements. This material allowed me to act in my studio, that is, to draw sketches, try out different compositional arrangements in my studio, and produce art object. The material also allowed me to construct arguments, and construct text based ideas and cases. I then observed both my image based and text based outcomes in terms of their consistency, internal structures and cohesion, within the framework of my original reading. From there I reflected upon the outcomes in order to see whether they might inform the next cycle, that is, a similar, recurring sequence.

Action Research is therefore, a flexible spiral process that allows action (change, improvement in my studio practice) and research (understanding, knowledge of my studio practice) to be simultaneously achieved according to Kemmis and McTaggart in *The Action Research Planner* (1988).

One consequence of this methodological approach is that Action Research is *emergent*. The process gradually takes place when early cycles decide how to conduct later cycles. In the later cycles, the interpretations can be tested, either through the studio based work or the text based work. What is critical here however, is that it is not possible to predict where the cycles will lead at the outset of the process. This cyclical process is evidenced throughout this exegesis where questions are raised that lead to particular lines of research. This can be seen, for example, in chapter two where I trace the idea of *new media* from my studio practice back to its antecedents. However, a specific consequence of this process resulted in an exegesis considerably beyond the word requirements.

The structure of this thesis mirrors the composition of Durer's *Draughtsman Drawing a Reclining Nude* (1525), that is, there are present three pivotal *sites*. The beginnings of my analogue and digital

studio practice in relation to the body and its *inscription* and *reinscription* are examined in relation to the three sites of the reclining nude, the grid and the draughtsman. This three-site structure also informs the way in which the exhibition is configured.

Chapter one is informed by my critical reflections upon the reasons why a particular face and body appear to be the current body and face of choice. I draw on prior experience in order to create a link to the recent past which also saw the same type of body and face that are currently favoured. From here, I draw on my previous artistic experience to create a trajectory back to the work of Albrecht Durer and how his studies in physiognomy came to inform, arguably, both *Herrenvolk* and aesthetic surgery.

Chapter two was informed by my critical reflections upon *new media* and how these technological discourses paralleled my interest in the *malleable* body. The *cycles within cycles* of Action Research led me to identifying Durer's *Draughtsman Drawing a Reclining Nude* (1525) as a technological beginning to my understanding of both *malleability* and *new media* and their intersection.

Chapter three examines the site of the grid in *Draughtsman Drawing a Reclining Nude*. I propose that the grid in *Draughtsman* is an early example of an interface that contributed to making the body of the reclining nude and the draughtsman *malleable*. A model of the interface is developed and applied to both the interface of the mechanical and analogue grid and the electronic interface on my computer. This model results in re-configuring the grid into what I describe as the *grid interface* primarily based upon the idea of *information* and its relationship to the body.

Chapter four examines the questions surrounding the impact of the *grid interface* upon the draughtsman's body. In this chapter, I propose that the draughtsman's body has been made *malleable* through being coded, constructed, and inscribed. I demonstrate this by proposing that the draughtsman's body is *constrained* by the grid interface. I further demonstrate how the draughtsman's body is *malleable* by drawing upon a model of the body proposed by Frank in *For a Sociology of the Body* (1991) and then deploying that model to analyse the draughtsman's embodiment.

Chapter five proposes that the reclining nude in *Draughtsman* represents a beginning to the *malleable* body that I am engaged with in

my studio practice. This chapter proposes that the body of the reclining nude is coded in much the same way that the contemporary bodies involved in my studio practice continue to be coded because bodies are fragmented, permeable, transgressive, uncontained and liquid, that is, *malleable*.

Chapter six focuses upon the methodology used in the construction of the objects that accompany this text-based thesis, as well as the outcomes demonstrated in the exhibition. The chapter locates the significance of *reflective practice* in this Action Research and draws upon the work of Giddens (1984) and Schon (1991) in relation to reflective practice and then applied to my studio practice. The application of reflective practice from other disciplines demonstrates the robustness of this qualitative methodology across all disciplines as well as its ability to offer new insights in relation to my studio practice. This chapter examines the three sites of the exhibition that mirror the three sites in *Draughtsman Drawing a Reclining Nude* referred to earlier, that is, the *grid interface site*, the *draughtsman's site* and the *reclining nude's site*. The art objects in each of these sites are discussed in relation to the body and its *inscription*, *coding*, and *production*.

The conclusion discusses how my analogue and digital practice with its focus upon the body and technology has its beginnings with *Draughtsman Drawing a Reclining Nude*, intersects with the body and face produced through *Herrenvolk*, and is informed by the body reconfigured by aesthetic surgery. Finally, I discuss potential areas for further research.

CHAPTER ONE.

Aesthetic Surgery, the Body and Face Produced Through *Herrenvolk*, and Durer.

Introduction.

This chapter examines the way in which the body and face produced through aesthetic surgery are shaped by technology is *malleable* rather than being a biological entity. The body and face is *malleable* because it is not a discrete entity separate from the world which it inhabits, that is, the body and face is a linguistic sign for a complex structure of belief and practice rather than the juicy, mortal fleshy body and face. By describing the body and face as *malleable*, I am arguing that it is penetrated by culture, ideology and the political and in turn penetrates culture, ideology and the political. The specific example I use in this chapter to explore the *malleable* body is what I describe as the *default facial array* and how that facial array may be described as a *meme* in order to trace its antecedents.

I drew upon the concept of *meme* in this research because it allows me to identify and locate the progress of the idea of the *malleable* body.

A *meme* is described by Ollivier Dyens in *Metal and Flesh* (2001) as “an ideological, cultural or political strand of information that behaves like

a virus, spreading from one body to another...a replicator” (Dyens, 2001, p.23). The *meme* that was the catalyst for this research was the body and face *inscribed* and *reinscribed* by aesthetic surgery in order to create a particular *look* that I label the *default facial array*. My initial attraction to this *meme* revolved around research into the underlying ideology of the *default facial array*.

The *meme* of the body and face reconfigured and inscribed by aesthetic surgery to create the *default facial array* is best exemplified by a house in the Melbourne suburb of St.Kilda that has an image of Pamela Anderson’s gridded face on its façade, seen in Figure 3.

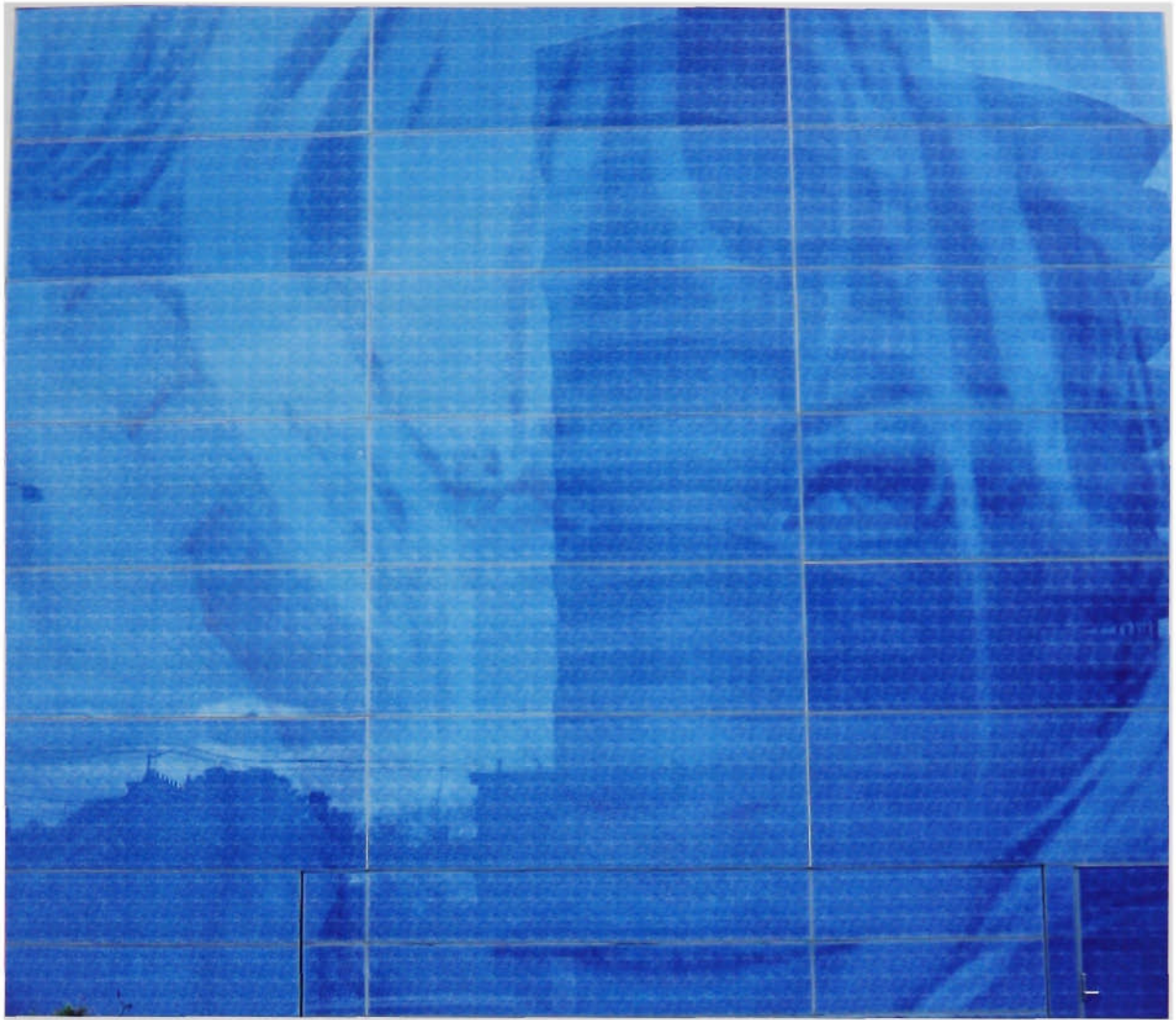


Figure 3
Pamela Anderson's face Canterbury Rd., St.Kilda

Anderson's body and face have been surgically augmented to the point where she can now be read as an ideal type that can be recast as the brand *Pamela Anderson*. *Pamela Anderson* represents a particular facial array that I describe as the *meme* of the *default facial array*.

Pamela Anderson's default facial array consists of blue eyes, an appropriately angled nose of approximately thirty degrees, symmetrical features, white skin, blonde hair, laser shaped eye-brows, absent lines and sagging skin, and full bodied lips. Just as the European colonialists

sailed into the New World in the sixteenth century with a plan for the bodies of the colonised (which is discussed in detail later in this research), that very same spirit infiltrates *Pamela Anderson*. *Pamela Anderson* can be understood in terms of providing an aspirational model of the body and face, aiming to remake what are essentially flawed bodies and faces, bodies and faces that are not properly formed, bodies and faces that are disordered rather than ordered. *Pamela Anderson* provides a contemporary, aspirational, *meme* of the body and face as evidenced by the white, symmetrical faciality, and appropriately angled noses typically used in many of the images found on aesthetic surgery websites such as The Aesthetic Surgery Centre at <http://www.aestheticsurgerycenter.com/face/imaging/> (Figure 4).



Figure 4
Computer Imaging of *Before* and *After Pamela Anderson meme* (2005)

1.1 The Technology of the *Default Facial Array*.

The *default facial array* of *Pamela Anderson* can be understood as a *technology*. In *Feminism Confronts Technology* (1991), Judy Wajcman develops an approach to technology that aims to contest men's grip on technology. In contesting this grip, Wajcman proposes a three-tier definition of technology that is deployed in this research because it acknowledges three elements central to this thesis. Firstly, technology as a *concrete manifestation*, secondly, technology as *abstraction*, and thirdly, technology as a form of *knowledge*.

Firstly, technology is a *concrete manifestation*, or what Wajcman calls "hardware" (Wajcman, 1991, p.15), the *default facial array* is a physical object in that an artefact has been produced such as a computer or particular facial type. As a concrete technology, the *default facial array* represents the literal shaping of a face and body through hundreds of different aesthetic surgery procedures listed on many web sites such as those listed at The Aesthetic Surgery Centre at <http://www.aestheticsurgery.com.au/>.

Secondly, technology is an *abstraction* in that the *default facial array* is a form of knowledge that requires knowledge to design it. As Wajcman notes "That know-how often cannot be captured in words" (Wajcman,

1991, p.14). This inability to capture in words becomes significant in the discussion in section 1.3 when I describe the *discursive formation* underlying the *default facial array*. Briefly here however, *abstraction* can be understood in Foucault's idea of *technologies of the self* that he describes in *Technologies of the Self: Seminar with Michel Foucault* (1988). *Technologies of the self* "permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and a way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality" (Foucault, 1988, p.18). The *default facial array* literalises Foucault's *operations*.

Thirdly, technology can be understood, according to Wajcman, in terms of "what people do" (Wajcman, 1991, p.14). Hardware is simply a lump of something until a person acts upon it. This third point about technology intersects with Giddens' *conditions of practice* that is discussed in chapter six, that is, the *default facial array* allows its owner to turn the bodily hardware into technology because it is no longer a 'lump'. The *default facial array*, in other words, allows the owner 'to go on' in the contexts of social life, what is described as *passing* in the next section.

1.2 From Aesthetic Surgery to the body and face produced through *Herrenvolk*.

The *default facial array* and its antecedents intrigued me and raised questions that became part of the Action Research cycle, the methodology used in this research. Why was it that this facial configuration appeared to be the facial arrangement of choice for many people? What role did technology as *concrete manifestation* and as an *abstraction* have in this body and facial configuration? Was there an art-historical moment when the *default facial array* engaged with its antecedents? Were there any parallels in my *new media* studio practice to the *default facial array*?

The answers to these questions were unexpected because the questions, as part of the Action Research methodology that were used in this research (which is discussed in detail in chapter six), generated unintended lines of research, that is, I began to see that there was a trajectory between a preferred *look* of the body and face in contemporary aesthetic surgery and the ideological *look* of the body and face evidenced by the Nazi ideology of *Herrenvolk*.

1.2.1 The Body and Face Produced Through *Herrenvolk*.

Herrenvolk defined the ideal body and face in Nazi Germany. *Herrenvolk* is a body and face inscribed by Aryan ideology. *Herrenvolk*, with its facial array of blue eyes, blonde hair, symmetrical features, white skin and appropriately angled nose, provides a template for the *default facial array* that allows the body and face to *pass*. Consider Figure 5 and Figure 6. Figure 5 shows a propaganda poster of a face



Figure 5
Poster Nazi Ideal Racial Type 1936

used by the Nazis idealising racial purity. This poster, taken from the

www.dac.neu.edu/ holocaust site, proclaims in German *the German bearing the German performance display of Nordic racial heritage* (my literal translation). Consider the steely, purposeful gaze and the resolute chin: a face that is white, appropriately angled nose, and the blonde hair all set within symmetrical facial features. Now consider the image from an aesthetic surgery billboard in Figure 6 which shows the same three quarter facial pose, showing an almost identically shaped nose, white skin set within symmetrical facial features and coincidentally, the writing also placed at the bottom of the poster

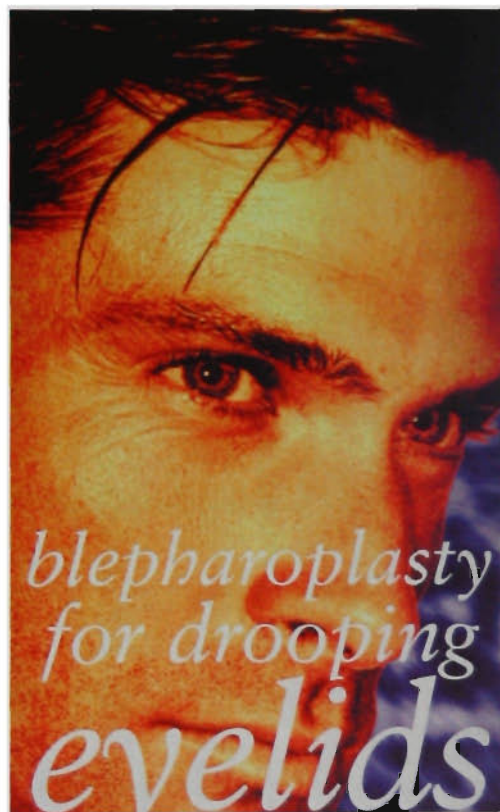


Figure 6
Billboard Advertisement Ashley Cosmetic Centre, Malvern 2004

The gaze here is also towards the future, but both images show the body and face as an *event*, as a body and face produced by culture, ideology and the political. Both posters also highlight the *default facial array*, with the trajectory between the face on the billboard advertisement and the poster both showing racially pure faces. On the face of it, the face on the contemporary billboard would appear to have a very strong historical connection with the face shown in the Nazi poster. That is, the external body and its association with a particular set of qualities and values, allow both males to *pass* (Gilman, 1999, p.23), to move from a negative category to a positive one. Both refuse, as it were, the constraints of human nature and biology in order to validate the body and face.

This connection between the constraints of human nature and biology and the desire for the body and face to be validated is evident in the *default facial array* of *Pamela Anderson* and its trajectory back to Nazi images of women, that is, the *meme* of the blonde haired, blue eyed, white skinned, correctly angled nose and shaped lips, symmetrical *default facial array* of *Pamela Anderson*.



Figure 7
Pamela Anderson 2005



Figure 8
German Aryan Nude 1934
www.pzg.biz/book_nazi_nudes.htm



Figure 9
Mutter und Kind 1934
<http://www.calvin.edu/academic/cas/gpa/posters/mutterkind.jpg>



Figure 10
Riefenstahl still from *Olympia* 1936.



Figure 11
 Nazi Propaganda Poster 1943
<http://www.calvin.edu/academic/cas/gpa/ww2era.htm#Posters>

Figure 7 visually demonstrates the *default facial array* of what can be described as the brand *Pamela Anderson*. The characteristic blonde hair, white skin, symmetrical features and blue eyes resonate with the same qualities seen in the images in Figures 8 to 11. The images in these Nazi posters demonstrate not just a particular bodily and facial *look*, but also the underlying ideology that accrues to this *look*. That is, an ideology based upon racial purity and the power that is associated to this particular bodily and facial *look*. This can be seen in three ways.

1.2.2 Trajectories Between The Body and Face Produced Through Aesthetic Surgery and the Body and Face Produced Through *Herrenvolk*.

Firstly, there is a trajectory between the *default facial array* with the ideas of the body and face produced through the racial purity of *Herrenvolk*. Based upon the extensive number of aesthetic surgery web sites I visited globally, blonde hair, blue eyes, a straight or slightly concave nose, properly defined cheeks and chin, plump lips, non-sunken facial features, non-sagging eyelids and an absence of puffy bags under the eyes, a tight forehead without creases, ears close to the head, white skin and tight jowls and neck is the look of choice. Consider the images in Figures 5, 6, 7, 8, 9, 10 and 11 above. A close scrutiny of both the contemporary and Nazi faces reveals these to be the physiognomy of choice in the images.

Secondly, there exists a relationship between aesthetic surgery and the *default facial array* and the body and face produced by *Herrenvolk* that is based upon, it can be suggested, an unconscious collective desire to avoid death because the body and face are not racially pure within the ideological framework of *Herrenvolk*. Dyens (2001) argues that the *concentration camp body* evident in many Holocaust images was not only about the mass murder of Jews, but rather the images, like the

nine photographs that were bequeathed to me, were intended to “disseminate Nazi ideology through time and history” (Dyens, 2001, p.67). Dyens argues that the atrocity of the *concentration camp body* has produced global shock and dismay through being “scarred by (Nazi) ideology” (Dyens, 2001, p.67). The shock and dismay caused by the *concentration camp body* is a catalyst for the collective imagination to be, literally, scarred and fearful of a repetition of these events. The *default facial array* in aesthetic surgery may provide an unconscious means of avoiding this fate in the future.

Thirdly, there exists a link between *the default facial array* and the body and face produced through *Herrenvolk* through the model of the *White Man Face*. Giles Deleuze’s and Felix Guattari’s theory of faciality detailed in *A Thousand Plateaus: Capitalism and Schizophrenia* (1987) revolves around the reflection and generation of power. *White Man Face* assumes a default standard of civilisation, a colonial imperative, and dominance through racial superiority. *White Man Face* assumes a dominant cultural position through the “landscapification of all worlds and milieus” (Deleuze and Guattari, 1987, p.181) because *faciality* is more than the physiological features at the front of the head. It is a complex semiotic mix that can, quite literally, mean not to look a

certain way becomes a crime as it did in Nazi Germany as seen in the measuring for racial purity 'science' in Figure 12.

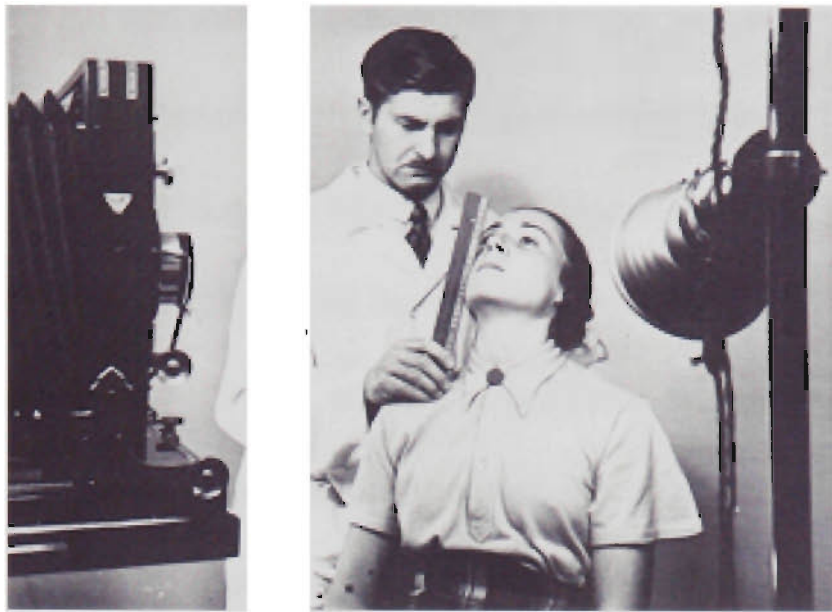


Figure 12
Measuring Features: Woman, 1938
<http://motlc.wiesenthal.com>

White Man Face is a semiotic regime in which the *face* stands as a metaphor for power. *Herrenvolk* was underwritten by the whiteness of the face, as is *the default facial array*.

1.3 From the Body and Face Produced Through *Herrenvolk* to Durer.

1.3.1 Aesthetic Surgery in Nazi Germany and Durer.

Herrenvolk is the ideology of the Master Race in Nazi Germany. The *meme* of the blonde haired, blue eyed Nordic Caucasian with symmetrical features symbolised racial purity in Nazi Germany. The degree of deviance from this *meme* established a hierarchy of types such as *Jew* or *Gypsy*. In other words, *Jew* is achieved within a context

of binaries that largely signify the meaning of something by placing it in a relation with its constructed opposite. Interestingly, those many Germans who did not meet these racially pure criteria were offered the opportunity of aesthetic surgery sponsored by the Nazi regime. This program of aesthetic surgery has been detailed by Gilman (1999), and it ensured that no soldier would be “too ugly” (Gilman, 1999, p.179) to undertake military service, and that no woman would be too ugly to become a mother. In other words, the purpose of aesthetic surgery in Nazi Germany was to make certain power and privilege resided in *White-Man* faciality in general, and *White-Man* nasality in particular, rather than its binary opposite.

Gilman traces the origins of the Nazi obsession with the shape of the nose and its constructed opposites. While many of these obsessions are intriguing, such as the alleged relationship between the syphilitic and Jewish nose, they are beyond the scope of this research. However, Gilman does present a model of nasality that has its beginnings in Durer’s artwork. He demonstrates how Durer’s profile studies formed the basis of the *right Herrenvolk* face. These profiles were “made into modern national symbols of beauty and ugliness. Whether of the nose or the breast, balance and proportion were the hallmarks of the beautiful and therefore healthy ‘German’ body” (Gilman, 1999, p.145).

Figure 13 below shows a Durer profile study cited in Gilman (p.146).

This profile was used by aesthetic surgeons in Germany as a model of *normal*, that is, it showed a nose at a 33-degree angle to the face, and was a marker of an ideal facial array for the Nazis.

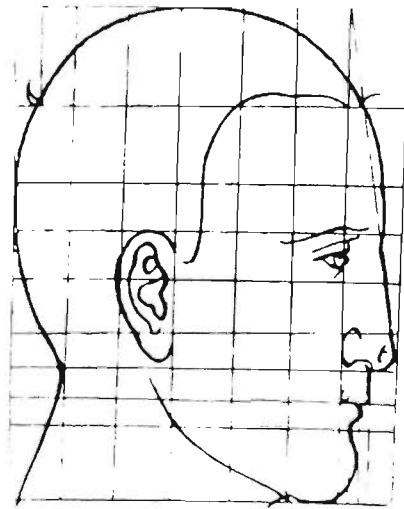


Figure 13
Durer *Profile Study* 1525

There is irony in this emphasis on proportion and the idealization of the face and the nose. An alignment is taking place with Orlan's ideology of beauty that is based upon body parts from specific artwork, and the use by the Nazi regime of body parts in artwork in order to identify the ideal German body by locating it against the binary opposite of the ugly body "of the syphilitic and the Jew" (Gilman, 1999, p.145). The advertisements in *The Leader* and my subsequent engagement with the issues aesthetic surgery raises in this research refocused my attention on Durer's studio practice. Consider the noses of the woman and man in *Draughtsman* (Figure 1). The draughtsman's nose can be

read in terms of the proportionately perfect nose, albeit within the non-verbal facial context that suggests absorption with the task at hand. The reclining nude's face has a profile that is also straight and proportional. That these nasal profiles came to inform discourses surrounding race in Nazi Germany is, within that ideological framework, coherent. That this nasal profile is the shape of choice in contemporary culture can only be described as startling. It is startling because contemporary western culture has coopted a nasal shape that was used by the Nazis as a yardstick for those who were to live and those who were to die. The nasal shape is startling because its preference in contemporary culture creates a trajectory back to *Draughtsman*. Orlan may have consciously selected the nose seen in Jean-Léon Gérôme's *Psyche*, but so too have many thousands of others selected Durer's nasal profiles. Art, it would appear, provides images of ideal types that then come to inform cultural ideas of beauty and power. Nowhere is this more clearly shown than in the work of Leni Riefenstahl.

1.3.2 Leni Riefenstahl and Durer.

1.3.2.1 Riefenstahl's Films.

Riefenstahl's films of the Berlin Olympic Games *Olympia* (Brownlow, 1994) and the Nazi rally in *Triumph of the Will* (1934) illustrate the power of the *right* body and *right* face, that is, *Herrenvolk*. All bodies

are white. All faces are symmetrical and proportional. Skin is taut, eyes are clear. Noses range from the straight to the concave. The *default facial array* intersects with Nazi ideology. All bodies are imbued with and driven by nationalistic fervour. All bodies are manufactured, displaying signs that signify power and ideology.

Grace (Figure 14) in Riefenstahl's *Olympia* (Forward by Monique Berlioux; Introduction by Kevin Brownlow, p.29 1994) is a *meme* based upon power. She is not only an athlete. Rather *Grace* provides information about Nazi Germany's desire of worldly domination founded upon the racial purity of German women. Consider also her facial profile and her nasality. *Grace* has a concave nose that exhibits the proportions of Durer's facial profiles embedded in a limitless horizon that will soon be dominated. To paraphrase Gilman (1999) the idea of *Grace's* external body reflects the values of her soul.



Figure 14
Riefenstahl *Grace* 1938

1.3.2.2 Bodies and Faces.

The faces and bodies in *Olympia* insisted on perfection of form and uniformity of physique. This ideology of perfection had its origins in *Herrenvolk* or racial purity. *Herrenvolk* is modelled on *Germanic* types that have been traced back to Durer by Jan Bialostocki in *Durer and His Critics, 1500-1971: chapters in the history of ideas, including a collection of texts* (1986), Berthold Hinz in *Art in the Third Reich* (1979), and Paul Münch in 'Changing German Perceptions of Abrecht Durer' in *Durer and his Culture* (1998).

The relationship between the body and face produced through the ideology of *Herrenvolk* as characterised by Riefenstahl and Durer can best be seen in Durer's *Hierin Sind Bogriffen Vier Bucher Von Menschlicher Proportion* [*Theory of Human Proportions* 1528] (1969) and hereafter called *Hierin*. As I discuss later in this research, the grid used in *Draughtsman* in Figure 1 can be understood as a technology fulfilling different purposes. As Panofsky argues in his seminal work on Durer, the technology of the grid was not only about the technical achievement of perspective, "but, even more, a guarantee of aesthetic perfection" (Panofsky, 1945, p.261). A harmonious outcome, based on measurement, was the desired goal despite instructions such as

"the length of the head is one-eight of the total height, that of the face (divided into three equal parts, viz., the brow, the nose, the rest) one-tenth, and the width of the breast from shoulder to shoulder one-quarter. Second, it automatically produced a classic *contrapposto* pose, that is to say, a differentiation between standing leg and free leg whereby the hip of the free leg and the shoulder above the standing leg are slightly lowered and vice versa" (Panofsky, 1945, p.262).

Consider Figure 15 which shows Riefenstahl overseeing the filming of a uniformed Nazi male (Tomasulo, 1998, p.81). Look at the body and face of the uniformed Nazi male figure in the foreground, the archetypal example of *Herrenvolk*, and then consider Durer's study in



Figure 15
Riefenstahl *Triumph of the Will* 1934

Figure 16. This study from *Hierin* shows how Durer strove to achieve both technical correctness as well as harmony through his minutely detailed line drawings. Consider then, the juxtaposition of Durer's line drawing of the body and face with the body and face evidencing *Herrenvolk* in the Riefenstahl photo.

The proportions are identical, even to the placement of the hands on the hip. Now consider the *contrapposto* pose (Figure 18) as described by Durer in the quote from Panofsky above:

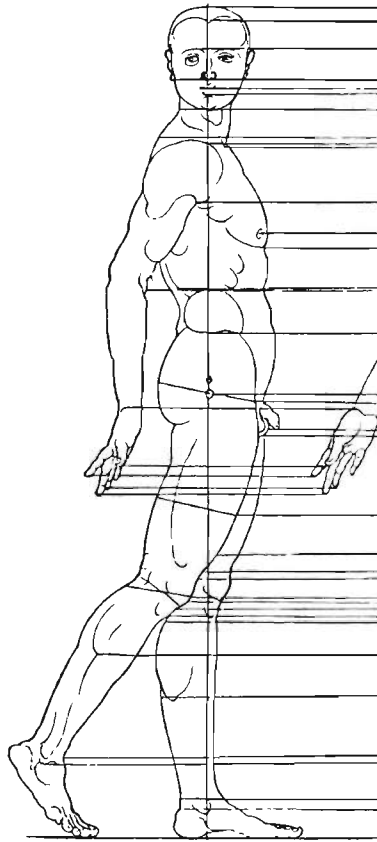


Figure 18
Durer *Hierin contrapposto* study 1528

juxtaposed with the body and face evidencing *Herrenvolk* in the Riefenstahl photograph (Figure 19). Here too, the proportions developed by Durer are part of what Panofsky describes as “aesthetic anthropometry” (Panofsky, 1945, p.267), that is, technical correctness entangled with the beautiful. It is unknown whether Riefenstahl had first hand experience of Durer’s work, but what is clear

is that her cultural milieu would have included Durer and his images through the Nazi veneration of Durer. Accordingly, it can be strongly suggested that Riefenstahl had internalised the ideal body and face from Durer and aligned it with *Herrenvolk*.



Figure 19
Overlay 2 2005

Nazi ideology drew heavily upon the veneration of Durer. His artwork symbolised notions of *purity*, an adjective linked by Friedrich Nietzsche “time and time again with the adjective ‘German’ and ‘Durer’” (Bialostocki, 1986, p.223). *Purity* here refers to not only the psychological state of fulfilling one’s duty despite the hopelessness of

the battle, but to the geographic *purity* of Nuremberg where *Triumph of the Will* was filmed by Riefenstahl in 1936, and where the Nazi Party held their annual party conferences.

Purity can also be located in Durer's knight in *Knight, Death and Devil* seen in Figure 20 (Munch, 1998, p.191). The knight is steely eyed, resolute and has a clear understanding of the way ahead



Figure 20
Durer *Knight, Death, and Devil* 1513

as symbolised by his open visor. The military body of the knight is synonymous with victory despite death and is synonymous with

Hitler's ideology, as seen in Hubert Lanzinger's *Hitler as Durer's Knight* (<http://www.uoregon.edu/~dluebke/Holocaust410-510/410Week01.htm>) in Figure 21. Here, Hitler is a banner bearing knight. He evokes a heroic medieval past with its associations to the idea of racial and ethnic fulfilment with the dictator's body. Both bodies are similarly aligned. Both eyes look forward. Both are mounted and both are armed, that is, with spear and the banner of ideology. As Nietzsche asserted, "Durer's image of *Knight, Death and Devil* is a symbol of our being" (Nietzsche, 1871, quoted in Bialostocki, 1986, p.225). Durer, together with Nietzsche and Hitler, is part of the heroic fight in which losing his life will triumph over death in a moral way.



Figure 21
Lanzinger *Hitler as Durer's Knight* 1936

German nationalist advocates such as the *Durerbund* (Durer Association) in the nineteenth century turned Durer's images of people into modern national symbols of beauty and ugliness. These symbols came to inform the Nazi ideology of racial purity through Durer being cast as a member of the pure German race as well as the popularity of "the rhyming of Durer with Führer" (Munch, 1998 p.189). That the blonde haired, blue-eyed Caucasian with symmetrical facial features and perfect nose would become the bodily paradigm of choice some

60 years after the end of World War Two for countless thousands arguably shows that the undercurrents of the Thousand Year Reich still live on in popular consciousness.

1.3.2.3 German Nationalism.

Larry Silver describes the rise of German nationalism in *Germanic Patriotism in the Age of Durer* (1998). Silver notes that around the late fourteen hundreds and early fifteen hundreds several tracts were published in Germany that had as their goal the development of German nationalism, and these publications drew upon both German mythology and the return to Germany of its German language. Silver notes that when *Amores* was published in Nuremberg in 1502 by the German nationalist Celtis “the book appeared with a pair of Durer woodcuts” seen in Figure 22 (Silver, 1998, p.41). The images asserted and confirmed the primacy of the Emperor through the use of royal objects that were stored in the same city of Nuremberg where Durer lived, and they were a representation of the arguments contained within the tract according to Silver.

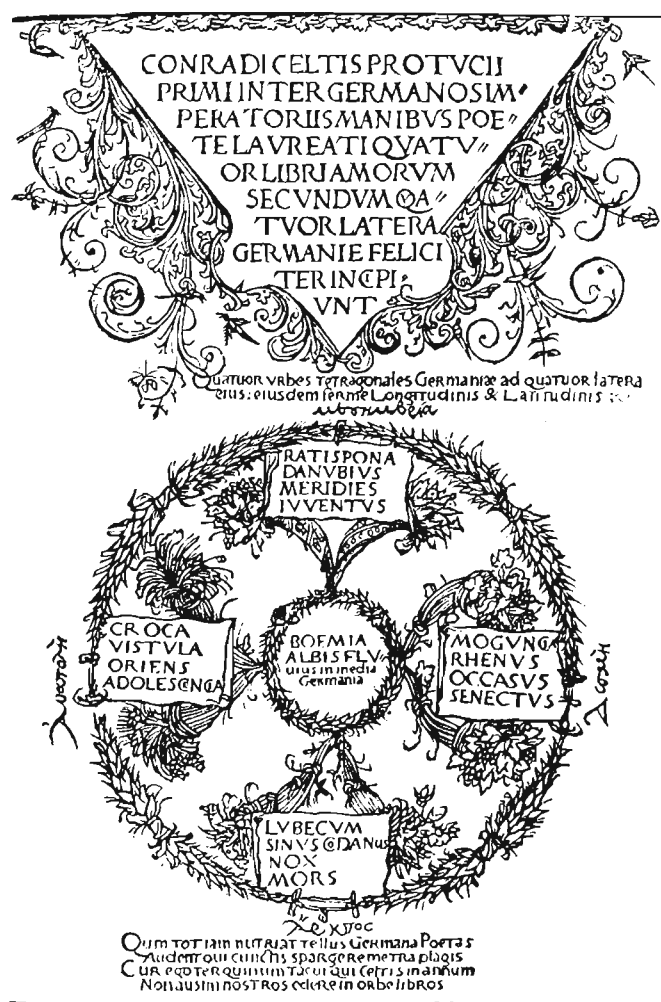


Figure 22

Durer Title Page Woodcut in Conrad Celtis *Quatuor Libri Amorum* 1502

Subsequent political tracts such as Celtis's *Quator Libri Amorum* 1502 and *Dialogus de diversarum genium sectis et mundi religionibus* 1508 (Silver, 1988, pp44-45) also contained images by Durer or those employed in his workshop, serving to reinforce messages of patriotism and nationalism by drawing upon ancient German mythology that came to inform Nazi ideology via the Friekorps, according to Frank (Frank, 1991, p.84). In this regard, Durer's activities in this political area parallel Riefenstahl's Nazi work, that is, artists creating images for political ideology, even though the ideologies were different.

1.3.2.4 Juxtapositions

By way of conclusion of drawing a final trajectory between the body and face produced by the ideology of *Herrenvolk*, consider the following juxtapositions.

Firstly, consider Figure 4 again, but this time overlaid with another of Durer's frontal, gridded, facial studies:

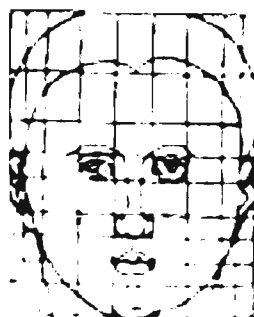


Figure 23
Durer *Hierin* 1528

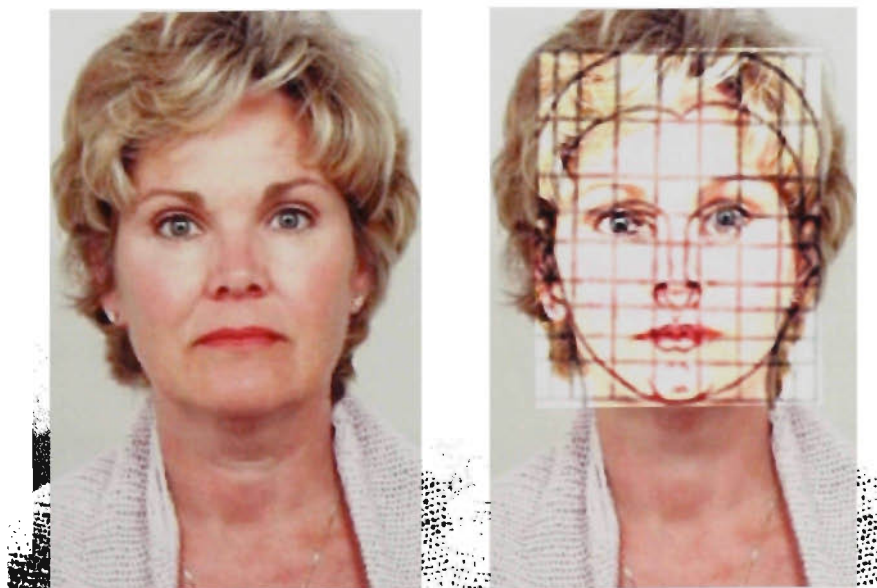


Figure 24
Computer Imaging *Before* and *After* Pamela Anderson (2005) with Durer overlay

Now, consider Durer's frontal facial study seen in Figure 23 overlaid the image of Pamela Anderson from Figure 7 and combined into Figure 25.



Figure 25
Pamela Anderson 2005 with Durer overlay

Now, consider Durer's frontal facial study Figure 23 overlaid with Figure 11 to produce Figure 26:

The process of overlaying Durer's frontal facial study on the Before and After images shown in aesthetic surgery, *Pamela Anderson*, and the body and face produced by the ideology of *Herrenvolk* serves to visually confirm, at least, the presence of the *default facial array* and its trajectories from Durer through the body and face produced through *Herrenvolk* and contemporary aesthetic surgery.



Figure 26
Nazi Propaganda Poster 1943 with Durer overlay

In conclusion, chapter one has sought to establish how the body and face produced through the ideology and technology of *Herrenvolk* has underwritten contemporary aesthetic surgery as exemplified by the malleable body and face of *Pamela Anderson*. From here, a trajectory has been established back to Durer by way of *Draughtsman* and *Hieren*.

CHAPTER TWO.

New Media and the Malleable Body: an Artist's Digital Studio Practice and Durer's Draughtsman Drawing a Reclining Nude.

Introduction.

This chapter commences the process of examining the relationship between the *malleable* body and face and technology that generates *malleability* in my studio practice. My critical reflection upon aesthetic surgery as an example of the *malleable* body and face led me to the body and face produced through *Herrenvolk*. This in turn led me to a trajectory that intersected with *Draughtsman*. Parallel to this trajectory was another intersection between *Draughtsman* and my digital studio practice, and that was *new media*. It was *new media* that allowed me to make the body and face in my studio practice infinitely *malleable* and it was *new media* that raised questions about the relationship of my studio practice with that of Durer's studio practice.

2.1 *New Media*: Initial Contact.

As an artist I first used digital technology in 1988. The primary art software available at the time for the Apple Classic I worked with was *MacPaint*. Both hardware and software had limited capabilities that rendered them ineffective in relation to my studio practice. The

monitor was black and white where I needed colour, and the hard disk small where I needed larger storage. Consequently I abandoned its use until Apple released the Powermac computer in 1995. This computer, with its multimedia capabilities, meant that for the first time the limitations of previous computers, in terms of speed, memory and hard disk capacity, were overcome. These changes, as well as increasingly complex changes in the art-based software such as *Painter* and *Photoshop*, progressively led to a more multifaceted digital studio practice. This technology was capable of acquiring, manipulating, storing and disseminating sound, text, moving and still images in ways not previously possible. These digital capabilities served to differentiate my studio practice from previous forms of analogue studio practice. Accordingly, I privileged digital studio practice because it seemed that this digital technology had the potential to fundamentally re-structure my existing art practice. For example, I could now collage moving images for the first time as well as have the ability to delete unwanted marks or images through the undo command by the use of increasingly sophisticated software. The ability to salvage, change or redeploy an image no longer resulted in an arduous and costly process that was my commonplace experience as an analogue artist. As a result, this initial involvement with *new media*

provided me with a set of experiences that were both innovative and seemingly limitless in relation to my studio practice.

2.2 *New Media*: Initial Concerns.

While these experiences with new media provided me with opportunities to construct and display images in a previously unattainable manner, there were emerging questions from this technology and its use in my studio practice. For example, I had questions surrounding the rate of change of the technology. My difficulty in keeping pace with changes in both software and hardware led to a situation in which I was constantly unable to fully utilise the technology before it became obsolete. Simon Penny, who is both a practising digital artist and new media theorist, has described this syndrome in *Critical Issues in Electronic Media* (1995) as *technofatigue*. As well, I was increasingly questioning the corporatisation of the technology with its potential impact upon the end user in ways that might not be immediately visible such as creating dependency upon that organization for the production of artwork.

This issue of cultural coding of technology has been raised by Rice. Rice points out in *Artefacts and Paradoxes in New Media* (1999), that all “media are of course imbued with the social conventions,

expectations, practices, constraints and other influences of their technological, historic, economic, social, political and cultural times” (Rice, 1999, p.25). This means, for example, reflecting upon the group of people developing digital technologies who are typically white, young, middle class American males, and how the values associated with such a group profile might be manifested in the technology that was being used in my studio practice. In short, my idealised notions of *new media* were being contested through my involvement with, and reflection upon, this technology.

It became evident that the primary conceptual challenge of working with *new media* was the term itself. While there are extensive discourses surrounding issues such as virtuality, hyper-textuality, interactivity, multimedia, their various juxtapositions and their relationship to understandings of *new media* (for example, Veltman’s *Understanding New Media: Augmented Knowledge and Culture* 2003, Laurel’s *The Art of Human-Computer Interface Design* 1990, Dovey’s *Fractal Dreams: New Media in Social Context* 1996, Goodman’s *Infoarts: The Digital Frontier from Video to Virtual Reality* 1996, Lovejoy’s *Postmodern Currents: Art and Artists in the Age of Electronic Media* 1997, Lunenfeld’s *Snap to Grid: A User’s Guide to Interface Cultures* 2000 and Druckery’s *Ars Electronica: Facing the*

Future. A Survey of Two Decades 1999), I hypothesised that the question *what is new media?* was, in fact, the wrong question. The more relevant question that I needed to address was: *what is it that is new about new media?* How is *new media* a *meme*?

The shift in the question from *new media* to what is it that is *new* about *new media* occurred because it became evident from the literature that discourses surrounding *new media* emphasise its novel and unique qualities, as well as its separateness and differentiation from earlier types of cultural production. The *then* and *now* assumed in these discourses argue that the digital nature of *new media* represents a technology so profoundly different from earlier types of technology that only contemporary theory will suffice. In other words, these discourses are based upon discrete changes between technologies rather than a continual evolution of technologies. In Bruno Latour's theorising of technological change in *Technology is Society Made Durable* (1991), he describes discrete technological change as a process of *translation*. *Translation* occurs, he proposes, when technologies, or what he calls non-human objects, are not linked to previous technologies that subsequently result in forms of knowledge becoming actionable within a particular social context. The new, in other words, is not like the old because it is a radical object that

demands new language to understand it. One such example of how digital technology creates a new class of language to describe *new* is the online communities with their virtual personas. This phenomenon has been explored by Sherry Turkle in *Life on the Screen: Identity in the Age of the Internet* (1995) where she describes how the technology of the Internet creates a venue that helps provide alternate identities or *avatars* for its users.

This corralling between the new and old had served to shape my initial understandings about *new media* and the cultural terrain within which it was immersed. For example, it provided a model that differentiated between what Nicholas Negroponte in *Being Digital* (1995) describes as *atom based* (analogue) and *bit based* (digital) societies, a distinction applicable to my own studio practice. My studio practice is shaped by *translation* through processes unique to digital studio practice such as *new media's* ability to update an image in real time because it creates, according to digital media theorist Lev Manovich in *The Language of New Media* (2001) a “new kind of representation for which we do not yet have a term” (Manovich, 2001, p.100). In other words, these discourses were integral to the cultural and ideological coding of the technology with which I worked. These discourses shaped the way in which I came to understand these technologies and to use them in my

studio practice. This resulted in the creation of images of bodies that disregarded the antecedents to digital studio practice. *Malleable* bodies and faces were constructed and coded according to *virtuality*, *hypertextuality* and *telepresence*. Bodies and faces were constructed according to the available tools in *Painter* and *Photoshop*, and were, and continue to be, coded by white, middle class, American males.

2.3 *New Media*: Antecedents.

Invariably however, these explanations left me feeling dissatisfied because they and I seemed somehow disconnected from cultural history. It was a disconnectedness reinforced by what seemed to be the sudden appearance of many of these discourses around the mid-nineteen eighties. The sudden appearance of these discourses, which have been documented by media historians Noah Wardrip-Fruin and Nick Montfort in *The New Media Reader* (2003), foregrounded what Lisa Gitelman and Geoffrey Pingree in *New Media 1740-1915* (2003) describe as the “two reductive futurological tropes” (Gitelman and Pingree, 2003, p.xiii) of *new media*, that is, *supercession* and *transparency*. The first trope of *supercession* occurs when “each new medium vanquishes or subsumes its predecessors” (Gitelman and Pingree, 2003 p.xiii). In my digital studio practice, each new technology not only represents the latest digital frontier, but also,

because of the speed of change, “obliterates its own historical context” (Gitleman and Pungree, 2003, p.xiv). The impact of this obliteration results in *new media* itself mediating past understandings. Included in the act of mediating past understandings is the potential to repress the past and the role it has in contemporary studio practice. Consequently, my initial assumptions about digital technology were based upon a technology that existed in a contemporary, permanent present.

The second trope is that of *transparency*, where succeeding iterations of the technology become more transparent, that it “successfully ‘frees’ information from the constraints of previously inadequate or unnatural media forms that represented reality less perfectly” (Gitleman and Pungree, 2003, p.xiii). Together, these two tropes created a framework for my digital studio practice that gave *new media* its almost natural, unquestionable authority and a taken for grantedness. Critically reflecting upon these two tropes in relation to my studio practice resulted in the understanding that *new media* should not necessarily assume *contemporary new media*.

Accordingly, a further cycle of planning, reflection and action was undertaken as part of this exegesis. This research located discourses

that were attempting to position themselves not exclusively in terms of Latour's *translation*, but rather technology's trajectories from, and parallels with, earlier historical periods. Darren Toft for example, explores the complexity of the technology used in contemporary cultural production to earlier technologies used in studio practice. In *Parallax: Essays on Art, Culture and Technology* (1999), Toft draws the attention of the reader to the "incongruous juxtapositions and surprising fusions of ideas between the old and the new" (Toft, 1999, p.9).

Other researchers who have taken this particular approach based on the idea of technological parallels and continuities include Alfred Chandler and James Cortada in *A Nation Transformed by Information* (2000), Paul Levinson in *The Soft Edge: A Natural History and Future of the Information Revolution* (1997), Brian Winston in *Media Technology and Society: A History: From the Telegraph to the Internet* (1998), Carolyn Marvin's *When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century* (1988) and Pierre Francastel's *Art and Technology in the Nineteenth and Twentieth Centuries* (2000). This group seeks to create links between contemporary culture and earlier parallels, and generally supports Toft's proposition that much of what is written about digital studio

practice “is a kind of cultural amnesia” (Toft, 1999, p.9). This amnesia is symptomatic of digital orthodoxy’s apparent acceptance of the tropes of *transparency* and of *supercession* in relation to earlier technologies. One way in which this cultural amnesia can be contested is through questioning the relationship between continuity and change as Roger Silverstone has done.

Silverstone notes in his essay *What Is New About New Media?* (1999), that raising the question of what is it that is *new* in *new media* really “asks a question about the relationship between continuity and change” (Silverstone, 1999, p.10). He raises this question because, in his view, the new is no simple matter. New technologies for Silverstone mean technologies that “do new things... give new powers... create new consequences... bend minds...transform institutions... liberate... oppress” (Silverstone, 1999, p.10). The *new*, in other words, serves to culturally and ideologically code *new media*, irrespective of the historical period within which *new media* is located.

As every era has its own version of *new media*, I began an action research cycle in relation to the technologies that had been used in a studio setting. While some of these technologies have been described by Martin Kemp in *The Science of Art* (1990), Crary in *Techniques of*

the Observer: On Vision and Modernity in the Nineteenth Century

(1990) and David Hockney in *Secret Knowledge: Rediscovering the Lost Technologies of the Old Masters* (2001), it is Durer's

Draughtsman Drawing a Reclining Nude that most closely resembles the new powers and consequences that flow from the *new media* in my and Durer's studio practice. It seemed that not only was there a trajectory between the *malleable* body that went back to Durer, but so too was there a technological trajectory that went from my studio practice back to *Draughtsman*.

2.4 *Draughtsman*: Confronting Transparency and Supercession.

2.4.1 Description of *Draughtsman*

Draughtsman Drawing a Reclining Nude is part of Durer's *Unterweysung* or *The Painter's Manual* that is divided into four books. The first book is concerned with lines, curves and spirals;



Figure 27
Durer *Draughtsman Drawing a Reclining Nude* 1525

the second concerned with polygons; the third with a variety of problems such as pyramids and cylinders; and the final book deals with his analysis of geometrical perspective. It is in this final book that *Draughtsman* is located seen in Figure 27 above (Durer, 1525, p.434).

Draughtsman is a 7.5cm x 21cm woodblock. The woodblock technique is based immediately upon drawing with its emphasis upon line, stroke and the nature of both the material (wood) and the tools used to make those marks. The woodblock reduces appearance to a purely linear expression with the massed linear strokes serving to present an image of a body or object, that is, the draughtsman and the reclining nude seem almost to emerge from the massed, dark lines. The lines show contour as well that serve to make forms clear. The grid is mathematical and scientific, but the lines have an almost decorative cohesion about them, an almost harmonious focus. In this way, Durer comes back to the issue of technical competence and harmony that I spoke of in chapter one.

Draughtsman shows an interior scene of a man (the draughtsman) using a grid and pointer to draw a reclining nude lying on the other side of the grid. Two pots can be seen on the ledge of the window behind the draughtsman. These pots can be read most immediately as part of

Durer's sculptural sense, that is, concrete, tangible objects provided a means of, literally, displacing air through swellings and curvatures. The two pots allowed Durer to see space in a clear, geometric manner. The flowering pot plant manages to generate a sense of upward momentum and indeed an ecology that seems almost total. Stems push up, leaves branch off in their own directions, with different shaped tips. Additionally however, these pots have other readings by Scott (1994) that are discussed in chapter five.

Behind the two pots is water partially surrounded by a headland. Two boats are evident and each form is meant to be seen clearly and understood in its relation to its surroundings, literally all at once. This all at once approach by Durer continues in the window scene behind the body of the reclining nude. Boats and house surrounded by another headland. Perhaps a harbour? What is intriguing however, is that the horizon line framed by these two windows is not the same, that is, the horizon line behind the reclining nude is higher than the horizon line seen in the right hand window. Perhaps this is an example of the *malleability* of the image in the same way that the reclining nude's body has been made *malleable* in the way I discuss in chapter five? Or perhaps this is Durer combining technical correctness with aesthetic

harmony in the way I describe in chapter one in the discussion about the theory of human proportions?

Draughtsman shows pictorial clarity, showing objects and people with almost microscopic precision, even to the representations of the smallest details such as the folds of cloth or the sword on the draughtsman's hip. But these details are made subordinate to the overall impression of *Draughtsman*.

Despite these considerations, *Draughtsman* is most immediately concerned with the scientific handling of perspective. The pyramid of recession turned drawing into mathematics. His own words show the delight by his discovery of painting and drawing as a soluble problem of applied geometry. Consider his detailed instructions for using the grid seen in Figure 2, but translated here:

There is yet another method of copying an object and rendering it larger or smaller according to one's wishes, and it is more practical than using a glass pane because it is less restricted. In this method one uses a frame with a grid of strong black thread. The spaces or quadrangles should be about two fingers wide. For scanning, one must prepare a pointer whose height should be

adjustable at eye level, which is marked *o*. Then place the object to be drawn a good distance away. Move it or bend it as you like, and view it from level *o* to ascertain that it is in the proper position, so as to please you. Then place the grid or frame between the object and the pointer. If you prefer to use fewer spaces of the grid, move it closer to the object. Check how many spaces of the grid, large or small, on a sheet of paper or a panel on which you wish to draw. Now begin to scan the object with your eye –point *o*– placed above the pointer, and where it points on the grid in the frame, mark it off on the grid on your sheet of paper. It will be good, and it will be correct. But if you prefer to drill a small hole into your scanner, it will serve the same purpose equally well. I have drawn this method below.

(Strauss, 1977, p.435).

In other words, it is possible to describe *Draughtsman* as a woodblock about the relationship between art and science, that *Draughtsman* and the grid seen in the woodblock are, as Donna Haraway argues in *Modest_Witness@Second_Millennium*.

FemaleMan©_Meets_OncoMouse™ “of a revolutionary apparatus for turning disorderly bodies into disciplined art and science (Haraway, 1997, p.180). And this would be equally true for the use of a

computer in my studio practice, and equally true for those medical technologies that turn disorderly bodies (unwanted body parts) into orderly bodies (wanted body parts).

2.4.2 Trajectories To My Digital Studio Practice.

There are, briefly, seven reasons why *Draughtsman* evidenced the beginnings of my digital studio practice, some of which have been previously raised. Firstly, there is a seated figure staring through the interface of a grid, a posture consistent with mine when working at a computer. Secondly, there is present a mediating technology of the *new media* of the grid or of the monitor in my studio practice. Thirdly, the technologies in the respective studio settings have the ability to socially construct bodies as well as to control them through surveillance. Fourthly, issues of power and control are present in *Draughtsman* and the digital technology in my studio through the association with weaponry.

Fifthly, issues of power and control are present in *Draughtsman* and the digital technology I use through their ability to shape social relations in the studio. For example, the *reclining nude* as a pose can serve to disempower the woman, while the grid serves to intensify the male gaze.

Sixthly, *Draughtsman* represents, through Durer's relative positioning, information about information, that is, information about the processes involved in using the grid in a studio setting. Information about information, of course, is precisely what the interface in a digital setting portrays because it makes intelligible to the user the underlying binary code of a computer. Finally, this idea of information about information is also present in *Unterweysung as a painter's manual*. For example, here is information about how to produce an image. Here is information about how to disseminate art through the replicating technologies of Gutenberg. Here is information about how to turn those replicating technologies into sites for the serious space of art that has parallels with the use of the Internet to publish artwork. Here, finally, is the use of a technology to print what can be described as a first 'read me first' manual. By the time Durer had completed *Draughtsman*, the technology of the manual/treatise was established according to Kim Veltman in *Linear Perspective and the Visual Dimensions of Science* (1986) and Durer's 'how to' resonates with the 'how to' of the manuals that typically litter my digital studio. Accordingly, *Unterweysung* can be re-cast as a Read Only, Real Time, Random Access Storage Device of its day.

These seven immediately apparent connections between my studio practice and *Draughtsman* raise the issue of continuity and change in studio practice.

2.5 Durer's *New Media*.

The *new*, as noted earlier in this chapter, raises questions for Silverstone (1999) about continuity and change. In his discussion on what is it that is *new* about *new media*, Silverstone offers several criteria to answer the question about newness: *new* transforms institutions; *new* does new things; *new* oppresses and *new* liberates; *new* bends minds; and *new* gives new powers. What is significant about these criteria is their applicability to developing understandings about *new* in relation to what was the *new media* of the grid for Durer.

2.5.1 *New Transforms Institutions*.

Steven Johnson, in *Interface Culture: How New Technology Transforms the Way We Create and Communicate* (1997), argues that technologies typically are the outcome of the intersection of cultural forces unique to that moment and to that location. The use of the grid in *Draughtsman*, it can be suggested, is an example of technology being the product of cultural forces. Durer lived and worked in a culture that was undergoing rapid and sustained transformation

according to Dagmar Eichberger and Charles Zika who describe and analyse the cultural, social, political and historical context within which Durer worked in *Durer and His Culture* (1998). The Reformation, which was being led by Luther in Germany, was a struggle for religious supremacy that questioned Catholic hegemony and dogma. Gutenberg, also located in Germany, revolutionised print technology through its ability to mass-produce for the first time written and graphic information. Image and text could easily be disseminated, and printing was used extensively by Durer as part of his studio practice. Germany and the rest of Europe were expanding through the discovery and possession of the Americas, and Galileo with his displacement of the Earth from the centre of the universe through the scientific observation of the solar system, and with its subsequent impact on science and religion. Eichberger and Zika note that Nuremberg, where Durer lived, was an important cultural centre where close interaction between scholars and artists was taking place. As such, the population of Nuremberg in general, and the group of scholars and artists in particular, would in all likelihood have been acutely aware of these events and felt their impact.

It is probable that the wider cultural changes would have been reflected in Durer's studio practice. Authority was being challenged,

according to Joseph Muller in *Freedom in the Western World* (1963), which in all likelihood provided a context to challenge artistic as well as religious dogma. Gutenberg provided opportunities to use the new print technology in order to exactly duplicate an image. Galileo changed understandings about optics with its potential application within an art context. Colonialism allowed space to be conquered in the Americas as well as the studio. The *new* in other words, provided a context for changes to Durer's studio practice.

The *new* changes the context within which my digital studio practice occurs through its realignment with what Terry Flew in *New Media: An Introduction* (2002) describes as the "creative industries" (Flew, 2002, p.114). Studio practice is now linked to what Flew describes as the new economy based upon knowledge and its transmission through Information and Communication Technologies. Creativity no longer resides in the specific cultural area of art, but rather it informs a variety of activities linked by digital content such as film, web sites, games, video and text and graphics. In other words, the change of context within which my digital studio practice occurs mirrors the change in context within which Durer's studio practice took place. My studio practice occurs under the auspices of creative industries with their connection to a global economy. As Durer was influenced by the

culture within which he was immersed of the Reformation, European expansionism, the rise of scientific discourse through Galileo, and Guttenberg, so too are there parallels to my practice that reflect the preoccupations of the global culture within which it occurs.

2.5.2 *New Technologies Do New Things.*

The *new* technologies allowed the draughtsman to use a grid in conjunction with a perspective rod or what Durer called a “pointer” (Durer, 1525, p.435) in order to transcribe a three-dimensional semi-nude reclining nude onto a two-dimensional sheet of gridded paper.

The grid can be understood as the *hardware* necessary to allow the *software* of perspective to be used in the same way the hardware of my computer allows *Painter’s* software perspectival grids to be used.

The grid in *Draughtsman* can be read as a device to enable new forms of realism in picture making. This is a view supported by Veltman’s research into the history of perspective in *Electronic Media, The Rebirth of Perspective and the Fragmentation of Illusion* (1994).

Veltman proposes that “during the Renaissance, artists used linear perspective to represent a static space in a picture as determined by the position of a viewer looking at the scene from a given viewpoint” (Veltman, 1994, p.11) in order to create a coherent illusion of space in the work of art. The primary role of the grid in this situation is,

according to Veltman, to create one to one correspondence between object and space by referencing the visible world. The cultural and ideological coding present in the grid is the precise location of objects. The *precise location* coding of the grid differs, for example, from an emphasis upon the quality of the objects in the way described by Svetlana Alpers in *Art History and Its Exclusions: The Example of Dutch Art* (1982). Alpers argues that Dutch artists were more concerned with the qualities of objects, “the glow of light and colour” (Alpers, 1982, p.187) rather than their exact placement in space.

The *new* in my practice allows me to do other new things as well. It allows me to be part of a process described as remediation by Jay Bolter and David Grushin in *Remediation: Understanding New Media* (1999), that is, how older media is absorbed into *new media*. They argue that those who use *new media* do so in a way consistent with the way users of *new media* have always behaved. Firstly, Bolter and Grushin propose that this group of users believe the new medium is truer, more accurate, and more immediate than older ones. This allows this group to emphasise what they claim are the advantages of power and truth. That Durer spent considerable effort detailing these technologies in *Unterweysung* would, arguably, support claims about the advantages of power and truth accruing to those technologies.

Secondly, *new media* are “doing exactly what their predecessors have done: presenting themselves as refashioned and improved versions of other media” (Bolter and Grushin, 1999, p.14). For Bolter and Grushin, what is *new* about *new media* is the way “in which they refashion older media and the ways in which older media refashion themselves to answer the challenges of new media” (Bolter and Grushin, 1999, pp.14-15). This recombinant process applies, it can be suggested, to Durer who took Alberti’s basic square framed grid as shown in Figure 33 and then created a number of different *new media* versions of that grid such as those in Figures 37 and 38. The recombinant process used by Durer is paralleled in my digital studio practice which draws upon earlier forms of media that are then merged with *new media*. This process is detailed in chapter six which presents the exhibition outcomes.

2.5.3 New Consequences.

As noted earlier in this chapter, the grid was a device used to observe, that is, to observe within prescribed limitations, objects in space because as Bob Scribner argues in *Ways of Seeing in the Age of Durer* (1998), artists possessed no logical system for locating objects in deep space prior to the Renaissance. This problem was overcome by the development of linear perspective that was used in conjunction

with the grid. Durer's use of the technology of the grid in *Draughtsman* can be understood as an attempt by him to create a methodology for the construction of an image that was faithful to the idea of the real, that is, a faithful reproduction of an object in space.

To have a literal re-presentation of an object or a body in space requires technology to be specifically culturally and ideologically coded. The grid is such a technology because it is based upon the ideas of Leon Battista Alberti's *De Pictura*. In his 1435 treatise on painting, Alberti creates a series of rules and procedures, as well as what might be described as the first scientific account of vision, in order to achieve what Joel Snyder in *Picturing Vision* (1980) calls "pictorial correctness" (Snyder, 1980, p.235). A technology, which is scientifically and or mathematically based such as the grid, is needed to achieve this pictorial correctness and "requires the painter to 'fix' his eye in a determined and unvarying relation to the picture surface in order to recreate within the picture the rational structure of perceptual judgements" (Snyder, 1980, p.235). Pictorial correctness is not only dependent upon the observer's immobility, an issue which is addressed further in chapters three, four and five, but is also dependent upon an awareness of the incidence of rays of light falling on objects, or the science of optics. Snyder describes how Alberti's goal in the science of

optics was to make objective, certified judgements that “correctly identify objects, their attributes, and their interrelations” (Snyder, 1980, p.236). Snyder argues that whenever artists wish to make these types of literal pictures, Alberti’s methodologies are still invoked. Typically, these methodologies involved artists during the Renaissance establishing the pavement, or the idea of the pavement of receding tiles as a base line upon which other objects and figures could be correctly placed and aligned with each other. This methodology is embedded in assumptions underlying the use of the perspective grid in the software application *Painter* used in the creation of the accompanying exhibition.

Snyder’s proposal about *pictorial correctness* and my use of this concept in relation to Durer’s use of the grid have one contradiction. Scribner (1998) argues that the draughtsman’s observation is radically different to earlier understandings about observation yet curiously, *Draughtsman*, it can be suggested, is still aligned with those earlier forms of observation. That is, Scribner describes how earlier types of observation were based upon explanations extending back to the ninth century. Scribner describes these theories in relation to how visual images might enable the unlearned to understand the world within which they lived. This category of observation “stressed not only the

pedagogic and didactic role of visual images, but also their psychological and affective role” (Scribner, 1999, p.98). Psychological observation, argues Scribner, is more closely aligned with contemporary understandings about advertising. It can be suggested that while Durer created an image about the grid and perspective in order to achieve pictorial correctness, I find *Draughtsman* is a familiar image because it parallels contemporary viewing culture of television, cinema, and the computer screen, “than perhaps the generations in between” (Scribner, 1999, p.98). My familiarity with this contemporary type of image produces an eighth reason to those other seven listed earlier in section 2.4, that is, *Draughtsman* itself stresses the pedagogic and didactic role of a visual image. In other words, *Draughtsman* is an advertisement for Durer’s skills and scientific understandings.

In contrast to observation that is didactic, affective and psychological, the grid produces observation based upon science, that is, detached, objective scrutiny, where the intellect inspects abstract space. This means that the reclining nude is shaped and observed in a manner consistent with the cultural and ideological coding of the grid. For example, Martin Jay in *Scopic Regimes of Modernity* (1988) argues that inspecting abstract space serves to de-eroticise the woman. The

reclining nude, with her eyes closed, is “drained of desire” (Jay, 1988, p.8) because Durer, through the proxy of his draughtsman, is supposedly intent upon absolute visual truth. Such a focus, by definition, drains the grid-framed space of anything other than a rendering of the space itself and as such, the draughtsman’s emotional entanglement is also, allegedly, removed.

This de-eroticisation of the reclining nude intended to inscribe the woman’s body as a-sexual, that is, the technology of the grid, the *new media* of the grid, was intended to de-sexualise the reclining nude’s body. It was the grid’s intention to create objectivity of observation according to Christopher Jenks in *Visual Culture* (1995). The grid was meant to introduce what Jenks describes as the ideology of pure vision which is manifested through “the doctrine of immaculate perception” (Jencks, 1995, p.5). Based upon clinical, objective scientific methodology, the reclining nude is depicted devoid of all judgements of value, apart from what Jenks calls *face value*. Here, the core activity of objectivity is located in the rational mind of an artist whose purpose is to dispassionately inspect objects in the world. Objectivity and de-eroticisation are mutually reinforcing because the lack of objectivity would, in all likelihood, undermine a body that is ostensibly non-sexual.

Durer reinforces this core activity of objectivity in the representation of the grid itself (Figure 28). The interior of the grid squares is white, that is, rendered without the parallel marks that appear on the wall behind the table.

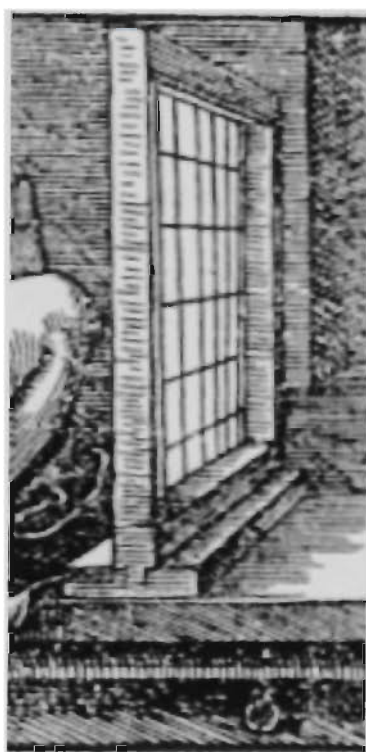


Figure 28
Durer (detail) *Draughtsman Drawing a Reclining Nude* 1525

This rendering can be described as a form of backlighting that foregrounds the technology of the grid itself and is methodologically consistent with the black and white tonal range found in the woodblock. Such a tonal range allows different elements in the image to be clearly shown and highlighted as might a spotlight illuminate and highlight different elements. There is present in the woodblock an

emphasis on visual clarity of detail, of piercing, objective and scientific light. The light selects viewable objects and in so doing, assigns their importance. The grid is illuminated by light. The reclining nude is illuminated by light, as is the draughtsman. And finally, *Draughtsman* is illuminated, literally, through the light available at that time by my family's fifteenth century German occupational family name of Licht (candlestick maker) man. So too is my monitor illuminated by light, with each pixel mirroring Durer's white squares of his grid. So too is observation changed in digital studio practice. As I discuss in chapter three, observation for Illich (2000) becomes an optical scalpel. For Manovich (1991-1993), digital practice results in a seeing based on the labour of perception. In the same way that Durer's way of observing changed as a consequence of his engagement with the grid, so too has my observation changed as a result of my involvement with digital technology. I no longer simply observe distances in my studio practice in terms of meters and the time it takes to traverse that space. Rather distances are now often seen in terms of how long it takes to access and download information. I now observe by using electronic measures of space and time. This type of digital observation is different from Durer's analogue observations based upon perspective and horizon, but what both types of observation have in common is a seeing based upon technological disruption. As discussed

earlier in this chapter, the technology of the grid disrupts previous ways of observing and allowed Durer to re-define and re-present space. So too does digital technology disrupt my way of observing in my studio practice from earlier, non-digital, ways of observing.

2.5.4 *New Technology Oppresses. New Technology Liberates.*

The grid in *Draughtsman* shapes the reclining nude through its ability to compartmentalise according to Jo Anna Issak in *Feminism and Contemporary Art: The Revolutionary Power of Women's Laughter* (1996). In her analysis of women's bodies within contemporary art practice and technology, Issak argues mediating devices such as the grid, and by implication the computer, mathematically section off or compartmentalise the physical world. Issak argues that compartmentalisation is a trait most typically associated with patriarchy in general and masculine science in particular.

Compartmentalisation and patriarchy underscore the coding of the grid, and this coding then serves to socially construct bodies. The ability to construct bodies using the grid can also be seen in the grid's relationship to cartography as a rectilinear grid used to see, and therefore to colonise, the world because it allowed Europeans to "schematically represent...property or territory in order to inventory

their ‘discoveries’ both actual and potential” (Issak, 1996, p.160. The grid serves to dichotomise people into colonisers and colonised which in turn, according to Nancy Hartsock’s research on power and women in *Foucault On Power: A Theory for Women?* (1990), results in the colonised becoming seen as objects of study, definition and redefinition, and power and control. The colonised body is, in other words, socially constructed by discourse.

Hartsock’s analysis of the intersection between power, women and colonisation can be specifically applied to the reclining nude in *Draughtsman*. As the Americas were colonised by the Europeans supported by the technology of the rectilinear grid, so too was the physical world of the reclining nude’s body recast and re-gridded within the scientific domain of knowledge. The grid allows the body of the reclining nude to be metaphorically colonised. It is a territory that can be explored and conquered through the draughtsman’s visual exploration. In this process of colonisation described by Hartsock, another, more subtle, event takes place. It is an event based upon a shift from what is ostensibly a scientific mode of observation to an ideological mode of observation based upon a sense of psychological ownership that occurs as a result of observing *the reclining nude*.

Jacques Lacan details this intersection between observation and ownership in *Four Fundamental Concepts of Psycho-Analysis* (1979) where he labels this type of seeing as a *bipolar reflexive relation*. What this type of *relation* means is that the *Draughtsman's* way of observing by means of Durer's grid serves to accrue a sense of ownership to the draughtsman of the reclining nude's objectified body through the act of perceiving and representing via the logic of the grid. Put another way, according to Lacan, "As soon as I perceive, my representations belong to me" (Lacan, 1979, p.87). There is, in other words, a psychological colonisation occurring in addition to the more physical colonisation of the woman herself. This psychological colonisation again is underwritten by the cultural and ideological coding of the grid.

The *new* technology of the grid, in other words, oppresses as does colonisation through its *discursive formation* of being able to carve up the New World. However, *new* technology also liberates, albeit if only for the draughtsman. Consider the seascape seen through the window of *Draughtsman* as a metaphor for the sense of new artistic terrain that results from the use of *new media*, as well as being metonymic of the European expansion into the Americas. While those ocean and harbour views might have initially been understood as an opportunity for Durer to explore linear perspective in relation to interior and

exterior space according to Veltman (1994), they arguably represent more than the solving of a particular artistic problem. The external view from the draughtsman's window consists of a horizontal horizon line where water meets the sky. This view appears limitless, unfettered, and boundless and implies an outlook for, and of, a visionary. It is a view that is detached from land and can be read as a view of optimism colliding with science.

On the other hand the external view from the window adjacent to the reclining nude shows a headland surrounding a harbour containing boats and houses. The contours of that headland mirror the contours of the reclining nude's body in the same way the horizontal line of the ocean mirrors the horizontal lines of the grid, table and windowsill in the draughtsman's environment. Hers is an enclosed space of a harbour and houses, implying constraint both through a visual constraint because there is no view beyond the hills, and through the constraints of domesticity. Hers is a structure of seeing fuelled by her femaleness and its location with the village and other houses seen outside the window. Durer's observation outside his window is expansive and available for exploration and structured by science. The views outside the windows serve to shape the bodies of the reclining nude and the draughtsman. What is anticipatory here is that windows,

in the form of an operating system, eventually literalised that shaping as part of my digital studio practice. This is discussed in more detail in chapter three and six.

The views outside the windows in *Draughtsman* and their location in relation to the centrally placed grid, as well their possible semiotic functioning, raise broader issues in relation to the question that was posed at the outset of this section: what is it that is *new* about Durer's *new media*? and how does *new* technology oppress and *new* technology liberate? These broader issues relate to the debate that can be broadly summarised as one between those described as techno-utopians (technology liberates) and techno-pessimists (technology oppresses). Throughout my engagement with new media, it has been evident that the polarised views of, for example, Neil Postman's pessimism in *Technopoly: The Surrender of Culture to Technology* (1993) and Nicholas Negroponte's utopian *Being Digital* (1995), have at times given the impression of a technologically determinist debate. This debate speaks of a technology that either positively or negatively impacts upon culture in general and studio practice in particular. Durer's use of the grid in his studio practice liberated his art from its shallow spatial confines, but, as this research argues, the technology also oppresses the woman.

2.5.5 New Technology Bends Minds.

This sense of ownership over the reclining nude's body is suggested by the draughtsman's confident and assertive pose, and equally significantly, by Durer's sense of identification with the draughtsman's symbolic alignment with science. This can be seen more clearly when *Draughtsman* is overlaid with a virtual grid in the software application *Painter* in Figure 29.

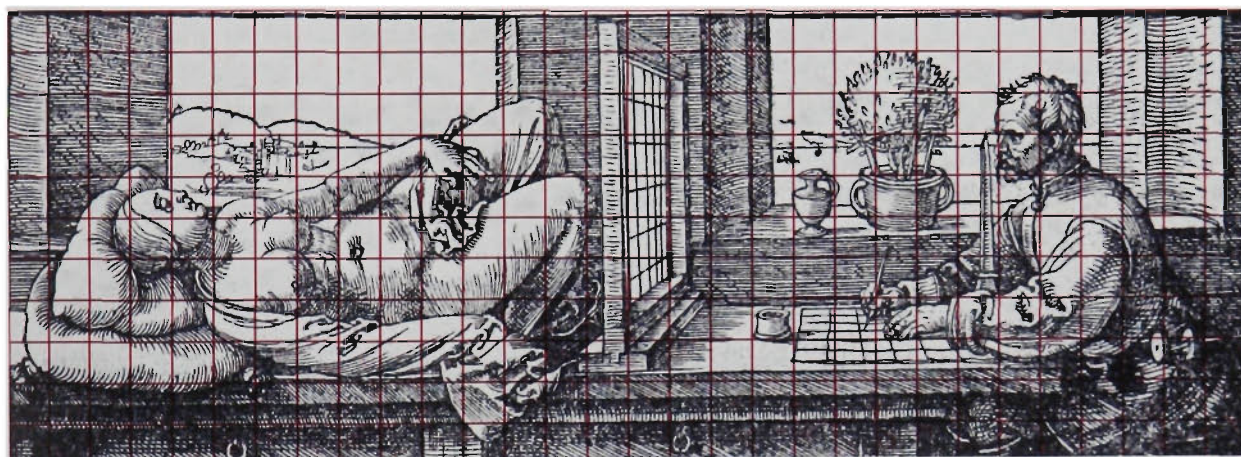


Figure 29
Durer *Draughtsman Drawing a Reclining Nude* with grid overlay

Durer is drawing the act of drawing in that part of the image that is aligned with the draughtsman, that is, the area to the right of the grid. The virtual grid overlay in Figure 29 pinpoints a horizon line two quadrants down on the grid -approximating the horizon line of the sea- and a vanishing point just to the left edge of the flowerpot on the windowsill. Our eye is aligned with Durer's gaze and in so doing an effect is produced in which the order of this part of the image mirrors

the position of power of Durer as viewer. In other words, this positioning demonstrates that Durer has aligned himself with scientific discourse, that is, with grid mediated scientific ways of observing and scientific tools within the context of art, and with its privileged modes of knowledge. Additionally, *Draughtsman* is rendered in such a way as to strongly suggest that Durer himself had used a grid to encode the scene.

Durer's alignment with science echoes Stephen Wilson's declaration in *Information Arts: Intersections of Art, Science, and Technology* (2002) that today's artists need to re-engage with scientific methodologies in order to create new art objects. This alignment with science provides a milieu within which my studio practice takes place because of science's role in the creation of various digital technologies.

2.5.6 New Technology Gives New Powers.

The use of the grid produced a change in how Durer also saw himself in that its use ordered his world and reasserted the power of art over life. Alpers argues "Durer's woodblock [*Draughtsman Drawing a Reclining Nude*] is born of this active confidence in his human powers" (1982 p187). This view is shared by Berger in *The Sense of Sight* (1985), a collection of essays exploring various themes relating to the issue of

seeing in the visual arts. Berger makes the observation that Durer probably had an unusual view of his power in his incredible abilities as an artist. To be able to depict objects in the manner in which he did “must have seemed...miraculous” (Berger, 1985, p.37). Indeed, in his advice to young artists documented in Robert Goldwater and Marco Treves’s *Artists on Art from the XIV to the XX Century* (1945), Durer’s comments were highly likely informed by his own reputation as an artist: “It (art) is useful because God is thereby honoured when it is seen that he has bestowed such genius upon one of his creations in whom such art dwells. All wise men will hold you dear for the sake of your art” (Goldwater and Treves, 1945, p.80).

This awareness of his own role as an artist, serving God’s purpose, his own sense of power generated as a result of his artistic skills, is strongly suggested in his frontal, Christlike *Self-Portrait* 1500 seen in Figure 30 (http://www.mystudios.com/treasure/durer/durer_review.html serves).



Figure 30
Durer *Self Portrait* 1500

The issue of Durer's mystical, God given magical powers are reactivated in my digital studio practice through the way in which *new media* are sometimes described as magical such as Richard Stivers in *Technology as Magic – the Triumph of the Irrational* (1999). Stivers argues that computers are linked with magic because our normal daily use of language for symbolic meaning has changed as language is now in the service of digital technology. Additionally, the language that is often seen on computers is often unintelligible due to the performative codes or error messages that flash across monitors that neither take up space nor time because code does not decay. There is, in other words, an ontological connection between Durer's attempt to

understand information that flows from the use of the grid and its relation to human consciousness, and my attempts to understand digital information and its relationship to human consciousness in general and my consciousness as an artist in particular. Scientific explanations about how digital technology works do not always result in the possession of full understandings about its processes. Even after years of engagement with digital technology, there are still layers of knowledge that emerge to make me wonder anew.

The ability to wonder anew was probably felt by Durer. Aside from perspective, the other theory of art that Durer was interested in was the proportions of the human figure. To access this however, was difficult for Durer when he notes that:

I had no one who could explain this to me other than Jacobus, a delightful painter from Venice. He showed me how to draw the figures of man and woman in proper proportions, but I could not find out from him the source of his learning or how the skill was to be used (Strauss, 1977, p.7).

As a digital artist constantly grappling with technological change, I often wonder how the skills offered by new software or hardware are

to be used. It is this stage of using new *new media* that particularly impacts upon my work because, like Durer's exposure to technology, it has the capacity to dazzle me through its novelty. Novelty produces its own discursive positioning that is associated with all media as it passes through what can be described as its *new media* stage until it eventually reaches the position of old *new media*. My studio, for example, is littered with old digital technology such as floppy disks, early versions of software, and computers that no longer function. When these were new *new media*, their novelty was much anticipated because it could simultaneously provide new ways of working while overcoming the habitualisation encountered with old *new media*.

Silverstone's five criteria for defining the *new* are clearly applicable to Durer's own version of *new media* in the sixteenth century. Indeed, as Manovich argues in *New Media from Borges to HTML* (2003), all media at some point pass through their "new media stage" (Manovich, 2003 p.19) and that in recognising that all media were once new, it becomes possible to counter the narrow fixation to the present. The recognition that all media were once new also allows the *meme* of *new media* to be established between *Draughtsman* and my digital studio practice. Further, recognising this initial stage as part of a process in which technology is deployed through society in general, and through my

digital studio practice in particular, redirects my research efforts into what Manovich refers to as “certain aesthetic techniques and ideological tropes” (Manovich, 2003, p.19). It is to the certain aesthetic technique and the ideological trope of the grid, and its relationship to, and recasting with, the electronic interface that the next chapter addresses.

EXCURSUS: The Malleable Body and Face and New Media/Binaries.

I have argued that the body is *malleable* rather than a biological entity because it is *inscribed* and *reinscribed*, that is, the body is regarded as text upon which our cultural practices exert influence. It is this influence that provides signification which serves to provide the owner of the body with some form of subjectivity. These inscriptions place the body within a cultural matrix such as the body of the reclining nude and draughtsman in *Draughtsman* and their trajectories to the Nazi body and its binary opposite of the *concentration camp* body, and the body reconfigured by aesthetic surgery. These inscribed bodies are linked to my digital studio practice through their *malleability*, *non-linearity*, and *interactivity*. These are terms synonymous with the *meme of new media*.

The *new media* of *malleability*, *non-linearity*, and *interactivity* can be understood in terms of their binary characteristics, that is, two different states or conditions. This binary characteristic is obvious in my digital studio practice where my computer functions according to two voltage levels of 'on' or 'off' or 1 or 0. The binary characteristic and its relation to the inscribed body can be understood in terms of the two different states or conditions of *before* and *after*.

Figure 4 (http://www.cosmeticservices_surgery.html) is typical of many of the *before* and *after* photographs seen on aesthetic surgery sites. The nose *before* and *after* rhinoplasty advertises not only the surgeon's clinical skills, it also infers a positively changed psychological state, that is, the woman, through her reconfigured nose, is now *happy* rather than *unhappy*. The binary opposite of the *before* and *after* photograph is documentary evidence of a changed emotional state. It is the bodily equivalent of 1 and 0.

The bodily equivalent of 1 and 0, the body's *new media*, can also be understood in terms of the *spot* of Nazism that I raised in chapter one.

The Nazi body demonstrates *will*. It is purposeful, energised and symbolic of a new national order and unity. The binary opposite of the

Nazi body however, is the *concentration camp body*. The number tattooed onto the forearm of the Jewish body enabled the prisoner to 'read' his or her own inscribed body and gain understanding of the nature of power and punishment. Just as the bodies of these prisoners were textualised in a way that served to separate them from the rest of European society, so too were their bodies acted upon to create a numerical sense of categorisation.

This numerical sense of categorisation extends to *new media* with its own account of binary opposites. The representations of Naome and Wendy seen in the exhibition component of this thesis are reduced to the binary of 0s and 1s, as well as to the algorithms that underscore the filters and effects used in the construction of the various images, to monitors of various pixel sizes, and to file sizes. All the bodies in the exhibition component of this thesis are numerically inscribed in a way that resonates with the numbered tattoo on a Jewish forearm.

The inscribed bodies addressed in this research represent a realm, another *spot*, which shifts around the organic, the technological and the cultural. *New media* means that a body and face are able to transcend organic reality. The digital body that springs from *new media* is a binary compound, as it were, that produces new meanings. The

Nazi body no longer belongs to organic reality but to *Herrenvolk*, an ideology that Riefenstahl's *new media* attempted to construct. The body reconfigured by aesthetic surgery, like the Nazi body and the bodies of the reclining nude and the draughtsman in *Draughtsman*, represents a model of the world. This model of the world becomes, in turn, a system of conventions and limitations by shaping the way we observe the body.

The body becomes “an abyss, imploding into an endless collection of possible meanings. In this implosion, everything becomes an infinite entanglement of forms and functions, collapsing into primordial soup of images, organs, biological simulations, and technological mutations” (Dyens, 2001, p.88). It is a primordial soup that engulfs the organs and biological simulations of the reclining nude, the draughtsman, the Nazi body, the body reconfigured by aesthetic surgery, and the technological mutations of Durer's grid and my computer.

CHAPTER THREE.

The Grid As Interface.

Introduction.

This chapter proposes that the grid located in the centre of *Draughtsman* is an early example of an interface and its application within a studio setting, that is, the grid and interface are the same type of *meme*. Criteria are established and then examined in order to define the nature of Durer's grid interface. Finally, the cultural and ideological coding of this recast grid is examined in relation to the *malleable* body.

Analysing Durer's grid as an early example of an interface involves three steps. Firstly, it involves changing the nomenclature of grid to that of grid interface in order to foreground its relationship to my digital studio practice. By changing the name, the object changes argues Martin Heidegger in *The Question Concerning Technology* (1977), that is, language serves to redefine the nature and functioning of the object. Secondly, understandings about the nature and characteristics of Durer's interface need to be established and then examined in order to determine congruence between the grid and interface. Thirdly, Durer's grid was primarily a technology intended to

provide him with detailed information about the natural world in a way that the computer does not have to do because it no longer needs to draw upon the actual source of information. Irrespective of this difference between the grid and the computer screen, both the grid and the computer screen are mediating technologies shaping *observation*. As I argue in this chapter, both are an *interface* irrespective of what their intended purpose might have been or currently intended.

To this end, a model of the interface is developed based upon the following five criteria: Information Space; The Impulse to Order; Representation; Windows; and Power and Control. This new model of the grid interface reconfigures Durer's grid from what at first sight might appear a simple technology of a wooden frame and a horsehair grid into one that resonates with all the abstraction and complexity of digital technology. This complexity is then examined in relation to the *malleable* body.

3.1 Information Space.

The first of the five criteria for a model of the interface is information space. Physically, Durer's grid interface can be described as a series of framed intersecting perpendiculars, quintessentially orthogonal,

consisting of quadrants or small squares and transects or sample points. Even at this level of description, Durer's grid interface represents the beginnings of my digital studio. It does so because it is based upon a similar matrix of mathematical knowledge and because it allows visual sampling to occur that makes possible a quantitative analysis of the physical world. Small squares of information are available for detailed examination across a grid of evenly distributed sample points, which may be described as thirty six squares, cells, fields or, using a digital comparison, pixels and sample points. Keith Devlin, in *Logic and Information* (1991) a text which examines the mathematics required for a science of information, refers to this process as a scheme of individuation which is "a way of carving up the world into the various 'uniformities' (such as) individuals, relations, spatial and temporal locations" (Devlin, 1991, p.26). What this leads to is that the grid interface shapes the draughtsman's observation by firstly, structuring information and secondly, modifying that information in a specific way. For example, the body of the reclining nude in *Draughtsman* is structured as pictorial information because it is viewed mathematically via the grid interface, and that information is then modified into a matrix of segments. Accordingly, the body of the reclining nude in *Draughtsman* parallels a body in pieces proposed by Linda Nochlin in *The Body in Pieces: The Fragment As A Metaphor of*

Modernity (1994) which addresses feminist critiques of women's bodies in art. In sectioning a body as information within individual cells or pixels, and aligning that body along sample points, a "paradigm is constructed of the subject under consideration" (Nochlin, 1994, p.59), that is, a paradigm is constructed of the body in parts. When the body is viewed as parts, it becomes reduced to formula in that each cell contains one piece of the equation. In this way it is possible to consider bodies as "informational patterns rather than bodily presences" according to Katherine Hayles, in *The Condition of Virtuality* (Hayles, 1999, p.72). So too can the reclining nude be seen as an *informational pattern* because the grid is culturally and ideologically coded for information, and this coding serves to shape the way that technology is used by the draughtsman.

Albert Borgmann, in his analysis of *information* in western culture in *Holding On To Reality: The Nature of Information At The Turn of the Millennium* (1999), argues that the grid is "a powerful metaphor to illuminate the production of information" (Borgmann, 1999, p.75). Illumination here can be doubly understood as cognitive enlightenment through information, as well as *enlightenment* by the provision of light through the interface. Borgmann argues that the grid allows its user to make sense of an otherwise "indiscernible world" (Borgmann, 1999,

p.75). Borgmann demonstrates how an indiscernible world was made discernible at the time of European expansion into the Americas around the end of the fifteenth century when it was realised that “grids wrested reliability from contingency and produced information that made reality not just perspicuous but surveyable” (Borgmann, 1999, p.75). Like the electronic interface, the grid in *Draughtsman* evidences reliability, surveyability and by implication, precision. The reclining nude can be replicated at will. The reclining nude can be accurately represented. The reclining nude’s body can be surveyed, colonised and claimed. Because information is present in the grid interface, the draughtsman is in a position to modify that information by, for example, altering the isomorphic distortion in the quadrants at the edge of the grid in order to make the reclining nude or objects in the room appear more real. This ability to modify information is reactivated in digital studio practice, of course, through changing an algorithm in order to make bodies more malleable. The *malleable* body is a body that is *soft* in that it is open to manipulation in an analogous manner to software manipulation, or the body as software according to Orlan referred to in chapter one of this exegesis.

The information that is present in the grid interface is seen from the viewpoint of one point perspective with its portrayal of space from a

single position. While this might make an image appear more realistic, it also inserts a mathematical order over all objects through the use of projective geometry that results in the presence of yet another layer of information in the grid interface. The exposure of the draughtsman to these multiple layers of information of course, is inherent in digital practice with its binary codes, operating systems, machine logic, and software applications.

The idea of multiple layers of information in the grid interface also includes information that is potentially subject to distortion. While perspective allows artists to unify a painting through space, there exists the possibility of the deformation of natural shapes, to, in a sense, stretch nature on a grid. One outcome of this stretching is that it exacerbates isomorphism. Based on Alberti's assertion that the artist's main goal was to produce a view as if the observer of the picture were looking through a window, the grid interface is subjected to parallax error. The slightest movement of the eye or head will alter what the draughtsman is seeing and it is for this reason a perspective rod/pointer is being employed by him in the woodblock. The location of the perspective rod/pointer, with its line of view to the midpoint of the grid, means that points outside of this midpoint would be subjected to isomorphism, that is, grids which are not true according to Barry Smith

and Berit Brogaard in *Quantum Meretopology* (2002). The grid interface used by the draughtsman works best only with central, non-moving viewing, an issue which becomes reactivated in contemporary digital studio practice when working with Liquid Crystal Display monitors with their very narrow viewing angle and subsequent potential for distortion.

How might the draughtsman's seeing be filtered by the arrangement of a centrally weighted view and outer cells of the grid with their isomorphic distortion? The answer to this question can be suggested by drawing upon Rudolf Arnheim's *The Power of the Centre: A Study of Composition in the Visual Arts* (1982). Arnheim proposes that compositional structures in art, and their relationship to what he describes as the power of the centre, consist of both cosmic and parochial elements. The grid includes a parochial spatial system because it is used for mathematics, science and for visual coordination of, for example, living spaces as well as artwork. This framework of verticals and horizontals is essentially an "endless expanse, in which no place can be distinguished from the next"(Arnheim, 1982, p.viii). The only way this endless expanse can be distinguished, according to Arnheim, is through a central point, or what he calls a cosmic onion. This visual fulcrum is a concentric system which defines each layer by

its distance from the centre. These two systems of viewing -the parochial and cosmic- create a hierarchy that is “indispensable for any spatial statement” (Arnheim, 1982, p.viii). Arnheim argues that the juxtaposition of these two systems shapes observation, that the most powerful conveyor of meaning is what he describes as the *perceptual form*, which in the case of the draughtsman, and by extension to my digital practice, would be the grid interface and the electronic interface. It is the *perceptual form* of the grid interface in other words, that plays a major role in what and how the draughtsman observes, and less the body of the reclining nude itself. The power of the centre argues Arnheim, shapes the body, and that centre is located in the grid interface.

Recognising the grid in *Draughtsman* is a beginning to my digital studio practice because the grid frames the world as information contests the position held by Steven Johnson in *Information Culture: How New Technology Transforms The Way We Create and Communicate* (1997). In his analysis of the impact of information upon contemporary culture in western society, Johnson argues that the Renaissance was “best realized in the geometry of perspective”(Johnson, 1997, p.215) and that information-space will be “the great symbolic accomplishment of our era” (Johnson, 1997, p.215). These statements assume two

distinct and disconnected technological contributions to cultural production rather than acknowledging their interconnectedness based on information. In so doing, Johnson is privileging the electronic interface over the earlier form of the interface used by Durer. In other words, *information* is present in both technologies, a situation that is unacknowledged by Johnson.

3.2 The Impulse To Order.

The second criterion used to develop a critical model of the interface is the impulse to order. Here, an important function of the interface is to filter out the complexity of the observable world in order to achieve a rationality of seeing. Rationality of seeing is underwritten by the need to create a sense of order which serves to tame the chaos of nature and simultaneously affirm the primacy of culture, and it is this sense of order which Ernst Gombrich explores in *The Sense of Order: A Study in the Psychology of Decorative Art* (1979). The sense of order is informed by what Gombrich calls the hypothesis of regularity. This hypothesis argues that the “organism (is) an active agent reaching out towards the environment, not blindly and at random, but guided by its inbuilt sense of order” (Gombrich, 1979, p.5). It is this inbuilt sense of order that forms the basis, for Gombrich, of “man’s need for man made geometrical order, because these forms are rare in nature, that the

human mind has chosen those manifestations of regularity which are recognizably a product of a controlling mind and thus stand out against the random medley of nature” (Gombrich, 1979, p.7).

The grid interface demonstrates this sense of order through its arrangement of perpendiculars, quadrants and transects. It is in other words, quintessentially the product of a controlling mind in that it exemplifies the triumph of culture over nature. This triumph is manifested in the grid interface being deployed as an organising principle that produces a geometrical organization of an aesthetic field. This means that the use of the grid in *Draughtsman* exemplifies the rational and orderly distribution of figures such as the reclining nude across a surface in order to produce an image. Accordingly, *Draughtsman* epitomises Gombrich’s hypothesis of regularity in its deployment of the grid interface in the studio because the technology is the manifestation of a controlling mind. Indeed, as it is argued in the section Power and Control later in this chapter, a controlling mind has produced a controlling technology.

There is however, a further intersection between the impulse to order and the geometrical organization of an aesthetic field. Drawing upon Arnheim’s *Entropy and Art: An Essay on Disorder* (1971), which explores the shifts between order and disorder, exposes another level

of understanding in relation to the grid interface and the sense of order. Arnheim proposes that the human mind needs order as a precondition for understanding the world within which we live generally, and artistic structure specifically, because order is needed to serve as a buffer against entropy. What is particularly intriguing here is that for Arnheim order usually involves the participation of “a mechanism...organized in such a way that the various forces constituting it are properly attuned to one another” (Arnheim, 1971, p.2). Order can be achieved with the use of this technology because the technology includes information and it is “the transmission of information (which) induces order” (Arnheim, 1971, p.23). This is a particularly interesting proposition by Arnheim given that it was made in the very early seventies and obviously well prior to the widespread use of digital culture and technology.

While Arnheim does not actually describe what such a technology might look like, it is significant that such a mechanism’s functioning is determined by the idea of *information* with all of its anticipatory implications for the digital world of bits and the interface discussed in William Mitchell’s *City of Bits: Space, Place and the Infobahn* (1995), Negroponte’s *Being Digital* (1995) and, in particular Hayles (1999). In her discussion of information-based society referred to earlier in this

chapter, Hayles makes the observation that “material objects are interpenetrated by information patterns” (Hayles, 1999, p.69), that is, information is privileged over materiality to the point where information controls the material world. The grid in *Draughtsman* might be constructed from basic, organic materials but it is interpenetrated never-the-less by informational patterns as this research proposes, and it is these informational patterns that create order. Consequently, the information patterns generated by the technology of the grid interface also generate a trajectory to digital studio practice with its primacy of use of information.

3.3 Representation.

Representation is the third criterion used to develop a model of the grid interface. The placing of the grid at the centre of *Draughtsman* can be read as an attempt by Durer to represent the primacy of science and technology within the context of studio practice. In this type of representation, according to Stuart Hall in *Representation: Cultural Representation and Signifying Practices* (1997), the image of the grid is a distortion between its true meaning (science) and its presented image (an aid for drawing). In addition to this distortion being present, the grid interface also represents an intertwining of separateness and distancing, that is, the distancing between those

present in the woodblock as a consequence of the grid interface, and the separateness of the draughtsman from the real world. This can be seen in the following ways.

Firstly, the language used in the title of the woodblock *Draughtsman Drawing a Reclining Nude* discloses how the draughtsman is separated from the real world because, as Barthes argues in *Rhetoric of the Image* (1977), the title is being used to create what he calls a mythology. Mythologies function in much the same way as ideology does, that is, to legitimise current power relationships. The naturalness inherent in the title suggests that nothing more exists in this image other than the portrayal of a particular example of studio practice by Durer, yet, as this research has argued, this is not so. The title in fact serves to separate the draughtsman from the reality of what is actually taking place. That reality can be excavated through the interrogation of the title of the woodblock, that is, the title is denotational in that it points directly to the male (hegemonic) draughtsman and by extension to the connotational purpose of the male drawing. The coded iconic message is about the relationship between science and art and the privileging of male over female. The non-coded iconic message is an image of a sitting male, drawing a reclining nude in an interior setting containing various objects, with a view to an external landscape

through two windows. Together, these messages direct us to what Barthes calls the “diegesis” (Barthes, 1977, p.41) or the real message. The message of the story in *Draughtsman* is, in other words, about something not mentioned in the title. Instead, the diegesis of *Draughtsman* centres on issues of power, gender and technology rather than the simple, perspectival drawing device of the grid.

Secondly, the grid interface expresses meaning through the separation of the draughtsman from the real world. The draughtsman can literally only observe by way of the grid interface in the same way contemporary digital practice, with its myriads of interfaces, separates the artist from the observable world. And how does the draughtsman observe? Through the methodology most closely identified with science: dissection, objectivity, and replication. The grid interface represents science and scientific activity in the same way the electronic interface represents science and scientific activity.

Observation is shaped by the ideology of science and it is this filter that represents another trajectory between *Draughtsman* and digital studio practice. It is a trajectory based on the grid interface with its scientific ideology that resurfaces in discourses surrounding the interrogation of the relationship between art and science in contemporary cultural production that can be found in Christa

Sommerer and Laurent Mignonneau's *Art @ Science* (1998), Martin Kemp's *The Science of Art* (1990), Wilson (2002), and Peter Lunenfeld's *The Digital Dialectic: New Essays on New Media* (1999).

Because the draughtsman and digital artists see through the filter of science, they both are subjected to what Foucault calls the discursive formation of science in *Power/knowledge* (1980). Discursive formation refers to the way in which institutions establish orders of truth and accepted reality at a particular historical moment, that is, what Foucault calls the episteme, and this is evident in two ways. Firstly, *Draughtsman* serves to construct the myth of the privileging of the visual over other forms of knowing such as language: that visual representation is somehow more directly accessing reality than other types of representation, that observing somehow has a more direct connection to truth than other ways such as language has to truth. Secondly, the *discursive formation* of the grid interface with its ideology of science establishes a relationship between visibility and power that Foucault proposes in *Discipline and Punish* (1977). For Foucault, visibility is not co-terminus with sight. Rather, visibility deals with how society might be known or made intelligible and it is this understanding of the term and its application to the grid interface that determines how the reclining nude for example, is seen within the

context of power/knowledge. The reclining nude is not inscribed with history or embodied as a person. The reclining nude's visibility, that is, her separateness, occurs as a consequence of her role in relation to the draughtsman and to Durer.

The intertwining of separateness and ideology of Durer's grid interface is paralleled at the moment when the vertical and horizontal structure of the grid becomes, for the first time, an organising principle in the creation of artwork in the early twentieth century. In her analysis of the use of the grid in this way as an organising principle in the creation of modernist artwork, Rosalind Krauss in *The Originality of the Avant-Garde and Other Modernist Myths* (1986) contends that the grid is probably the most ubiquitous element of art of the twentieth century and that it was at the core of the modernist movement and a forerunner to abstraction. "By 'discovering' the grid, cubism, De Stijl, Mondrian, Malevitch...landed in a place that was out of reach of everything that went before. Which is to say, they landed in the present, and everything was declared to be past" (Krauss, 1986, p.10). Krauss notes that the only real predecessor to this kind of geometrical abstraction seen in modern art was the rational and symbolic construction of paintings during the Renaissance, where artists such as Durer explored the laws of perspective with their

implicit relationship to God and heaven. Geometrical abstraction, in other words, reactivates the rationality and symbolism of Durer's studio practice. This rationality and symbolism of Durer's studio practice can be clearly seen in the curriculum he developed in 1512 entitled *Speiss für Malkerknaben* [Nourishment for young painters] (Strauss, 1977, pp.8-9). In this curriculum, there is no differentiation between time spent in the "Fear of God; prayer for the grace of quick comprehension" (Strauss, 1977, p.9) and studying the "Proportion and requirements of painting" (Strauss, 1977, p.9).

What is particularly significant in Krauss's analysis of the modernist trope of the grid is how she describes the physicality of the grid as flattened, geometric and ordered and how she describes its representation as "anti-natural, anti-mimetic and anti-real" (Krauss, 1986, p.9). This description by Krauss of the grid as a geometric organization of an aesthetic field confirms that the grid interface, by implication, serves to function in a similar manner. Confirmation is retrospectively reactivated by Krauss in how separation and ideology are represented through the distancing of the draughtsman from nature and an ideology, that is, anti-real. Like the interface in contemporary digital practice that is characterised by its flatness, geometry and order, the grid interface looks the way it does because it

has turned its back on nature. “In the flatness that results from its coordinates, the grid is the means of crowding out the dimensions of the real and replacing them with the lateral spread of a single surface” argues Krauss in her commentary accompanying *Grids: Format and Image in 20th Century Art* (Krauss, 1980, p.1). The grid interface is, in other words, anti-natural and anti-mimetic in that this technology is placed in front of an object in a way not found anywhere in nature. Consequently, this helps produce a body in a manner consistent with the bodies painted by De Stijl, Mondrian and Malevitch.

3.4 Windows.

The fourth criterion in the model of the grid interface is the window and its relationship to the window-influenced grid and the virtual window of the electronic interface. The grid interface in *Draughtsman* is based upon Leon Battista Alberti’s premise that a painting (*pictura*) is based upon “an open window (*aperta finestra*) through which the subject to be painted is seen” (Grayson, 1972, p.55). Alberti, and then Durer, understood that there had been a shift from the window as an architectural opening for light and ventilation, to the window as framing a view. Durer, arguably, recognised the significance of the window, and by extension the grid, in two ways: firstly, as a framing device for the soul and secondly, as a framing device for perspective.

Firstly, the window as a framing device for the soul can be seen in Durer's engraving of *Philip Melanchton* 1526 (Knappe, 1964, p.106) where his eyes reflect an image of a window (Figure 31). The window-in-the-eye-motif is analysed in Carla Gottlieb's *The Window in Art: From the Window of God to the Vanity of Man* (1981). In this historical study of the role and symbol of the window in art, Gottlieb proposes that Durer's window-in-the-eye motifs were used in order to develop an "understanding of nature" (Gottlieb, 1981, p.166).



Figure 31
Durer *Philip Melanchton* and detail 1526

Gottlieb draws upon a German folkloric tradition of the votive eyes to source its origins seen in Figure 32 (Gottlieb, 1989, p.168). Here, “each eye is fashioned by a concentric circle, inscribed with radiating strokes” (Gottlieb, 1981, p.168). While Gottlieb argues that this motif is essentially a pictorial illustration of a verbal figure of speech -the eye is the light of the body and consequently the window to the soul- Durer, in all likelihood, understood the eye in Protestant terms. The

draughtsman literally plots his way through life by way of the grid, with only his eye to guide him. This reliance upon the eye as a guide echoes the Protestant's

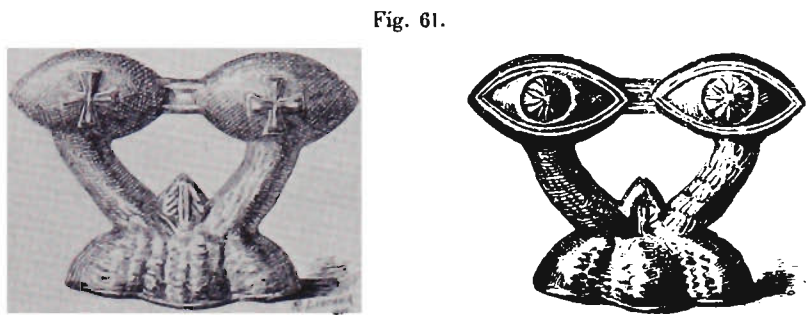


Figure 32
Artist Unknown *Bavarian Votive Eyes* Date Unknown

journey unconstrained by the liturgy of the Church.

Secondly, the window is a framing device for perspective as is evident in Alberti's *Recticolato* in Figure 33
(http://www.acmi.net.au/AIC/DRAWING_MACHINES.html).

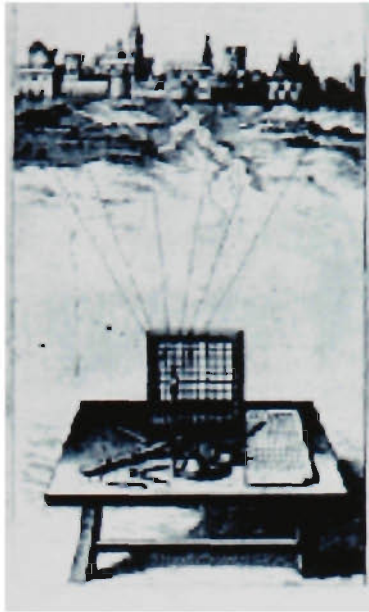


Figure 33
Alberti *Recticolato* 1435

When Alberti's *Recticolato*, and Durer's subsequent cooption of the technology of the grid interface are combined with the radiating rays of the votive eyes and the radiating rays seen in Durer's frustum and vanishing point drawings in *Cube in Projection and Cube Ground Plan Drawings* in Figure 34 (Durer, 1525, pp376-377) a parallel is established which intersects with digital practice that takes two forms. Firstly, there is the form that reconfigures the grid on the table in *Recticolato* into a desktop computer on an artist's table (Figure 35) in order to pose the question: how much has really changed here in relation to the idea of the desktop, and the metaphors of software packages such as *Photoshop* and *Illustrator*?

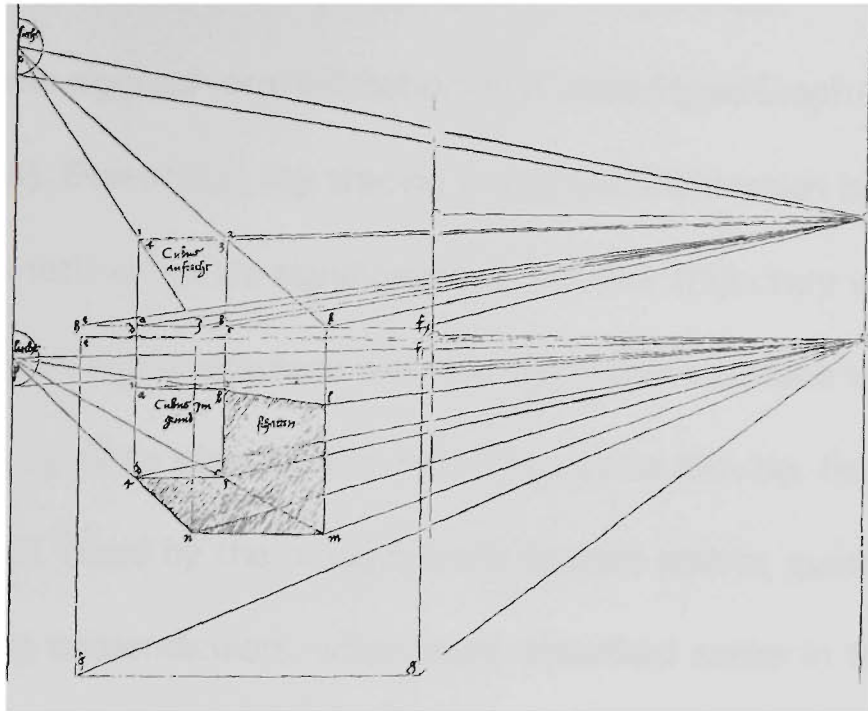


Figure 34
 Durer *Cube in Projection and
 Cube Ground Plan* 1525

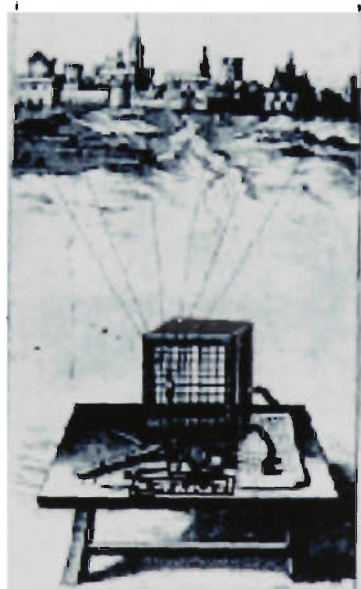


Figure 35
 Modified *Reticolato* with mouse and keyboard

Secondly, there is another trajectory which reactivates the idea of the radiating ray in digital studio practice, and that is the software

algorithm associated with ray tracing seen in Figure 36

(<http://www.siggraph.org/education/materials/HyperGraph/raytrace/rtrace1.htm>). Essentially, ray tracing is a global illumination based rendering method but its significance as another trajectory which parallels Durer's grid interface with the electronic interface is that it relies upon grids to align rays of light from a non moving, fixed position such as that faced by the draughtsman. Sample points, quadrants and intersecting perpendiculars, which were described earlier in this chapter, become reactivated in this form of digital studio practice. Indeed, the comparison between the juxtaposition of rays, grid, surface and objects seen in the explanation of digital ray tracing used in digital studio practice is unerringly similar to the juxtaposition of Durer's string, which was indicating an optical ray, grid, surface and object, as can be seen in Figure 37 (Durer, 1525, p.392).

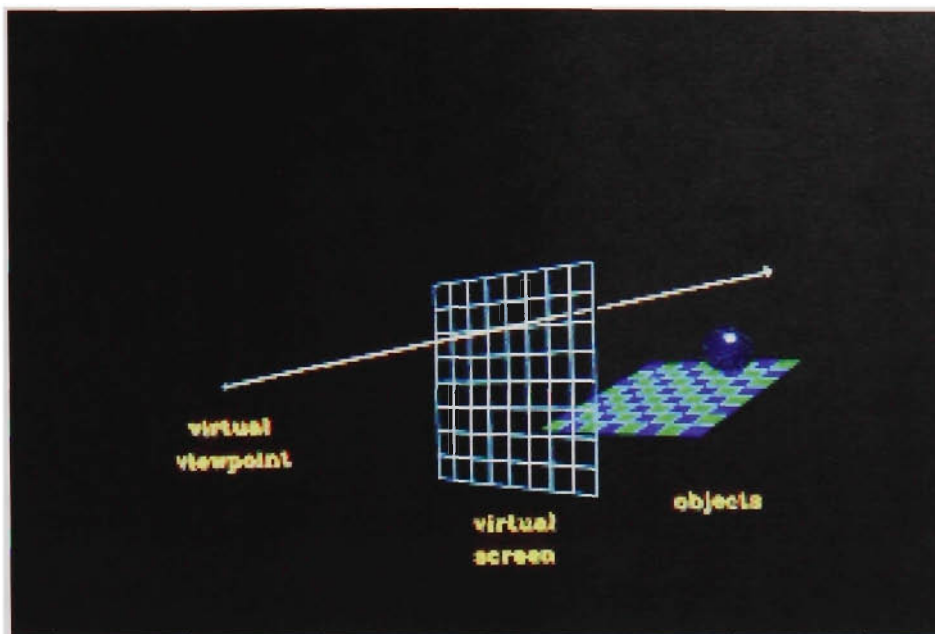


Figure 36
Ray Tracing Overview
 SIGGRAPH 2003

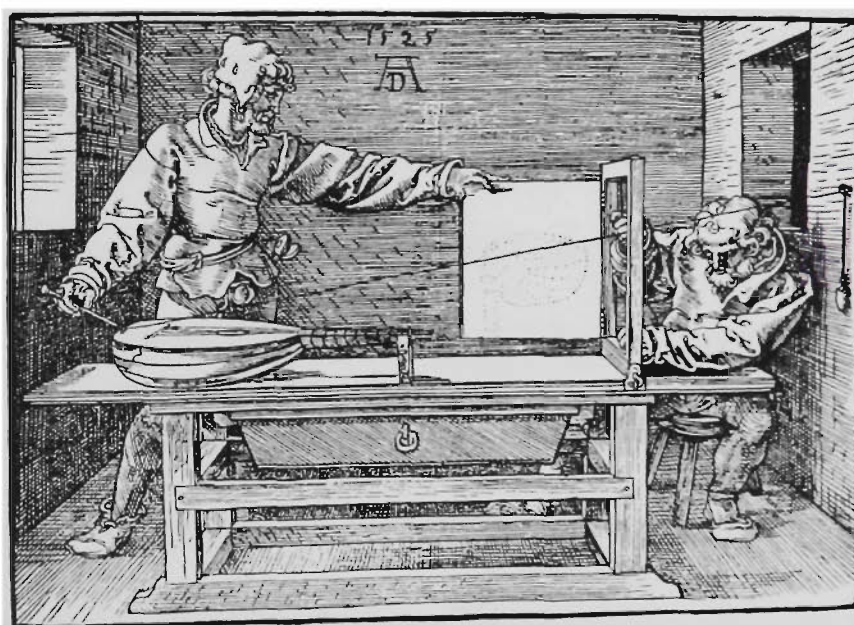


Figure 37
 Durer *Two Draughtsmen Plotting Points for Drawing of a Lute* 1525

The grid interface not only represents the idea of a window through its external frame, but the quadrants themselves can be described as a series of windows within a window, an idea which is reactivated in

digital studio practice and reinforced by Ivan Illich's description of Alberti's grid as an optical scalpel in *Guarding the Eye in the Age of Show* (2000). Illich declares the grid to be more important than the invention of the microscope and telescope that were to follow some two hundred years later. The device of the wooden frame covered by a grid allows the draughtsman to observe the details associated with the reclining nude, square-by-square, window-by-window. The consequence of this sectioning, argues Illich, is an "image that results from geometrically slicing the visual cone (that) becomes an optical facsimile called 'a picture'" (Illich, 2000, p.18), with the etymology of the word 'picture' from the Latin *pictura*. Illich proposes that there is a shift in seeing from one based on contemplation to one based on observation. Observation means for Illich, and as discussed in the introduction, for Crary (1990), the technological filtering of vision since it involves looking through the grid that is increasingly hermeneutical. As a consequence of this shift proposed by Illich, it can be suggested that the draughtsman, in using the grid in his studio practice, is subjected to a similar change in his seeing. This type of seeing -observation- is reactivated in contemporary digital practice because it absorbs the ideology of the electronic interface.

One way in which the ideology of the electronic interface is made transparent can be seen in Manovich's online arguments in relation to the nature of observation in *The Labor of Perception: Electronic Art in Post Industrial Society* (1991-1993). Manovich describes observation in relation to the interface as the act of looking at an interface that subsequently generates a situation in which a person is "primarily engaged in the observation...of information in real time" (Manovich, 1991-1993, p.3) and who is then called upon to act based upon that information. Vision is, in other words, rationalized through watching, detecting, scanning and monitoring. This type of observation of course, applies equally to the draughtsman and his use of the grid interface as it does to digital studio practice. In both types of studio practice, the interface of the grid and the electronic interface resemble a prosthesis, a technological aid to being, which has as its assumption that the user of the technology -either the draughtsman or contemporary artist- adapt to its logic. The draughtsman observes within technological parameters, in much the same way I observe through the frame of a particular technology.

Adapting to the logic of technology can also be demonstrated through an examination of the window itself. Throughout this research, reference has been made to the initiating role of the window in relation

to the grid interface, an issue that Sebastian Krysmanski's *Windows: History of a Metaphor* (1999) addresses in an online article. He notes that when windows in buildings became commonplace, they created new ways of seeing by "providing a translucent boundary between the inside and the outside" (Krysmanski, 1999, p.1). This idea of translucence is congruent with the grid interface in that it assumes one way viewing by the subject at the object, as is the case in *Draughtsman*. Tracing the use of windows from cave dwellers to Hockney, Krysmanski argues "painting's windows had bridged the distance between the Renaissance and cyberspace long before Bill Gates...had a chance to even dream of software that would open window after window on computer screens" (Krysmanski, 1999, p.2)

Krysmanski traces how windows were eventually sealed from the outside through the use of shutters initially, and then glass. The shutters used during Durer's time were "impennate-frames stretched with linen that had been painted with oil varnish to make it waterproof" (Krysmanski, 1999, p.2). As Krysmanski notes, this window was truly a screen that would then be replaced by glass when that technology was eventually perfected in 1668 at St.Gobain, France. The significance of the window is that it is functioning as a surface between inside and outside as arguably a computer monitor functions as a surface

between inside and outside. That is, the grid in *Draughtsman* assumes an inside (the artist) and an outside (the reclining nude) as does the computer assume an inside (the central processing unit) and an outside (the actual world).

Durer too, assumed an inside-outside dichotomy in his use of glass in the construction of his other grid interface devices. In Figure 38 (Durer, 1525, p.390) below, a sheet of glass is being used to draw an outline of a sitting model, and the contours are then traced onto a sheet of paper for final rendering according to Panofsky in *Albrecht Durer* (Panofsky, 1945, pp.252-3). The standing draughtsman looks out to the world to create an image from the interior of his studio with all the technology it contains, the glass serving as an interface.



Figure 38
Durer *A Draughtsman Drawing a Sitting Figure* 1525

The relationship between glass, grid and interface is reactivated in contemporary practice when artists are able to see the self reflected on that screen. Glass transmits light, but also reflects and is “something that freezes and locks the self into the space of its own reduplicated being” (Krauss, 1986, pp.16-17). It is this reduplicated being that finds its meaning when artists see their own reflection in the interface, integrated with the object on the outside of the window. The glass becomes a Lacanian mirror, which resonates with the radiating rays of *Recticolato* and Durer’s window-in-the-eye motif when Lacan, in *Four Fundamental Concepts of Psycho-Analysis* (1979), asks:

What is the image in the mirror? The rays which return on to the mirror make us locate in an imaginary space the object which moreover is somewhere in reality. The real object isn't the object that you see in the mirror...That is already enough to raise the question- *What is left in the mirror?* (Lacan, 1979, p.55).

What is left in the mirror is a critical issue for Lacan because he proposes that by seeing ourselves in the mirror we are able to inscribe our identity, and to reaffirm who we are despite the changes which occur to us over time. So too can the glass on an interface serve to remind the draughtsman and the contemporary artist about his/her consciousness, of his/her being, and how that being has changed the next time he/she looks into the mirror of the glass, and whether any part of his/her being has been left in the mirror. The artist becomes metaphorically embedded into the glass of the interface according to Roy Ascott in *The Technoetic Dimension of Art* (1998), not in a physical sense, but rather as a mirror of the artist's lived experience during the course of the creation of the artwork. There are several implications that flow from the place of the mirror/reflection in the studio. Firstly, art, like reality, is a negotiation, which occurs through computer augmented perception that in part is informed by the reflected self of that artist. Secondly, the floating reflection of the

artist mirrored in the glass can be read as the subject being integrated with the art object present in the monitor. Thirdly, the reflection can be potentially read as a *doppelganger*, the suggestion of the presence of a double. The double here can be seen as a visual reference for the uncanny feelings involving shadowy or psychic presences, coincidence and *déjà vu*. Finally, being able to see my image reflected on the computer monitor gives new meaning to Durer's concern with the window-in-the-eye motif, that is, my image can now be read as the graphic user interface's *windows-in-the-eye* motif. Reflected in my eye are overlapping windows, each with their own application, windows that are stacked, windows hidden at the edge of the monitor. Reflected in my eye is the window's trope, as it was for Durer's *Philip Melanchthon*.

In allowing myself to be seen as part of the object being created, and in the creation of an internal and external space with a translucent surface, the grid interface now serves to function not only as a window, but also as a screen. It is a screen in the sense that worlds coexist within a frame. This idea of the framed world of the screen is one Manovich explores in *The Language of New Media* (2001). For Manovich, the screen is flat and rectangular. Additionally for Manovich, it acts as a window, yet again, into another space that "typically has a scale different from the scale of our normal space" (Manovich, 2001,

p.95) because it is smaller in scale. This description of a screen, argues Manovich, applies to a typical fifteenth-century painting and is reactivated in digital studio practice because it also applies to the horizontal format of a computer monitor which is described as landscape mode, while the vertical format of a computer screen is described as portrait mode. The critical point that Manovich makes about a screen is that it has a *viewing regime*, that is, a regime that insists on focusing upon the inside of the screen's boundaries. The viewer is required to disregard "the physical space outside" (Manovich, 2001, p.96) of the screen. In this regard, both the grid and the electronic interface are linked.

Arguably, the screen's attributes that I have detailed above apply equally to the grid interface. Like the draughtsman, artists interacting with a computer screen are expected to focus exclusively within the window and to ignore the external physical space. The information that exists in this external physical space is modified because it is filtered away. While the external physical space is filtered out, the internal image is simultaneously assuming greater truth because "the viewer is asked to suspend disbelief and to identify with the image" (Manovich, 2001, p.96). In the same way the reclining nude would have filled the entire space of the grid interface, so too is this filling reactivated in

digital studio practice. In the same way that the external objects surrounding the grid interface have also been filtered away, so too are similar objects surrounding the frame of the computer monitor filtered away.

3.5 Power and Control.

The final criterion used to develop a model of the interface is that of power and control. Discourse surrounding the issue of power and control and its relationship to technology is extensive, for example, Habermas's *The Theory of Communicative Action: A Critique of Functionalist Reason* (1987), Virilio's *The Art of the Motor* 1995, Turkle's *Life on the Screen: Identity in the Age of the Internet* (1995), Baudrillard's *The Ecstasy of Communication* (1988). However, while many of these discourses provide a generalised context for this study and are cited where appropriate elsewhere in this research, there is one specific issue of power and control which needs to be raised here in relation to the valutive power of technology.

The obvious visibility of the technology of the grid interface and its foregrounding in *Draughtsman* is paralleled in today's settings with similarly visible technologies and their impact upon shaping the body. For example, Eric Cassell in *The Nature of Suffering* (1991)

describes the seductive power of the technology used in intensive care units in hospitals where all eyes go to the technology rather than the patient, where the technology is dominant. This occurs, he argues, because technology acts to simplify the situation, that is “the values of technology are unambiguous and non metaphysical, unlike the other things in the...world” (Cassell, 1991, p.22). The unambiguous nature of medical technologies means that the tools used to literally shape the body through aesthetic surgery are equally non metaphysical. The body is shaped by technologies that are based upon the ideology of science as it serves to unravel the mysteries of the universe, that is, the technologies in the hospital and in the studio are informed by techno-utopian ideologies of progress, discovery and solutions for various global problems. Ideologies of discovery and progress are for many, self-evident and self-legitimising.

The seductive power of technology is also present in studios and galleries because they too appear to be value neutral and driven by the myriad of novel applications as described by Wilson (2002).

Despite the assumptions which drive the impetus for new technologies and how some of these might then be coopted into studio practice such as the optical devices described by Crary (1990) and by Hockney

in (2001), these technologies are not neutral or as unambiguous as Cassell appears to believe in the quote on the previous page. They are not simply tools without valuative content. For example, Andrew Feenberg in *Critical Theory of Technology* (1991) proposes how technology is inherently valuative when he notes “technology constitutes a new type of cultural system that restructures the entire social world as an object of control” (Feenberg, 1991, p.7). This can be seen in the case of seeing described by Illich earlier in this chapter where choosing observation over contemplation leads to a situation where the social world of the artist’s studio is an object of control and where the reclining nude is subjected to control as much as the draughtsman. In other words, as Feenberg notes in *Questioning Technology* (1999) that “In choosing our technology we become what we are, which in turn shapes our future choices” (Feenberg, 1999, p.14). In selecting, or omitting, one type of digital technology in preference to another, I am making a valuative choice. Choosing, or not choosing, to use a particular software package in my digital studio practice will shape my future choices. Choosing or not choosing to use the grid in *Draughtsman* shapes the body of the reclining nude and the draughtsman.

Reconfiguring Durer's grid into that of the grid interface intends to demonstrate how *Draughtsman* can be seen as the beginnings of my digital studio practice. The grid seen in *Draughtsman* contains features of an interface with its cultural and ideological coding in the way described in the five points above. However, there is one final way in which the grid interface connects to the digital *interface* in my studio practice with its focus upon the body and its shaping by technology, particularly through aesthetic surgery. In chapter one, I speak about *White Man Faciality* as a way in which ideas about colonialism can shape a face and body. It is the face however, that I now want to address.

While aesthetic surgery deals with the whole body, it is primarily the face, according to the web sites I visited, where most reshaping takes place. The face is the site where 'body' and technology most often meet because the face serves to over-code the entire body. The face is *information space* because it presents a paradigm about that person. The blonde haired, blue eyed, white skinned *Herrenvolk* face is an *interface* because, like the electronic interface, it "serves as a kind of translator, mediating between two parties, making one sensible to the other" (Johnson, 1997, p.14). The face is an *impulse to order* because it can filter out the complexity of the world, that is, this type of face

means this, and that type of face means that. If the face exhibits regularity as a surgically altered nose would for example, then this geometrical order is valued because these are rare in nature. If *representation* means identifying the underlying ideological parameters of technology, then the Botox injected face represents a mask behind which we can no longer tell the person, that is, the face serves to separate and distance in the way I described representation above. We can no longer *face up* to things, we can no longer *face* people. With the face as *windows*, we observe the face literally as a screen, as a flattened sur(face) upon which ideas about the right face can be projected. The flattened face is a medium that has taken the place of the face itself. The face is *power* because faciality is a code and therefore a construct reflecting how we observe the body. The face is an *interface* for how the body is coded, and it is for this reason that Wendy's face and Naome's face are so central to the exhibition component of this exegesis.

EXCURSUS: The Grid Interface and Nazism.

The grid in *Draughtsman* has been recast into the grid interface in this chapter in order to create a *meme* between Durer's use of this mediating technology and my use of digital technology in studio practice. Yet even here, the *spot* of Nazism is present. Consider Figure

39 showing Riefenstahl overseeing the filming of a Nazi uniformed male in *Olympia* (Tomasulo, 1998, p.81). The documentary style photograph bears a structural similarity to *Draughtsman* and secondly, as well as its ability to reconfigure the mediating technology of the camera seen in the image into that of interface that *observes* the body through the ideology of *Herrenvolk*.



Figure 39
Riefenstahl *Triumph of the Will* 1934

Firstly, here is an image that mirrors the structure of *Draughtsman*, that is, an image consisting of three sites. Like the site of the reclining

nude there is an inscribed body to the left of the mediating technology. Like the reclining nude swathed in cloth that denotes her domestic location, the male here is swathed in cloth that inscribes and produces his body. The reclining nude is juxtaposed against a window enframed view of a village and harbour, a view that grounds her domesticity to German people. The Nazi model is juxtaposed against a mass of people in the background that serves to identify him with the German people or *Volk* in the same way *Triumph of the Will* equates Nazi ideology with German *Volk* in general and *Herrenvolk* in particular.

To the right of the mediating technology of the camera is another draughtsman in the form of a kneeling cameraman. Like the draughtsman sitting in front of the grid, the mediating technology of the camera serves to inscribe the cameraman's body. Like the draughtsman, his eye is locked against the contemporary 'pointer' of a camera and he observes by way of that technology. Like the draughtsman, his body is shaped by the technology. And like the draughtsman with his limitless, expansive views outside the studio window, the kneeling cameraman is engulfed by the limitless view of the world created by the ideology of National Socialism.

Riefenstahl stands to one side of the draughtsman/cameraman. If I were to assume her position, I would replicate Durer's location when he engraved *Draughtsman*, that is, Durer aligned himself with the draughtsman and its concomitant ideology (science). Riefenstahl is aligned with the cameraman and its concomitant ideology (Nazism). Like Durer, Riefenstahl is making her studio practice explicit. Like Durer, Riefenstahl is socially constructing the body. This time however, it is an embodiment based upon the Nazi *meme*. In order to inscribe in this way however, the mediating technology of the camera needs to be reconfigured into that of camera interface like the grid interface.

The Camera and *Triumph of the Will* as Grid Interface.

I have redescribed Durer's grid in terms of information space; the impulse to order; representation; windows and power and control. These headings will be used to describe the interface of Nazism.

Riefenstahl created *Information Space* in *Triumph of the Will* by creating and manipulating newly developed filmic techniques such as camera angles, editing, music, set design, lighting and narration, and underwater cameras. Like the grid before it, these new filmic techniques created an interface that allowed the "indiscernible world"

(Borgmann, 1999, p.75) to be made discernible. In other words, these techniques made transparent Hitler's ability to unify the German *Volk*.

The Impulse to Order inherent in the grid is evidenced in the camera interface through its central, framing shots of Hitler in *Triumph of the Will*. As Frank Tomasulo notes in *The Mass Psychology of Fascist Cinema* (1998), this central framing shows "an unfocused and confused Germany is once again on the move, in the person of its solid, focused leader, who is the unifying frame of reference" (Tomasulo, 1998, p.104).

The camera interface demonstrates *representation* through images of a tent city of Hitlerjungen (Hitler Youth) on the outskirts of Nuremberg. The young men in the film are seen waking, washing and eating. They groom and comb each other's hair in a way that homerotically resonates, seemingly, with the hovering, masturbatory hand of the reclining nude. All Hitlerjungen bodies are similarly represented and inscribed: youthful resilience, unity of national purpose, smiling, intentional, purposeful, and blonde haired with symmetrical facial features.

Windows are both literal and semiotic. There are many images of the city of Nuremberg in *Triumph of the Will*. Windows are often seen opening in order that the city's inhabitants might see Hitler. Indeed, windows only exist to frame a view of Hitler. Windows are also framed with massive Nazi banners that imply observing is possible only by way of Nazi ideology. Windows are, like the grid, a prosthetic for observing.

Power and control exist through *observation* (Crary, 1990), that is, through the camera interface creating a prescribed set of possibilities. Riefenstahl's camera interface structures the way we *observe Triumph of the Will* and its embedded Nazi ideology, particularly of the body and face produced through *Herrenvolk*. The Nazi male in the above image exemplifies *the default facial array*. His hair is blonde and his profile shows regularity of facial feature and a nasality that conforms to Durer's profile drawings in Figure 13. A folk parade takes place in the early part of *Triumph of the Will* in which costumed Bavarian women greet Hitler. Nearly all the women are blonde with symmetrical facial features. Finally, and in keeping with my discussion in relation to Dyer's arguments about filmic technology and whiteness in chapter one, Riefenstahl uses lighting to emphasise *Herrenvolk*. As Hitler emerges from his plane at Nuremberg to attend the Party Congress, Riefenstahl uses backlighting to "create a halo-like effect, clearly giving

Hitler a godlike aura, it also lightens his dark hair to make his appearance better fit the fair-haired Aryan stereotype, as seen in so many close-ups of rally participants” (Tomasulo, 1998, p.104).

There is present in much of Riefenstahl’s film a feeling of the presence of the non-linear, *malleable* body. This feeling exists due to the non-linearity of the editing used to assemble the footage. People, clouds, swastikas, Aryan-types, soldiers, endless expanse of landscape and cityscapes, and even cats are all intersected, juxtaposed in order to inscribe the body.

By reconfiguring Durer’s grid to that of the grid interface, it becomes possible to re-examine and re-cast the relationship between the grid interface and the draughtsman. This re-seeing and re-casting is examined in the next chapter.

CHAPTER FOUR.

The Body and Technology: The Draughtsman's Site.

Introduction.

This chapter addresses the impact of the *meme* of the grid interface upon the draughtsman. I commence this process by examining the structure of the draughtsman's observation in relationship to the grid interface, and by implication, how Durer observed. This chapter then explores the particular nature of the draughtsman's embodiment by drawing upon the social constructionist model of the body developed by Arthur Frank (1991). In particular, Frank's typology of the body is applied in order to examine the impact of the grid interface upon the draughtsman's body.



Figure 40
Durer (detail) *Draughtsman Drawing a Reclining Nude* 1525

4.1 The Grid Interface and Observation.

As a consequence of the cultural and ideological coding of the grid interface, the draughtsman in Figure 40 sits erect, alert, engaged with technology that allows him to dissect and analyse the body of the reclining nude. His objective is objectivity. Other scientific artefacts that include an upright perspective pointer, gridded paper, drawing instruments and objects on the windowsill, underscore his objectivity.

The draughtsman observes within a scientific paradigm, but for the reclining nude who is enveloped in the linen of her bonnet, the pillow, and the sheet, her milieu can best be understood in terms of the clothing code described by Barthes in *The Fashion System* (1990). The clothing code for Barthes was his attempt to develop an analysis of sign systems other than language. For *Draughtsman*, this means that there is tension between the softness of the reclining nude's linen in relation to the angularity of the objects that surround the draughtsman. There is tension between the organic nature of the flow of the material that surrounds the reclining nude and the clothed draughtsman, with his securely closed and torso-enclosing tunic. The draughtsman's body cannot be exposed when there is scientific work to be done. As Lynda Nead, in her study *The Female Nude: Art, Obscenity and Sexuality* (1992) notes, the draughtsman is located in

“a world awash in scientific discourse and symbolism” (Nead, 1992, p.11) and is completely absorbed in that environment. Ambiguity cannot be entertained. Only scientific observation is permitted.

While the draughtsman’s engagement with the technology that surrounds him locates him as the viewing subject, it also serves to locate him panoptically as well. He, like the reclining nude, is subjected to the grid interface’s coding. This can be seen for example, in the draughtsman’s constricted observation, that is, observation based upon the draughtsman behaving like Cyclops because the perspective pointer -the metaphorically/physically upright [arguably phallic] aligning technology being used by the draughtsman- is dependent upon the use of only one eye. The draughtsman’s gaze is fixed into place in a way that parallels my mono-visual eye being locked into place when using digital video and digital still cameras. As Hubert Damisch explains in *The Origin of Perspective* (1995)

Draughtsman... shows an artist caught up in a veritable pillory as he draws the contours of the reclining nude in front of him, gazing at her through a transparent, squared screen, his eye immovable (Damisch, 1995, p.88).

The immoveable eye assumes a static viewing position that underscores the notion of the gaze. The static viewing position of the draughtsman's eye, its monovisualism, provides a base or a position from which he gains a perspective on the represented subject matter through uniform space and the uniform units of measurement of the grid interface.

Not only is the draughtsman's eye locked through staring at a fixed point on the grid, the eye is of a specific sort. It is a technological eye because as David Levin proposes in *The Opening of Vision* (1988) this type of eye sees the world in both theoretical and instrumental terms. Theoretical vision "sees all things... as being present-at-hand in their sheer extantness, present just in their regard to their suchness, their substantiality, their being something" (Levin, 1988, p.96). This means that for the draughtsman's eye, the reclining nude is seen as something separate from its "external forms and vestments" (Levin, 1988, p.97). It is primarily a form, a contour surrounded by other contours that almost reside in abstraction. On the other hand, the eye is more instrumentally framed when what it sees is "readily available for practical application" (Levin, 1988, p.97). The draughtsman in other words, is able to produce an exact likeness of a body in space in

order to produce an artwork, and to locate that body in space within other visual narratives.

The type of technological seeing described by Levin is paralleled in my digital studio practice. The interface, like the pointer, inculcates the fixed stare with its aim of dominating, mastering and control. The electronic interface in my studio is a fixed object that must be caught through an unyielding gaze and stare. Observing digitally parallels the way a still camera sees, that is, by trying to maintain a precise focus at a distance from the object.

The draughtsman's observation is not only constrained by the pointer and his subsequent technological eye, but also by the objects that surround him that serve to act like a prosthesis. There is an inkwell, a water jug, a pot plant as well as a range of perspectival technologies that measure and inspect. These include the grid, pens and paper. Like other sites of contention raised in this research, these objects can be understood simply on a technical level or they can be understood as signs and symbols to be deconstructed. At the technical level, these objects can be seen in terms of Durer's engagement with the visual preoccupations of his time, that is, the practical demonstration of how perspective affects regular and irregular solids. *Unterweysung* records

how Durer investigated these regular and irregular solids such as icosahedrons, truncated cubes and truncated cuboctahedrons. For Veltman however, these objects are cultural markers, used in what he describes as the conquest of reality, to display these objects within perspectival space, and in so doing, “create a new interplay of...painted images and actual objects” (Veltman, 1994, p13).

The objects that surround the draughtsman show how he observes, that is, he observes through technologies that have conquered reality. However, the water jar and the potted plant in *Draughtsman* show how ownership of the reclining nude’s body accrues to draughtsman.

In Bryan Wolf’s *Confessions of a Closet Ekphrastic: Literature, Painting and Other Unnatural Relations* (1990) which in part conducts an analysis of *Draughtsman*, Wolf asserts that the water jar on the window in *Draughtsman* is emblematic of a female presence and that the potted plant is an emblem of “female fecundity bound by geometric form” (Wolf, 1990, p.197). For Wolf, the trope of the potted plant is clear. As a form of life, it is a symbol of femaleness, but her “fecundity...now belonging to the draughtsman...note how the handle turns his way” (Wolf, 1990, p.197). The draughtsman, through his patriarchal privilege and patriarchal technology of the grid

interface, claims the reclining nude's femaleness. The potted plant is bound by geometric form as is the reclining nude bound by the draughtsman's grid based observation. Through the act of claiming the body of the reclining nude by these two life affirming and life producing objects on the windowsill, and in conjunction with the angled grid interface and the upright objects, the draughtsman forces us "to see her through his eyes" while simultaneously creating an "illusion that we are seeing her directly" (Wolf, 1990, p.197). The draughtsman is a conduit through which Durer directs us to see his representation of the reclining nude, something that extends beyond the formal reasons why the artist placed her in this position in the first place. Not only is there a representation of the reclining nude, there is also a representation of the draughtsman because of how we see that image that is, the representation is to be consumed through the male gaze. This subject position occurs within the framework of what Wolf calls spectatorship -viewing from a fixed position- that simultaneously optimises our view of the draughtsman while confirming our actual separation from the reclining nude.

The windowed, monocular view of the reclining nude embodies, as it were, the draughtsman's observations. It creates a separation through representation. As a prototype system for dividing an image into its

picture elements or pixels, the grid interface allows the three-dimensionality of the natural world to be transferred into a two-dimensional representation. This ability to move between 3D and 2D imaging imbricates with the windows trope that I discussed in the previous chapter. That is, the *perspectival* window of the grid imbricates with the *virtual* window through their shared ability to move between 3D and 2D imaging.

4.2 The Body, Technology and Action Problems.

The draughtsman's observation is shaped by the grid interface, but it is observation within the corporeality of his body. As Frank argues in 'For A Sociology of the Body: An Analytical Review' in *The Body: Social Processes and Cultural Theory* (1991), "bodies do not emerge out of discourses and institutions; they emerge out of other bodies, specifically women's bodies" (Frank, 1991, p.49). This focus upon the corporeality of the body allows Frank to elaborate upon his position that the body is inextricably related to social forces and relationships, that is, it is socially constructed through human action. For Frank, the body is socially constructed through discourse and institutions. Discourse here does not have the determining power it has with Foucault, but rather refers to the body's abilities and constraints in relation to self-identity. Institutions are physical places, and the grid

interface would be one example because, like all institutions, it is located in time and space. Frank then identifies “four questions [or action problems] which the body must ask itself as it undertakes action in relation to some object” (Frank, 1991, p.51). The four questions concern *control, desire, relation to others, and self-relatedness of the body*. These will now be examined in relation to the body and its inscription by technology.

4.2.1 The Disciplined Body.

The disciplined body contains the four elements of “control, desire, self-relatedness, and other-relatedness “(Frank, 1991, p.55). Firstly, Frank describes control in relation to God-like assurance, a portrayal that echoes earlier discussions concerning Durer’s own perceived God-like abilities as an artist which were made manifest in *Draughtsman* and in his self portrait in Figure 30. Control also relates to how the body is subjected to the effects of technology, which, for example, is achieved through the grid interface because it is a device that locks the body into a form of stasis. Secondly, desire describes the need to fill what is absent in the body, a body in incompleteness, a body that needs the prosthesis of the grid interface to see. There is thirdly, the body’s relationship to others, whether that is a monadic or dyadic relationship. The draughtsman’s body evidences both: it is monadic because the

ideology of science requires no transaction with anyone else as it is closed in upon itself. Yet despite this closure, it is dyadic because it requires a transaction with the reclining nude, if only at the level of surface, in order to produce an artwork. Finally, self-relatedness refers here to the draughtsman's conscious association with self, through his immersion in scientific technology. Here, the body is like a garment in that it is metaphorically clothed and inscribed in scientific discourse.

Together, these constitute the body dominating itself in a way described by Foucault's perspectives on bodies and the care of self in *The Use of Pleasure* (1985) and *The Care of Self* (1986), to bodies and sexuality in the nineteenth and twentieth century in *The History of Sexuality, Vol.1: An Introduction* (1981), madness in *Madness and Civilisation* (1967), disciplinary practices and the body in *Discipline and Punish* (1977) and medical practices and the body in *The Birth of the Clinic* (1973). Much of this discussion revolves around post structuralist concerns of the body and power and domination and resistance, in "the interaction between oneself and others and in the technologies of individual domination" (Foucault, 1988, p.19). Some of these types of ideas in relation to bodies and discipline have previously been raised, for example, the immobilised body of the draughtsman as well as to his eye which is immobilised and is constrained

technologically, scientifically, and ideologically by the grid interface and the pointer against which it sits.

The draughtsman's body is immobilised because it is seated. Such a seated body can be understood within the broader discussion of knowledge and power that was raised in the preceding chapter and above, that is, the draughtsman's body is constituted by the discourses of the technology of the grid interface that can be seen in four ways.

Firstly, the draughtsman's body is reshaped by technology. In a manner anticipating my posture at the electronic interface of a computer, the draughtsman's hands are placed in the same position where my computer keyboard might be located. Both for the draughtsman and myself, there is a physical divergence between eye and hand that is configured in response to the technology that is unlike analogue easel-based configurations. In these easel-based configurations, there is convergence of eye, hand and art material at a single point on the surface of paper or canvas. However, the grid and the computer insist upon new bodily configurations by the users of those technologies. The body is socially constructed by the discursive formation of the technology.

Secondly, the draughtsman's body is shaped by the technology because it segments his body in a way that echoes my earlier discussion of the body in pieces. The draughtsman's legs are absent which literalises his inability to escape the technology. His eye is locked against the pointer. His hands draw independently of his observation. He sees only by way of the framed grid and interior squares. His body is taut and upright. The draughtsman is armed, but against what? Is he armed against the reclining nude? Her visible sex and sexuality? His possible enslavement to the technology of the grid? Or to Durer literally looking over his shoulder? His face exhibits discomfort, even possibly anger. Unlike the relaxed body of the reclining nude, his body is taut, stressed, exhibiting dis-ease because it is being simultaneously pulled in different directions as if body parts functioned independently of each other.

Thirdly, the draughtsman's body exhibits power and knowledge through his symbiotic relationship with Durer. The draughtsman's seated posture conveys vulnerability within the framework proposed by Abigail Solomon-Godeau in *Male Trouble: A Crisis in Representation* (1997). Solomon-Godeau focuses on the body of the male nude and how it relates to the fashioning of masculinity through images of ideal manhood. In her analysis of images over a hundred years, Solomon-

Godeau observes that a horizontal, supine posture is typically associated with weakness or lack of maleness, unless the male is in the act of dying heroically because to die this way “evokes authority and vulnerability” (Solomon-Godeau, 1997, p.124), that is, the posture of a supine male tropes pathos rather than passivity. Even seated male figures are seen by Solomon-Godeau to possess “some attribute of actual or potential agency” (Solomon-Godeau, 1997, p.78).

Despite his apparent power and domination over the reclining nude, which is amplified by the grid interface, the draughtsman is somehow less male in relation to Durer. He is so because the verticality of Durer’s stance represents a pose located in comparative strength to that of the horizontality of the seated draughtsman.

Fourthly, power and knowledge are constituted by the discourses of the grid interface in *Draughtsman*. There cannot be *art* or *artist* without a studio, a model, bodies and the various technologies located in a studio. In fields of specialised knowledge, actions, according to Foucault in *Power/Knowledge* (1980) are governed by the power of structures themselves, and the studio is no exception. There can only be *knowledge* of art with the dichotomous conditions that such a discourse will bring forward because the *artist* has the privilege of

making statements that pass amongst peers as known or true. The artist can capture truth because he is seated at the centre of the artistic universe as in Durer's *Draughtsman*, Vermeer's *The Art of Painting* in Figure 41 (Hertel, 1996, p.19) and Courbet's *L'Atelier* seen in Figure 42 (Nicolson, 1973, p.56). While Courbet and Vermeer each had their own concerns about light and colour that was focused upon the female subjects, the artist's seated, central position has a common sense about it that is uncritically absorbed by others in the paintings or spontaneously consented to. The artist's *taken for grantedness* and the discourses that flow from this bring power to the existence of the social relations portrayed in the three images. For example, the seated artist's control of space in the three images is similar. There exists a spatialization of the studio based upon orderly space, practical space and the control of space by the seated artist. Bodies are controlled and shaped in that space by the various technologies of grid, canvas or brush either physically through different postures and poses, or through consciousness, norms of conduct and desire. There are different modes of being inscribed upon the bodies of those who inhabit them. There are intimations of the panopticon. The bodies are shown in such a manner as to minimise aimless circulation of individuals, or the chance of casual encounters. Instead, the individuals in the three works can be understood, in part, as assigning a specific

space by the seated male body. The seated male body is part of the regulatory machinery. The seated male body has the gaze of the overseer, and it is a gaze abetted by interiors flooded with light. It is light that makes bodies more visible and open to surveillance in all three works. The seated male body *examines* the body or surrounding bodies. That *examination* allows the gaze of the artist on to the bodies, and souls, of the people seen in *Draughtsman*, *The Act of Painting* and *L'Atelier*.



Figure 41
Vermeer *The Art of Painting* 1665-67



Figure 42
Courbet *L'Atelier* 1855

4.2.2 The Dominating Body.

In this second type of body, Frank creates a model of the dominating body based upon the idea of a military male from Theweleit's *Male Fantasies*, (1987-89 cited in Frank, 1991, p.69). According to Frank, the dominating body is a fraught body; a body rooted in "lack, characterised by...anxiety and fear" (Frank, 1991, p.69). It is lack that drives the dominating body of the white male with his anxieties about the survival of the self. The catalyst for the fear about survival of the body is the flooding, invading character of women and racial inferiors. The flooding, invading character of women can be kept at bay through the grid interface in a way I describe in chapters one and two and through the armour-like clothing of the draughtsman that I describe in

this chapter. Racial inferiors can be kept at bay through the development of ideal profiles as I discussed in the introduction. That lack however, is compensated through the adoption of a military body, and by weaponry. In the same way that the draughtsman's disciplined body is augmented by the prosthesis of the grid interface in seeing, so too is the dominating body engulfed by weaponry and a military stance. What makes the military body particularly potent in relation to the draughtsman in *Draughtsman* is the uncanny juxtaposition of the grid interface with weaponry. Science is juxtaposed with violence.

Durer's draughtsman displays an overt, relatively crude form of power. A dagger or short sword sits on the left hip of the right-handed male seen in Figure 43 and highlighted with a red border. The sword, and its placement on the hip can be read as the grid interface being underscored by physical force.



Figure 43
Durer (detail) *Draughtsman Drawing a Reclining Nude* 1525

4.2.3 The Mirroring Body.

Frank describes the third type of body as the mirroring body because it simultaneously reflects that which is around it and is also a reflection of those objects. In this world, “projection and introjection take place in seamless reciprocity” (Frank, 1991, p.62), resonating with the mirrored water surface that is known from its Greek tradition of Narcissus with its archetypal *White Man Faciality*, and then amplified through Alberti’s (1435) observation that painting is nothing less than trying to embrace the water surface of the spring with the means of art. It is at this watery intersection where surface and mirror meet, where the mirrored body becomes apparent through the body

reproducing itself by externalising material objects in the way described in the next section. At this watery intersection, the body “reproduces itself by internalising objects of consumption” (Baudrillard, 1988, cited in Frank 1991, p.64) that is, “the endless assimilation of the world’s objects to one’s own body” (Frank, 1991, p.64). There is in other words, two-way traffic between the mirroring body and those things that surround it. This two-way traffic occurs with both people and the grid interface for Durer’s draughtsman in two ways.

Firstly, the draughtsman is part of what might be described as a community of seeing beings that is, the reclining nude, Durer, the watery seascape with people in the boat, the townspeople nearby, and the viewers of the image. The draughtsman’s gaze is not just a solitary engagement with the reclining nude, but rather it is a seeing overlapped with actual or possible seeing of others and in this way, because the draughtsman is both seeing and being seen, he also mirrors and reflects. This means that the draughtsman’s embodiment is constructed through this community of seeing beings. All eyes are literally on him. Those eyes socially construct his body as a male in the process of drawing/action, but in turn, his seeing constructs the bodies of the community of seeing beings through his *examination*.

Secondly, there is two-way traffic between the draughtsman and the grid interface in a way which echoes the impact the archival reproductive images, analysed by Roberta McGrath in *Seeing Her Sex: Medical Archives and the Female Body* (2002), had upon her, that is, the photographic and body parts objects “make demands upon, has considerable power, over the subject” (McGrath, 2002, p.23). There is an image in her book that shows a reclining nude of another type. It is an image of a woman subdued by chloroform, surrounded by a midwife and doctor, examining and preparing her for childbirth seen in Figure 44 (McGrath, 2002, p.136). Here, chloroform, like the grid, “produces a more tractable, more passive object” (McGrath, 2002, p.136), one which is compliant to the technology of the drug, one which is unresisting.



Figure 44
McGrath *Axis-traction forceps* 1908-9

The draughtsman too, is performing an *examination* on the body of the reclining nude as well as ‘operating’ on her body by constructing her as *nude*. The reclining nude in *Draughtsman* is equally inert through the use of the grid interface as is the woman in Figure 44. The bodies of both women are compliant and tractable.

The inert body of the pregnant woman also mirrors the authority of the doctor leaning over her in the same manner that the draughtsman’s body figuratively leans over the body of the reclining nude. The reclining nude is seen through the draughtsman’s observation body and, like the doctor in Figure 44 this observation has “the power to fashion and shape our understanding” (McGrath, 2002, p.137) of the body and technology. Both the pregnant woman’s voice and the reclining nude’s own narrative are lost. Both have no record, no name and no intent other than the “master’s voice” (McGrath, 2002, p.137), that of the doctor’s and the draughtsman’s voice. Orlan too, is subjected to the master’s voice, even though she contests the idea of beauty. While conscious during most of the surgical procedures she undergoes, there are times when her body is inert, with the surgeon standing over her as in Figure 45 (McCorquodale, 1996, p.67). When she is inert, the image has the power to shape our understanding of the body and technology. Orlan’s face is now a body in bits as it is

peeled back from her bones. In other words, the quality of *inertness* links aesthetic surgery back to the reclining nude, with a male present as the *master's voice*.



Figure 45
McCorquodale *Orlan undergoing a face lift* 1996

4.2.4 The Communicative Body.

Frank describes this final type of body as a form of praxis, that it is a body “in process of creating itself” (Frank, 1991, p.79). This type of body does not produce itself in the same way the surface of the mirror does, rather it does so in recreating the world of which it is part, that is “it is a media for its expression” (Frank, 1991, p.80). The draughtsman’s body is the media for the expression of the technology

within which it is immersed, that is, there is an intermingling between the fleshy body and its inscription by technology.

The intermingling of the draughtsman's fleshy body with the grid interface and other technologies present in *Draughtsman* points to a body in the process of creating itself as a human body augmented and improved by technology. The grid interface serves as a prosthesis for the draughtsman's eye. Because the grid interface is a technological aid to vision, the draughtsman can now see in an augmented way. The flesh of the draughtsman's body figuratively melds with the grid interface through this enhanced seeing.

In conclusion, this chapter has examined, firstly, the impact of the grid interface in shaping the draughtsman's observation, that is, the grid interface shapes, filters and frames what is being observed. As a consequence of this, both the draughtsman's body is socially constructed as well as the body of the reclining nude. The grid is not, to paraphrase Alberti's assertion, a window onto the world but rather it is a re-jigging of that world because observation now occurs within the framework of the exigencies of that technology. Secondly, this chapter

has explored the nature of the draughtsman's embodiment in relation to the grid interface based upon a typology proposed by Franks, that is, the disciplined, dominating, mirroring and communicative body.

What this means is that technology shapes the draughtsman's body.

Technology too, shapes the body of the reclining nude and it is this that is explored in the next chapter.

CHAPTER FIVE.

The Body and Technology: The Reclining Nude's Site.

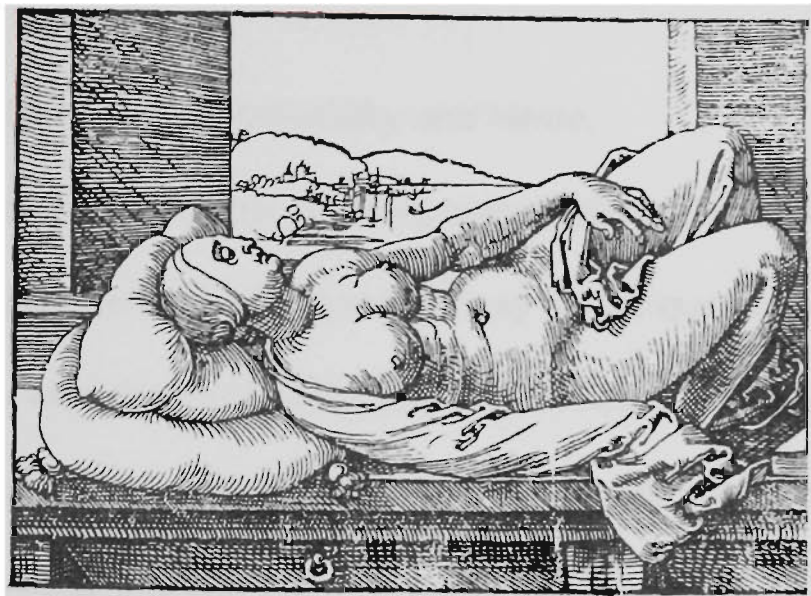


Figure 46
Durer (detail) *Draughtsman Drawing a Reclining Nude* 1525

Introduction.

This chapter examines the third site or location in *Draughtsman*, that is, the area to the left of the grid interface occupied by the reclining nude seen in Figure 46. *Malleability* is examined in terms of power/knowledge and in relation to four versions of the reclining nude by Giorgione, Titian, Ingres and Manet. These four examples are clearly not exhaustive in that they do not represent a review of the literature on the reclining nude. Rather, these four examples were chosen firstly, because they are indicative of the *malleability* of this pose (and as I argue, the technology of this pose). Secondly, these four images were

chosen to illustrate one particular trajectory of the *meme* of the reclining nude and its relationship with the exhibition component of this thesis.

5.1 The Reclining Nude: *Malleability and Meme*.

My initial examination of the reclining nude in *Draughtsman* raised a series of questions for me in the same way earlier questions were raised in line with the methodology of Action Research and Giddens' *conditions of practice* that I discuss in the next chapter. What were the power/knowledge implications of the pose? Why did the reclining nude seem strangely distorted? Was she simply a passive recipient of the draughtsman's efforts? How did the reclining nude manifest *malleability*?

In addressing these questions, *malleable* bodies were reaffirmed as bodies not shaped by the juicy, fleshy body, but rather shaped through the political, ideas and culture that have been raised in previous chapters. This can be demonstrated in three ways: through the manipulation of the body; through the technology of the pose; and through the pose itself.

Firstly, there is the manipulation of the reclining nude in *Draughtsman* itself. Through the religious debates of the Reformation, and through his many versions of the image of Christ, Durer would have understood the idea of the materiality and immateriality of the body, that is, Christ was simultaneously human and divine, and consequently both material and immaterial. If a body is immaterial, it is then potentially *malleable*. Now, this is not to argue that the debates surrounding Christ's materiality or immateriality prompted Durer to construct bodies that were *malleable*. Rather, it is to suggest that these conversations may have served to legitimise the bodily manipulation of the reclining nude despite being subjected to scientific scrutiny.

Durer's decision to shape the reclining nude's body by rotating her at the waist is paralleled in my digital studio practice where similar, but virtual, options are available. The digitised bodies emanating from my computer echo this shaping by Durer because they are also material and immaterial. Whether a body is rotated at the waist five hundred years ago, or whether a body is manipulated in the most recent software applications, the artistic decision to shape a body produces something which is "cultural and semiotic" according to Dyens (Dyens, 2001, p.21). It is, in other words, a *malleable* body.

Secondly, the technology of the pose itself generates *malleability*. The body of the reclining nude is *malleable* because the genre of the pose itself can be defined as a technology that shapes the body of the (usually) woman who deploys that posture. The idea that a particular pose in an artist's studio might be reframed within a technological context might initially appear incongruous. However, the model of technology developed by Judy Wajcman in *Feminism Confronts Technology* (1991) allows the pose of the reclining nude to be reconfigured as a technology.

Wajcman proposes a three-tier definition of technology: technology as a form of knowledge; as a type of behaviour; and as a physical object/s. As a form of knowledge, the reclining nude encompasses a pose which involves know-how by the woman, something "which cannot be captured in words. It is visual, even tactile, rather than simply verbal or mathematical" (Wajcman, 1991, p.14). As a type of behaviour, the reclining nude "forms a set of human activities" (Wajcman, 1991, p.14) that is, it is part of those human activities that can be described as part of the realm of art. Finally, the physical object -the artefact- is the body itself. Taken together, these three elements of Wajcman's definition of technology mean that the *pose* of the

reclining nude is a technology that allows the body to be made *malleable*.

Wajcman's definition of technology and its application to *Draughtsman* strongly indicate the reclining nude's cultural body because the reclining nude is a body shaped by technology.

Thirdly, the reclining nude's *malleability* can be intimated from elements related to domesticity, sexuality, power and domination seen in *Draughtsman*. That is, her body can be read as a sign that indicates the reclining nude is more than her fleshy, biological body. For example, her posture is recumbent and supine, with her head supported by two pillows. The bonnet the reclining nude wears indicates that she was married according to Lyndal Roper in 'Tokens of Affection: The Meaning of Love in Sixteenth Century Germany' in *Durer and His Culture* (1998). As well as her head being immersed in linen, her body is partially clad with a sheet. Her linen enmeshed domesticity is reinforced through a body ending with folded knees suggestive of, according to Nead (1992), the "gynaecological examination" (Nead, 1992, p.11). Because of the position adopted by the reclining nude, her sex is visually available for the draughtsman to scrutinize which allows him, proposes Grant Scott in *The Muse in Chains: Keats, Durer*

and the Politics of Form (1994), to “act...as a graphic midwife...attempting...to supervise and control the creation of life”(Scott, 1994, p.7). In other words, the birth of knowledge literally emanates from nature, but it is something that is controlled by the draughtsman. In other words, the reclining nude is *malleable* through her posture, her marital status, and her linen encased body ending with bent knees.

That the reclining nude has a multitude of meanings other than these three readings of *malleability*, which may not always be clear from my third millennium perspective, is not in doubt. Despite this caveat however, the reclining nude in *Draughtsman* never-the-less evidences a *malleable* body which is, in part, the result of the deployment of the grid interface in Durer’s studio.

5.2 The *Malleable* Body and Power/Knowledge.

The draughtsman is, according to Scott above, a midwife to the birth of knowledge. Unlike a midwife, however, the draughtsman seeks to construct the meaning of the birth of knowledge through his power and knowledge in a way that parallels my earlier discussion in chapter three in relation to the images of the seated artist in his studio.

Power/knowledge in relation to the reclining nude is exhibited in three

ways. Through the reclining nude being firstly, literally locked into position, secondly, the panoptic gaze, and thirdly, through her sexual *examination*.

Firstly, the reclining nude being physically locked into position evidences power/knowledge. Temporally, the reclining nude is frozen because her swathed right hand appears locked down against the table and, to enforce this suggested immobility, there is an anchor point and hook in the table just below her right shoulder. Having argued in chapter three that the grid interface is partially underwritten by the weapon on the draughtsman's hip, it is now possible to additionally suggest that to the threat of the weapon can be added the threat of being tied to the table. The presence of the hook can be read as a sign that serves to maximise the pleasure of the objectifying and unequal gaze of the draughtsman reminiscent of domination and submission, and an intimation of the juxtaposition of violence and Eros.

The posture of the reclining nude is locked physically in order for the draughtsman to be able to locate each segment of the grid to the relevant body part and relate that alignment to the drawn grid on the paper lying on the table. Not only is the reclining nude fixed in space in relation to the grid, she also is fixed in space in relation to a frontal

view, a view which seems to rely on her upper body rotating towards both the viewers of the work and Durer as the artist drawing the act of drawing mediated through technology of the grid interface. Scott (1994), who has analysed *Draughtsman* in terms of a muse anchored in chains, argues that these two views are essentially incompatible because the reclining nude cannot contort herself to satisfy both views. This results in Durer having to distort perspectival rules. It is this distortion that then produces the *malleable* body. This incompatibility of views results in a “simple illustration about the practice of drawing...(becoming)...a complex lesson about cultural and sexual hegemony” (Scott, 1994, p.7). Here is a body arranged through technology as are the bodies on my hard disk arranged through technology.

Secondly, power/knowledge can be seen as the reclining nude is subjected to the draughtsman’s panoptic gaze. The cultural and sexual hegemony of the reclining nude’s body in Durer’s woodblock can also be understood from the draughtsman’s perspective: he is apparently drawing a biological entity rather than a body that is, as Foucault (1980) would argue, inscribed by history and endowed with power and domination. The reclining nude’s body is made docile by the technology and being subjected to a technologically orientated

scrutiny by extending what Foucault refers to as the panopticon and the scientific gaze (1973, 1977, 1981). Foucault identified the impact of various disciplinary techniques through the exclusive possession and exercise of power employed by a dominant group in institutions such as prisons, schools and hospitals. These disciplinary techniques however, affect both guard and prisoner, teacher and student and doctor and patient in the same way that the reclining nude, and the draughtsman himself, becomes inscribed by the disciplinary power of the grid interface. This results in the production of two docile bodies.

The production of two docile bodies results from the relationship between the draughtsman's gaze and the grid interface, that is, the draughtsman's gaze came to be seen as natural and logical. For the first time, Durer was able to claim a certain truth based on the use of technology. However, it is a truth based upon the technologies of the grid and the panoptic gaze, with their mediated sign systems and contexts that shape the body of the reclining nude through tools of power and domination. Scott (1994) provides a way of making this power and domination transparent when he notes that the reclining nude "exists then, only to school the apprentice draughtsman, only to further the science of drawing and perspective and to serve the thinly disguised prurient interests of the viewer and artist...the reclining

nude's body serves as the site for experimentation and the rituals of male development" (Scott, 1994, p.7). While Durer's primary concern in *Draughtsman* would be, in all likelihood, the sexually disinterested rendering of an object in space rather than the draughtsman's prurient interest alleged by Scott, what is evident is the apparent lack of action by the reclining nude while the draughtsman acts in the world.

The reclining nude needs no development because she is not in the process of *becoming* something else. Her role is static, literally. The draughtsman on the other hand, is in the process of *becoming*, a user of *new media*. The draughtsman is being trained to understand and deploy what was then the *new media* technology of the grid interface in a studio setting. His professional development in, and use of, these technologies assume his right to *examine* the sex of the reclining nude.

Thirdly, power/knowledge is evidenced through the reclining nude's sexual *examination*. One of the rituals for male development concerns the reclining nude's sex, its construction and its availability. The hand of the reclining nude in *Draughtsman* for Nead (1992) is "clearly poised in a masturbatory manner over the genitals" (Nead, 1992, p.11) which serves to undermine the detached rationality the grid interface allegedly serves. The visual availability of the reclining nude's

sex that serves as an aid to male development also resurfaces in

Manet's *Olympia* in Figure 47

(<http://www.ibiblio.org/wm/paint/auth/manet/olympia/>). At first glance, the sex worker's hand is resting across her sex in what might be read as a modest and erotic gesture without any intimation of masturbatory intent. Yet the positioning of *Olympia's* hand arguably focuses upon what is available for what payment, and in this regard appears more closely linked to cyber-pornography's *pay-per-view* and how that serves male development in Internet culture. The sexual *examination* of *Olympia* helps serve to construct her as a cultural body because it is a type of body "shared by thousands of men" (Dyens, 2001, p.21), that is, she is a *meme* (as well as a fleshy body) framed by men's experience of her sexual availability.



Figure 47
Manet *Olympia* 1863

The reclining nudes in *Draughtsman* and *Olympia* have been constructed into a cultural body through ideas, politics and sociology. Consequently both bodies have become detached from their fleshy/corporeal bodies because the reclining nude is now an image to be absorbed through the draughtsman's gaze, Durer's gaze and the audience's gaze, as are the cultural bodies constructed in my digital studio practice similarly absorbed by their respective audiences. It is an absorption however, potentially revolving around issues of gender, control and power. For example, Durer's use of the grid interface can act panoptically when the "wanton matter of the female body and female sexuality may be regulated and contained" (Nead, 1992, p.11). In the act of literally locating a grid interface over the reclining nude's

vagina, her body is rendered as territory by being mapped out and referenced. This occurs, as Mira Schor points out in *Wet* (1997), because the technology of the grid interface “points to perspectival space’s intention to draw a straight line back to the womb and to draw an organising grid over the chaos of a feminine nature” (Schor, 1997, p.158). Technology here, in other words, produces a *malleable* body based upon the attempted control of the vagina and hence reproduction through the technology of the grid.

The containment of the chaos of feminine nature however, is premised on a western, white, *malleable* body. In order to locate this social construction of the body, it is necessary to revisit the technology of the nude and its demarcation from the idea of the naked. Nead’s (1992) deconstruction of Durer’s image serves to challenge Clarke’s proposition in *The Nude: A Study of Ideal Art* (1976) in relation to the dichotomy between naked and nude with its implied distinction between art and obscenity. Clarke argued for the Platonic elevation of art over pornography, that art represents the female nude as an object not for the senses, but rather the mind. However, Nead argues that the discourses surrounding the distinction between nude and naked allow a relationship to be established *between* the nude, the body and colonisation. It is this relationship that is now discussed.

5.3 The Reclining Nude: Giorgione, Titian, Ingres and Manet.

To date, this chapter has discussed the relationship between *malleability* and the *meme* and the *malleable* body and power/knowledge. The issues raised in the preceding two sections generated other questions for me that also served to contest my *conditions of practice* (Giddens, 1986). For example, while it seemed clear to me that my present use of digital technology in my studio practice allowed for the possibility of the infinitely *malleable* body in a way that, perhaps, had a beginning point with Durer as demonstrated in *Draughtsman*, I questioned whether there were any intervening examples of *malleability* and the reclining nude? If the exhibition component of this thesis drew upon the reclining nude as a *malleable* body, how was that linked back to earlier examples of the genre?

In order to answer these questions generated through the Action Research methodology, I examined a trajectory of the reclining nude genre. The examples I have used are not exhaustive, nor should they be read as such. Rather, what they demonstrate are examples of *malleability* and its relationship to the content and context of this research.

The following *malleable* reclining nudes are examined within the same framework that the reclining nude in *Draughtsman* above was examined, that is, *malleability* and *meme*, and *malleability* and power/knowledge.

Clarke in *Feminine Beauty* (1980) argues that it was Giorgione who invented the genre of the reclining nude seen in the *Dresden Venus* in Figure 48 (<http://artyzm.com/world/g/giorgione/venus.htm>). The *Dresden Venus* utilises some typical conventions of the time, most importantly the depiction of the female body in the form of a classical goddess, but like the reclining nude in *Draughtsman*, she is supine and recumbent. Like the reclining nude in *Draughtsman*, *Venus* with her closed eyes offers no resistance to the gaze of the onlooker. The landscape treatment, with its undulating curves, echoes the sensuous



Figure 48
Giorgione (*Dresden*) *Venus* 1510

form of the sleeping woman in the same way the curves of the headland mirror the reclining nude in *Draughtsman*. Despite portraying the female form in a naturalistic mode, there are certain areas that are, at first glance, out of bounds. The placement of the reclining nude's hand in the *Dresden Venus* demonstrates ambiguous sexuality as no pubic hair despoils, as it were, the stated objective intent of the nude. However, like *Draughtsman*, it is unclear whether the hand is masturbatory or post masturbatory, modest or focusing attention upon her genitals. The cloth underpinning the reclining nude has slipped, as it were, entirely from the body to reveal a nude body, available for *examination*.

Titian's *Venus of Urbino* in Figure 49

(http://www.artchive.com/artchive/T/titian/titian_venus_of_urbino.jpg.html) offers a *malleable* body with one significant development from the *Dresden Venus*: the eyes of the reclining nude are open and she meets the gaze of the onlooker. Here, there is a reverse *panopticon* as it were. Her gaze is directed at the viewer of the work, but despite this, her body is *malleable* in that she is a goddess, her body configured to the idealised standards of beauty in a way that anticipates the shaping of bodies through aesthetic surgery in contemporary culture.



Figure 49
Titian *Venus of Urbino* 1538

There is present a sexual examination in a way that echoes the sexual examination of the reclining nude in *Draughtsman*. Consider David Freedberg's reaction to *Venus of Urbino* in *The Power of images: Studies in the History and Theory of Response* (1989): "a naked young woman looks frankly at the beholder; her chestnut tresses fall over her naked shoulders; her nipples are erect; with her left hand she only half covers her pudenda -she almost toys with them- while the shadow around them suggests (if it does not actually indicate) her pubic hair. She is completely naked except for the ring on her little finger and the bracelet around her wrist" (Freedberg, 1989, p.13). Her nakedness, the ring, the bent arm supporting the head and, as a consequence, thrusting her body forward, evidences the *malleable* body.

Her *malleability* also takes the form of her sexuality, that is, the reclining nude is engaged with the gaze of the observer. The reclining nude returns the gaze of the onlooker and her gaze intimates sexual interest. This gaze, as well as her erect nipples, suggest the *sexual* body and its association with the sexual body of *Pamela Anderson*. The binary opposite of this particular *malleable* body however, is the *mindful* body that is evidenced in the kneeling, praying figure at the rear of the painting. The *malleable* body of the kneeling female is subjected to the panoptic gaze of the standing female. Both are clothed, and both are disconnected from their fleshy bodies through prayer and through the monitoring of prayer.

The *malleable* body and its ascendancy through the sexual body is also evident in Ingres's *Odalisque With Slave* in Figure 50

(http://www.artchive.com/artchive/T/titian/titian_venus_of_urbino.jpg.html). The bondage implied in *Draughtsman* through the anchor points located around the table is now explicit, that is, the bondage of the harem. Like the reclining nude in *Draughtsman*, that bondage is underwritten by the male guard/attendant standing at the rear. The white skin that is characteristic of the *default facial array* is prized through its captivity. Within the context of Ingres's painting, *whiteness* has become a prize. *Whiteness* does not produce a subservient or

docile body. Rather the reclining nude in Figure 50 asserts her sexuality. *Whiteness* is an asset, a positive attribute despite its confinement within a harem.



Figure 50
Ingres *Odalisque With Slave* 1839

Whiteness, in other words, makes Ingres's reclining nude *malleable* in a positive manner. *Whiteness* as a part of the *malleable* body in Manet's *Olympia* (Figure 47) however, is constructed through the subservient position of a black female attendant. *Blackness* is a deviance from *whiteness* because *whiteness* is the default setting for civilisation as well as being integral to the *default facial array*. Amelia Jones in *Beauty, Discourse and the Logic of Aesthetics* (1999) and Lorraine O'Grady in *Olympia's Maid: Reclaiming Black Female Subjectivity* (1994) have addressed the inclusion of *blackness*. Jones argues that it is the

maid standing next to Olympia (Figure 47) that is the problem raised in this painting rather than the sex worker literally owned by the ruling class men who availed themselves of her sexual services. Olympia's *malleable* body is its *whiteness* and the slave's body is something that needs to be excised from the image. As this exegesis has argued, the project of *whiteness* underscores *Herrenvolk* and the Aryan racial stereotype, which, in turn, informs the *default facial array*, aspired to in aesthetic surgery.

5.4 The Reclining Nude and Aesthetic Surgery.

Malleability, power/knowledge, and the reclining nudes by Giorgione, Titian, Ingres and Manet intersect to elaborate and amplify the reclining nude in *Draughtsman as malleable*.

The *malleable* body of the reclining nude exhibits commonalities with the *malleable* body shaped by aesthetic surgery because both are detached from their biological, fleshy body. It is this detachment that allows for the possibility of what Dyens describes as a “bodily metamorphosis” (Dyens, 2001, p.87) based upon a “half-original being, half new-being” (Dyens, 2001, p.87) that is produced as a consequence of the interaction of the body with technology that is ideologically and culturally coded. What is also produced in this form of

embodiment is a body that is the perennial object of the intentions and manipulations of others. Being the object of intentions and manipulations of others serves to link the impulse for aesthetic surgery with the Aryan body and the reclining nude in *Draughtsman*. One way in which this linking can be seen is through *Pamela Anderson's* pastiche or parody of the reclining nude as in Figure 51 (<http://pamelaanderson.net>).



Figure 51
Pamela Anderson *Untitled Referencing the Reclining Nude* 2003

Pamela Anderson's reclining nude is a *malleable* body that symbolises a brand or an ideal site. The most visible symbols of western femininity are her surgically augmented breasts, and obviously her *whiteness*. The white, blonde, western woman represents a default setting for civilisation via a *malleable* body that has been technologically

transformed and transformed through ideas and politics. *Pamela Anderson* is the archetypal cultural body because her project has been to reduce her embodiment to that of *information*. *Pamela Anderson's* embodiment is saying that we are *information* and this connects us to our essence, that is, information is a process in itself. The mind for example, has been replaced by information about DNA. Breasts have been replaced by information about silicone. Information is present in *Pamela Anderson's* bodily transformation, augmentation, decoration and mutilation. All of these bodily expressions are more than the body because they call on the body to act on information. In *Pamela Anderson's* case, that information is based upon an ongoing European project of white colonisation not through the grid seen in *Draughtsman* this time, but rather through the grid of the Internet.

Pamela Anderson exhibits the *default facial array* that acts as a model for aesthetic surgery. This can be seen in the *before* and *after* images taken from a cosmetic surgeon's web page, where the woman's nose has been re-sculptured in line with *Pamela Anderson's* concave nasality (Figure 52).



Figure 52
Before and After Rhinoplasty: a nose more like Pamela Anderson

The reclining nude in *Draughtsman*, the body and face shaped by the ideology of the body and face produced through *Herrenvolk*, and *Pamela Anderson* as the representation of aesthetic surgery, all contain patterns of information. The three forms of embodiment indicate a culture in which information has, literally, got under our skin. Our embodiment is not tied to biology. Ideas of the *right face and body* are not tied to biology because biology has little or no value outside of culture.

The reclining nude shaped by the grid and the political, ideological and cultural, the body and face shaped by the ideology of *Herrenvolk* and the contemporary body shaped by aesthetic surgery free “us from the determined or unexpected hazards of time” (Dyens, 2001, p.86). This is not so much an anti-aging sentiment, that somehow we do not age,

but rather, it is about an idea, a *meme* of a *malleable* body that moves through time and space.

The digitised bodies of Naome and Wendy in the accompanying exhibition represent a continuum, a trajectory, from the reclining nude in *Draughtsman*, and, as this thesis has argued, based upon the body and face produced from the ideology of *Herrenvolk*.

This chapter had its beginnings in questions relating to the reclining nude's site in *Draughtsman*, that is, questions surrounding *malleability*, power/knowledge, and *meme*. Relationships were established between these questions and my studio practice in a way that parallels Action Research with its intertwining between theory and practice. These methodological considerations are now fully discussed in chapter six.

CHAPTER SIX.

The Exhibition: Methodology and Outcomes.

Introduction.

Chapter six describes and analyses the exhibition-based component of this exegesis. It begins this process by detailing the methodology of *reflective practice* that was used in order to create the art objects and then discusses the exhibition itself. In the exhibition there are three sites that mirror the structure of *Draughtsman*, that is, the site of the grid interface, the site of the draughtsman's body and the site of the reclining nude. The first site constructs what Dyer (1997) in chapter one of this exegesis has described as *aesthetic technology*, that is, technology that produces a particular type of embodiment. The twenty-four objects primarily examine the *meme* of the grid and the grid interface while simultaneously alluding to the *aesthetic technologies* used in aesthetic surgery. The second site addresses the relationship between the artist's body and technology, and the relationship between the body and face produced through *Herrenvolk* and aesthetic surgery. Finally, the third site investigates the production of the cultural body through the entanglement of one body subjected to aesthetic surgery with another body that has not undergone aesthetic surgery

6.1 Methodology.

The primary research methodology used in this exegesis is reflective practice because it provides opportunities for artist-researchers working with both text-based and exhibition-based components “to learn from the experiences and apply the lessons immediately” according to Lindy Candy and Ernest Edmonds in *Explorations in Art and Technology* (Candy and Edmonds, 2002, p.39). The ability to apply lessons immediately is critical in the creation of the exhibition component of this exegesis because it provides opportunities to physically construct, deconstruct and then reconstruct the art objects in a seamless, yet reflective, flow of activity. This process of construction, deconstruction and reconstruction is informed by theoretical referencing to four matters: firstly, the identification of key issues in relation to my exegesis such as bodily and technological *memes*, the impact of mediating technologies upon the body of the draughtsman and the reclining nude, the consequent change in power relationships within the studio setting and the relationship between *Draughtsman, Herrenvolk*, and aesthetic surgery; secondly, the ability on my part to anticipate and generate alternatives in relation to the art objects; thirdly, a process of evaluating the consequences which includes challenges to the taken-for-grantedness of, for example, gender roles; and finally, employing the best methodology as evident in

the exhibition outcomes. These questions created an environment where “a coherent view of events across a number of separate situations” (Candy and Edmonds, 2002, p.39) could be realised. Such a coherent view is central to developing understandings about the historical antecedents of studio practice separated, yet bound, by five hundred years.

Candy and Edmonds however, do not elaborate upon the particular type of reflective practice that might be used to apply experiences and learn from them. Accordingly, the particular approach to reflective practice employed in this research is that proposed, firstly by Anthony Giddens in *The Constitution of Society: Outline of the Theory of Structuration* (1984), and, secondly, by Donald Schon in *The Reflective Practitioner: How Professionals Think in Action* (1991a) and in *The Reflective Turn: Case Studies In and On Educational Practice* (1991b).

6.1.1 Giddens and Practice.

Giddens’ approach to practice is used in this research because it allows the body to be subjected to *discourse*, but also to react back and affect *discourse* in a way not theorised by Foucault. Giddens is a sociologist who explores changes in society through his theory of *structuration*, that is, a theory which attempts to bridge the gap

between macro level explanations of society ('big picture' explanations) and micro level explanations of society (what everyday life means to individuals). *Structuration* means that human agency and social structure are in relationship with each other. *Structuration* means that social structures such as institutions and moral codes do exist, but it also means that these institutions and moral codes can be changed when individuals at the micro level either ignore, replace, or reproduce them differently. Human agency has the ability to change social structure and it is this that informs Giddens' ideas about practice.

Giddens' theory of practice is informed by agency. Central to this term is the ability of agents to be able to discursively elaborate, that is, to be able to explain their reasons for action. For Giddens, this form of reflexivity is not synonymous with self-consciousness. Rather, it is "the monitored character of the ongoing flow of social life" (Giddens, 1984, p.3). One way in which the ongoing flow of social life was monitored in this research focused upon the naming of the reclining nude in *Draughtsman*. Was she *reclining nude*, *model*, or *woman*? The methodology used to answer that question had its beginnings in McGrath's (2002) response to the *Edinburgh Skeletons*, a collection of anatomical specimens she examined during the course of her research.

McGrath portrays the *Edinburgh Skeletons* as strange objects having a peculiar power over the viewer. “To look at these pelvises, polished with handling, is to understand something physical, tangible and melancholy about the materiality of the body” (McGrath, 2002, p.101). For McGrath, these remains are not simply specimens. The pelvises once constituted one part of a larger skeletal framework “which in turn were part of the complete bodies of women who laboured hopelessly, and on whom caesarean operations were performed unsuccessfully. These pelvises belonged to women, all of whom died in difficult childbirth; few of the infants survived” (McGrath, 2002, p.102).

McGrath’s response to these bones has implications for this research. Firstly, the pelvis is what she calls a visual emblem for femininity itself, something that makes clear the distinction between men and women, an object that is the embodiment of that difference. Secondly, the poignancy of her description about the history of these bones, that they belonged to real, living people who probably died in great pain, directly addresses the issue of the anonymity of the woman whose pelvis this once was. So too is there present in *Draughtsman* the embodiment of difference and anonymity. Difference is exhibited through the reclining nude’s exposed breasts and anonymity in her role

of *reclining nude*. Who is, in other words, this person lying on the table, what is her history, and what should she be called? Should she be model, reclining nude or woman? As pointed out elsewhere in this research, changing the name changes the object (Heidegger 1977), but this too can be problematic in the case of woman as category, because the term *woman* tends to be “constructed within hegemonic Westernised, urban feminist discourse” according to Radhika Gajjala in *Studying Feminist eSpaces: Introducing Transnational/Post-Colonial Concerns* (2001). *Woman*, in other words, can also serve to produce a particular versioning of the reclining nude through its ongoing colonisation via *white* globalisation.

Whiteness, and McGrath’s discourses of anonymity, difference, hegemonic classification, and exclusion in relation to the *Edinburgh Skeletons* are addressed in the exhibition by drawing upon what Giddens calls the “conditions of practice” (Giddens, 1984, p.28). *The Reclining Nude Site* projection in the exhibition demonstrates that the pose of the *reclining nude* as a *meme* was understood by both Wendy seen on the television monitor and Naome controlling the VCR. When Naome disrupts the *condition of practice* of Wendy’s *reclining nude* by stopping and starting the VCR at different points on the tape, the pose’s *taken for grantedness* is disrupted. Additionally, even though

Naome's *condition of practice* meant that she understood her involvement in the exhibition as that of *model*, her positioning in relation to Wendy is that of *artist*, that is, seeing what the draughtsman would have seen. As both the controller of the original video and in her alignment with the draughtsman's view of the model, Naome disrupts the *conditions of practice* of the *reclining nude*. The outcome of this disruption is what Giddens calls *reflexive monitoring*.

Reflexive monitoring of activity occurs when "actors not only monitor continuously the flow of their activities and expect others to do the same for their own; they also routinely monitor aspects, social and physical, of the contexts in which they move" (Giddens, 1984, p.5). In locating the recording of *Reclining Nude's Site* in the gallery where it would be eventually exhibited, Naome was implicitly forced to monitor her social and physical context. This meant that she had to reflect upon the spatiality of the gallery in terms of creating a trajectory between the various stations she moved between. Naome was, in other words, expected to monitor these movements and flows, within the context of the conversations we had in relation to the nature of the project.

My methodological role in relation to Naome was to be able to provide her with explanations, answers and justification for action, or what Giddens calls “discursive consciousness” (Giddens, 1984, p.7). A part of my discursive consciousness embraced the way in which I had originally produced the body of Wendy, a body seen from the draughtsman’s perspective rather than Durer’s ‘side-on’ position. The grid in Figure 55, with its isomorphic distortion located in the two vertical frames as well as the more rectangular quadrants near the edge of those frames, structures the way in which Wendy’s body is observed. Wendy’s body is foreshortened and enframed within the replica I constructed of Durer’s grid. The *meme* of the grid segments Wendy’s body into mathematically precise squares of information. The grid serves to delineate its interiority from its exteriority, that is, there is containment of observation to within the frame. Wendy’s personal *conditions of action* are limited, that is, she is unable to exert human agency because she is subjected to the grid’s *discursive formation*. Wendy’s body is, consequently, a product of culture, it is a *malleable* body.

Naome’s body is a product of culture, a *meme*, but it is also a body of an individualised project because it has been subjected to aesthetic surgery, gyms, tanning salons, deletion of bodily and pubic hair. As an

individualised project, Naome's body emphasises human agency in the creation of a self-produced, self-inscribed body. Naome's body can be read as text because it displays youthfulness, agility, sexuality in a way that reverberates with Riefenstahl's *Olympia*. Naome's body represents, as Giddens argues in *Modernity and Self Identity: Self and Society in the Late Modern Age* (1991), an objective project of the body to be overhauled with hard work and the right attitude. Without human agency, the textual injunctions that Naome aspires to such as the *meme* of the *default facial array* or pierced labia would not be achievable.

Employing Giddens' methodology of human agency and discursive consciousness in this research has provided an environment within which *Draughtsman* can be re-seen. For example, human agency can be understood as the "capability of the individual to make a difference" (Giddens, 1984, p.14). It is within this capability to make a difference that the reclining nude's sexual power over the draughtsman can be contextualised. The questions I raised in chapter one about the reclining nude's sexual power can be seen to emphasise her intentionality in celebrating her sexuality through the pose of the reclining nude as a counterpoint to the cerebral, scientific focused,

draughtsman, or to myself holding a digital camera. Naome provided the reclining nude and Wendy with a voice through her human agency.

6.1.2 Schon and Reflective Practice.

It should be noted that Giddens' primary focus is to understand the nature of practice. Schon (1991a, 1991b) seeks to move beyond this stance by more fully establishing a concrete relationship between practice and reflection through the recognition of what he calls the reflective practitioner. Here, a new type of epistemology of practice is generated, one that is located within what Schon calls "knowing-in-action" (Schon, 1991a, p.50). The understanding that all interfaces, whether they are analogue or digital, construct the different seeing epistemologies described earlier in this research by Crary, Hockney and others, stimulates knowing-in-action, or reflection-in-action, "turning thought back onto action and on the knowing which is implicit in action" (Schon, 1991a, p.50). The objects in the exhibition represent the process of turning thought into action by, firstly, identifying and reflecting upon key issues; secondly, by my ability to generate alternatives; thirdly, through evaluating the consequences; and finally, by deciding upon the use of the best methodology. The choice of materiality seen in the exhibition will be used to demonstrate these four moments.

Materiality.

[A] The Bonnet and Grid.

The choice of both the physical and virtual materials used in this research was informed by the intersections between the produced bodies seen in *Draughtsman*, *Herrenvolk* and aesthetic surgery.

Identifying this intersection is a key issue because it determined the beginning point for the construction of two physical objects seen only virtually in the exhibition. Those two objects are replicas of the grid and the bonnet seen in *Draughtsman*.

As I noted earlier, the bonnet worn by the reclining nude signalled that she was married. Re-creating the bonnet involved researching the range of bonnets that were worn during this time, how they were constructed, and the type of cloth used. For example, the sizing of the bonnet would be described in today's term as *free size*, that is, it has a draw-string that allow numerous adjustments around the head of the reclining nude. In constructing the bonnet, I realised that a single, adjustable bonnet could serve to socially construct the bodies of any number of different women. In addition to the sizing, I also engaged with the material used to make the bonnet. The most significant difference between the original and replicated bonnet is the cloth used in its construction. Linen was readily available during Durer's time and

would have been, in all likelihood, the cloth of choice. However, cotton would have only just become available as part of European expansionism into the Americas and elsewhere. I understood the diegesis of the cotton bonnet as colonially inscribing the body.

During my engagement with the construction of the bonnet, I came to see that what had began as a project to replicate the bonnet worn by the reclining nude in *Draughtsman* was in fact a project about something more substantial. The bonnet serves to shape the reclining nude's externality, and in this way can be seen as an *aesthetic technology* (Dyer, 1997, p.90). The bonnet is, in other words, culturally synonymous with aesthetic surgery because it serves to shape the body of the reclining nude in order to achieve the *right body*. Re-seeing the bonnet as contributing to the produced body of the reclining nude allowed me to understand the power of its discursive formation as well as its ability to function as a *meme*.

The replica of Durer's grid I built also made clear to me its discursive formation. By scanning *Draughtsman* at the maximum resolution, I was able to magnify the grid to the point where its construction was evident. Using the magnified image of the grid as a blueprint, I used wood and drawn black string to create quadrants and transects. During

the course of the construction of these quadrants and transects, small squares of information were released as they were completed. The proximity of my body to the grid during its construction underscored the power of this particular technology and its relationship to the screen of my digital monitor. The physicality of being enmeshed with the grid during its construction demonstrated its *meme-ness* and its ability, for example, to act as a technology of colonisation. My body was reduced to small squares of information when I held the grid in my arms to ensure its correct construction. My body was being ideologically and culturally coded through the construction, deconstruction, and reconstruction of the grid.

[B] Metal and Flesh.

Dyens (2001) describes the cultural body as an interaction between *metal* and *flesh*, that is, where the living body is intermingled with machines. *Metal* represents a specific type of technology used to produce a cultural body. *Metal* is the technology primarily used in aesthetic surgery to reshape the body and face. *Metal* is the technology most closely associated with the concentration camp body, that is, the barbed wire, the crematoria, and the guns. *Metal* lies against the draughtsman's body in the form of his sword, and in the hooks around the table upon which the reclining nude lies. *Metal*

creates the conditions for human agency as in Naome's body altering project, while simultaneously restricting human agency through its ability to physically constrain and coerce. *Metal* is distributed throughout digital technology, particularly through the copper wires that comprise the grid of the Internet.

These key issues surrounding *metal* provided me with opportunities to reflect upon the role of *metal* as a *meme* within this exegesis. It is a material that has been rarely deployed in my studio practice, yet the recurring *spot* of metal and its engagement with the body insisted, literally, that it be addressed.

While there was a clear enmeshing between metal and flesh, what was less clear was the nature of the metal itself and how it might be used. During the course of my research, I had read that wire was being drawn for the first time around the period of *Draughtsman*. Accordingly, I experimented with several versions of wire that eventually proved to be either too soft or too inflexible. What was needed was a wire that reflected the concerns addressed by this exegesis, that is, a wire that was directly coded to the socially constructed body. After some further experiments, the metal of choice was stainless steel cabling.

Stainless steel references the scalpels, saws and forceps used in aesthetic surgery and in the concentration camp's 'medical experiments'. Stainless steel alludes to the boats seen outside the window in *Draughtsman* because it is a metal integral to contemporary boating, and it was boating that transformed a *German body* into that of a *colonising German body* sailing to the New World alongside other European bodies.

These initial reasons for the use of *stainless steel* throughout the exhibition stimulated further action and thought in relation to their use in the exhibition. Firstly, stainless steel would be required to work at the level of a gestural line in the act of tethering the wooden and acrylic grid to the white plinth. The ability to work as a gestural line allows the stainless steel to be read in a way that mirrors the gestural lines in *Draughtsman*. Secondly, I chose stainless steel cabling because I noted its ability when I was exploring its flexibility to unintentionally locate itself against the images I had created for the wooden and acrylic grids. This unintentional consequence mirrored the symbiosis between metal and flesh and the cultural body. Finally, I required a technology in the exhibition that would serve to overcome Pollock's earlier description of the pitiable, sexual body, a body that is inherently weak. Stainless steel is an impervious metal and it is this quality that

resonates with an impulse towards aesthetic surgery, that is, aesthetic surgery as an attempt to create the body, at least in its externality, impervious to entropy. Stainless steel therefore, represents a technology that allows us to overcome our physical weaknesses, a way of enmeshing the *fleshy body* with another culturally and ideologically constructed technology.

6.2 Outcomes.

The exhibition is divided into three components. These components parallel the structure of *Draughtsman* that is, *The Reclining Nude's Site*, *The Grid Interface's Site*, and *The Draughtsman's Site*. These are now discussed in turn.

6.2.1 *The Reclining Nude Site*.

This art object addresses the relationship between the researcher's focus upon the *meme* of the contemporary cultural body and trajectories to and from the reclining nude in *Draughtsman*.

Even before Naome's and Wendy's entanglement is observed on the projection, *information* is present as the viewing body enters the site.

There is *information* present about firstly, *blackness* and *whiteness* and

the body it produces. Secondly, there is *information* about the booth, and finally, there is *information* about the projection.

6.2.1.1 *Blackness and Whiteness.*

Blackness and its binary opposition *whiteness* reside behind a black-out curtain. The physicality of *The Reclining Nude's Site* is not immediately visible because of the darkened environment. This darkened environment is diametrically opposed to the environment behind the other curtained section displaying *The Draughtsman's Site*. In *The Draughtsman's Site*, there is overwhelming whiteness, but for *The Reclining Nude's Site*, *blackness* reiterates four ways in which a body is produced.

Firstly, *blackness* and *whiteness* are consistent with the bright, piercing scientific light and how that serves to illuminate the body for rational examination. The body as a project of rationality has been discussed in chapter two.

Secondly, *blackness* and *whiteness* reference Durer's use of black and white in *Draughtsman* rather than the grey scale typically seen in his other work such as *Melancholia I* (Figure 56).

Thirdly, *blackness* and *whiteness* reference the colonial narrative raised several times in the exegesis. As a time based art object, *The Reclining Nude Site* and *The Draughtsman's Site* are always viewed in relation to the centralised time of Greenwich Mean Time. GMT is a colonial metaphor because it was, and perhaps continues to be, the centre of colonial power with its irrefutable grid of time and space. Viewing *The Reclining Nude Site* and *The Draughtsman's Site* occurs within this framework of temporal colonialism.

6.2.1.2 The Booth.

The projection booth seen in Figure 53 draws upon a dominant technology present in *Draughtsman*, that is, wood technology. In order to establish a trajectory with that earlier technology, the wood of choice for the exhibition component of the exegesis is plywood. In the same way the topology of my practice has been scraped away in order to reveal its sedimentary layers, so too does plywood reveal its layers, that is, plywood literalises the antecedents to my studio practice. In addition to literalising the antecedents to my practice, the projection booth that I constructed approximates my bodily dimensions. As such, it infers the existence of not just projection technology, but also a bodily presence. As a bodily presence, the projection booth serves to monitor, as it were, what is occurring on the screen through what

Giddens (1984) terms as co-presence, that is, where Naome's and Wendy's action is evaluated by myself through the agency of the booth. Finally, the projection booth includes four cone shaped legs. These legs metaphorically complete the absent table legs and the legs of the draughtsman in *Draughtsman*. In the act of completing the legs, a link is forged between Durer's and my studio practice.



Figure 53
Lichtman *Plywood Projection Booth* 2003

The projection booth is, in short, not simply a device to house the projection technology. It contains levels of *information* about the relationship between *Draughtsman* and my studio practice.

6.2.1.3 The Projection.

The interiority of the curtained area suggests video art as the studio method of choice. However, much of what is contained in the time based art object has been painted on thousands of individual video frames using software such as *Painter*. Here, frames are dealt with as individual canvases upon which marks, textures and layers are placed which are then morphed, composited or flattened. This form of studio practice reasserts the primacy of painting rather than video or film. It declares that what is being seen on the screen is, in fact, a projected painting that is located both spatially and temporally. It is painting as a spatial and temporal act, rather than video art, that creates links to *Draughtsman*. Durer's efforts to create new forms of space and time through his use of the *new media* of the grid in the studio are now replicated in my studio practice that also uses *new media* for the same purpose. This is an observation Manovich (2001) confirms when he notes the commonalities between Renaissance painters and digital artists who "create new kinds of composition, new pictorial space, and new narratives" (Manovich, 2001, p.305).

The screen is the second point of reference in this curtained-off area. The image on the screen shows the gallery after its recent completion. The gallery site resonates as a place where studio practice occurs and

in so doing provides a trajectory to and from *Draughtsman* with its studio setting.

The insertion of Naome into the uninhabited space of the gallery creates another level of co-presence between her and the viewer.

After entering the curtained area within which this art object is now screening, she emerges enmeshed in both a dressing gown and blonde wig. In this moment, through her clothing and hair, Naome has become a *meme* or a unit of cultural transmission about the produced body.

The dressing gown produces an assumption about *model*, while the wig produces an assumption about *Pamela Anderson* and the cultural body, that is, it is a blonde wig connected to Naome's *default facial array* and to the blondness of *Herrenvolk*.

A series of dissolves eventually shifts the dressing gown enfolded Naome to the centre of the gallery. At close range, it is evident that she is enframed by the blonde wig. The wig itself leaves evidence or traces of its use because it flattens her hair and enframes her face.

The diegesis of the wig is clear: it enjoins the building of Naome's cultural body. Naome starts observing the image on the television and VCR at the centre of the gallery. An earlier projected painting is the object under consideration. Here, Wendy as the reclining nude (Figure

54, 55) wears a replica of the marriage bonnet worn by the reclining nude in *Draughtsman*. The bonnet leaves traces of flattened hair as well as enframing her face. Both the bonnet and the wig produce a coded body as well as a diegesis about aversion and desire that each headpiece purports to signal.



Figure 54
Lichtman *Replicated Bonnet and Grid* 2002



Figure 55
Lichtman *What The Draughtsman Saw* 2002

The cloth within which Wendy is lying, as well as the cloth of the dressing gown worn by Naome, contain folds. These folds provide additional *information* about their respective bodies and how they are produced. The folds speak about a flattened spatiality. The folds speak about two sidedness, that is, sides containing an inside and an outside. The folds reiterate the discussion earlier in this exegesis about the window serving to create what Krysmanski (1999) described as a boundary between inside and outside. Here of course, that boundary is no longer translucent glass. Rather, the boundary is the opacity of cloth. What makes the folds on all the clothing in the projected painting a particular source of information is the possibility that they

can be expanded to create a solid or a three dimensional object, or a polyhedron. There exists a trajectory between the folds seen in the projected painting, as well as the still images above, and Durer's preoccupations with polyhedra. The polyhedron, as seen in *Melancholia I* in Figure 56 (Knappe, 1964, p.74), provides *information* as does the fold provide information about the body. Where the polyhedron in *Melancholia I* is depicted as a living, three-dimensional object capable of sustaining its own energy, the folds of cloth that surround the reclining nude serve to constrain movement. The reclining nude's constraint codes the body as one lacking in human agency.



Figure 56
Durer *Melancholia I* 1514

The dressing gowned, blonde wigged Naome begins to operate the VCR. She both controls and watches its contents. She is primarily engaged in observation rather than contemplation because she is intent upon scanning and detection of the content of the tape seen on the monitor. She is observing and then acting upon the earlier video in order to edit its footage through use of the fast forward button on the VCR. She is deciding what the draughtsman sees. Naome is changing the social relations in the studio in relation to the VCR and, as she does from time to time, changes social relations by directly contesting the gaze of the camera by staring directly at the camera itself. Naome acknowledges, through her control of the VCR, that this inside space is politicised, as is the internal space of *Draughtsman*. Additionally, the external space too, is politicised because the social relations extend globally as the *his* and *her* view from the two windows in *Draughtsman* shows. The video being controlled by Naome serves to function as a window to an external, gendered space.

EXCURSUS: Naome and Wendy.

Wendy's selection criteria:

Her face mirrors the face of the reclining nude in *Draughtsman*.

Wendy's nasality mirrors the reclining nude's nasality, as does her brow. Wendy does not use any muscle shaping technology, go to the

gym or use any type of aesthetic surgery. Her body is socially constructed, but more so inline with the socially constructed body of the reclining nude in *Draughtsman*.

Naome's selection criteria:

Naome was selected as the meta model for the final projected painting for two reasons. Firstly, hers is a body aligned to understandings of the cultural body. She administers collagen for the lips and Botox to the eyes. She draws upon tanning technologies to control skin colour. Hair colour is also controlled as well as her body shape through extensive use of the muscle shaping technology. Her choice of semi transparent dressing gown echoes Pamela Anderson's clothing of choice, and makes her cultural body visibly available.

Secondly, Naome was selected because of the relationship of her body with technology. This exegesis has argued that the grid interface, as well as the electronic interface, mediate social relations, that is, the use of the technology inserts issues of power through its discursive formation. Naome's web page draws upon the cyberculture trend of young women making their personal lives available for global scrutiny such as [www. jenniecarn.org](http://www.jenniecarn.org). Naome's web page, at <http://www.naome.biz>, offers multiple readings that include

understandings about the relationship between digital *new media* and its use by women. While this relationship could extend upon this research in the future, what is immediately relevant here is the spatial organization of the web page itself, that is, its structure is grid-based. The web page, in short, provides a trajectory to the use of the grid in *Draughtsman*. Both Naome's web page and the grid serve to function in a similar manner, that is, both grids produce a coded body.

6.2.2 *The Grid Interface Site.*

In order to engage with *The Grid Interface Site*, viewers are required to lift the grid interface object off the plinth and locate a light source within the gallery in order to observe the inserted image through the grid (Figures 57 and 58).

6.2.2.1 Information.

These art objects explore the relationship between Durer's grid in *Draughtsman* and its reconfiguration in this exegesis into the grid interface. Twenty-four grid interfaces have been created for this exhibition in order to reference the 24-bit software package *Painter* used in the creation of the internal image.



Figure 57
Lichtman *Grid Interface* 2003



Figure 58
Lichtman *Grid Interface* [Detail] 2003

The Grid Interface Site is located in the main body of the exhibition space. The 'L' shaped gallery means that these grid interface objects are not all simultaneously visible. The visual fragmentation that occurs

as a result of the shape of the gallery intersects with the image of the fragmented body inserted into the clam-shell end of the grid interface. There is present, accordingly, a double elaboration of the idea of fragmentation. The body seen at one end of the grid interface is fragmented as is the grid interface itself. The viewing body becomes a produced and inscribed body. It can see Naome's fragmented body, but it cannot see all of the fragmented grid interface objects.

Like the information contained in the projection booth, *The Grid Interface Site* is interpenetrated with information. *The Grid Interface Site* engages with the technology of wood and makes transparent its layers and antecedents to *Draughtsman*. Unlike the projection booth however, the choice of plywood layers also cites the use of digital layers in the construction of the inserted images of Naome. The image is inserted into what I describe as the clam-shell end of the image instrument. Here, acrylic has been shaped in order to replicate the laptop computer upon which this research has been conducted. The acrylic clam-shell is mounted, as an image is mounted on the desktop, through the use of a stainless steel security bolt. This bolt is the technology of choice because it illustrates the lack of accessibility typically associated with the interior of a computer. This lack of accessibility, it could be suggested, contributes to the sense of magic

computers generate that was raised earlier in this exegesis. The technology of the electronic interface and of the grid interface is such that it prevents users from getting below the surface, as does the security bolt prevent us from fully understanding what lies beneath. In this way, the bolt serves to function as a border to inside and outside in the same way that the fold of cloth, and the window, serve to function as a border to inside and outside.

At the viewing end of the grid interface objects, an acrylic grid has been constructed which fragments the image inserted into the clam-shell at the other end. The decision to use acrylic thread was based upon the need to establish congruence between the grid and the acrylic material of the clam shell, that is, the need for a material that was transparent in the way layers in *Painter* are transparent. The transparent layer is literalised through the acrylic of the clam-shell not being in contact with the plywood, but rather is floating just above its surface.

A stainless steel boating cable has been attached to a stainless steel boating mount in the centre of the grid interface object. The cable is attached to stainless steel rings located at the side of the plinth as seen in Figure 59. The use of this boating technology has a number of

referents. Firstly, the cables cite the boating technology that would have in all likelihood, been used by the boats in the harbour outside *Draughtsman*. Secondly, the use of the cabling quotes McGrath's (2002) *axis-traction forceps* image (Figure 47) which shows a cord leaving the technologically subdued woman's vagina. While the stainless steel cabling emanates from the image instrument in a similar manner to the biological cord leaving the woman's body, this should not be read as something negative. Indeed, the cord/cabling can be read as umbilical, as a device that allows a creative birth to take place. Thirdly, the cabling intimates the existence of cabling inside the CPU of the computer, and finally, the cabling represents a form of surveillance through its ability to constrain an object in space.

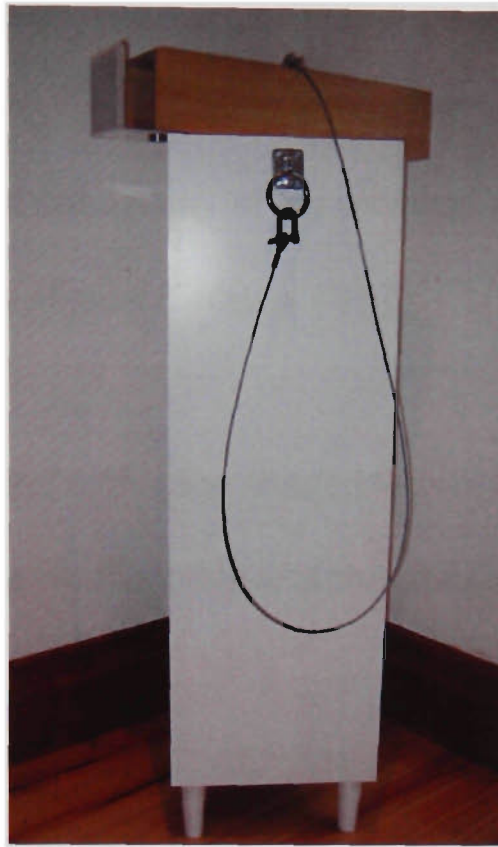


Figure 59
Lichtman *The Grid Interface Site* 2003

The four referents for the use of the stainless steel cables and fasteners intersect with the plinth that is not a plinth. As the grid in *Draughtsman* sits upon the surface of a table, so too do the twenty-four grid interface objects sit upon a wooden surface. Embedded into the side of that structure is a stainless steel ring that serves to re-see the ring embedded in the table in *Draughtsman*. Like that ring, the stainless steel ring resonates with its threat, or promise, of bondage, of surveillance, of control, dominance and power. The stainless steel ring not only locks the twenty-four objects, it also tethers and constrains the person holding that object in order to produce another type of inscribed body.

The cable from *Grid Interface* meets the ring on the plinth, and is locked with a stainless steel 'D' shackle in order to cite one half of the initials Durer inscribed onto many of his artworks as well as on the cover of *The Painters Manual* (Strauss 1977).

Finally, the 'plinths' end with cone shaped legs in order to complete, like the projection booth, the table and the draughtsman's legs.

6.2.2.2 The Clam-Shell Images.

The images inserted into the clam-shell acrylic housing address the cultural body. Naome's cultural body has been photographed in twenty-four fragments, with one fragment inserted into each of the twenty-four clam-shells. The twenty-four images have been manipulated in *Painter*. On the colour fragmented image facing the viewing body, *Painter's* effects such as *plastic* and *find edges* have been applied to the photograph because they virtually replicate ideas about aesthetic surgery. On the reverse side of the colour image, wood-block back and white images of Naome have been virtually created in *Painter*. When the grid interface object is held against a light source by the viewing body, a new image is created that merges both the digital and analogue, that is, the woodblock merges with the digital in order to establish a trajectory between the two types of discourse.

As well, the woodblock merges with Naome's *default facial array* and its linkages back to *Herrenvolk*.

Viewing the body fragments from the grid end of the grid interface object serves to constrict the viewer's understanding about the body because it is fragmented. The viewer's eye becomes analogous to that of the electronic mouse moving over a surface in order to construct and then induce meaning. The viewer can only grasp at the fragmented body and in its fragmentation, we are reminded of Frankenstein as perhaps the penultimate cultural body, brought to life through electricity, as electricity brought to life the computer used to generate the fragmented images in the clam-shell.

There are other implications in the act of viewing. The viewing body becomes overlaid with Naome's body. There is direct sensory contact with the fragments of Naome's body through the act of holding the grid interface object, and this contact creates a border, with all of its references to the use of the grid in cartography and colonialism that was raised earlier in the exegesis. That border can best be described as one revolving around the imbricated body. Here, the imbricated body is one constituted by overlapping layers and by overlapping fragments. The body in the twenty-four grid interface objects has been

fragmented in twenty-four overlapping elements, that is, an overlapping of front and rear image. At the visual border where the overlapping occurs, layers of images have been merged down in order to replicate, to make transparent, the technology that has been used in its construction, that is, *Painter* and its layers software. By fragmenting the body, I am quoting the fragmentation, the reduction of the body to information, that both results from the use of the grid and the electronic interface. This fragmentation is addressed in the exhibition through the concept of the imbricated body.

The imbricated body is a produced body that is created at that point where layers overlap. At the point where layers overlap, a surface is constructed without a bodily blemish. Naome's imperfections have been both physically and virtually removed through aesthetic surgery and digital technology respectively. However, in the act of removal, the body is dismembered through the process of the deletion of unwanted parts. Semitic nasality is reconfigured into a concave nose and in this process, the original nose is lost and dismembered.

Asymmetrical facial features are lost and dismembered in order to achieve symmetry. Breasts are lost and replaced, irrespective of whether the process is augmentation or reduction. At that moment when the process of dismemberment takes place, when a body part is

lost, deleted or replaced, a *disfigured* body is produced through technologies that scar, sew, abrase, remove, add and bruise. Yet this type of body is often disregarded in the transition to the *default facial array* or other bodily transformation. The dismembered body is a body in the process of becoming *other*. However, at the moment of dismemberment in aesthetic surgery, a strange discourse is produced through an unlikely intersection.

This unlikely intersection begins with Naome's body. Like all of the bodies of the reclining nude that have been discussed in chapter five, Naome's body has a homogenous, unblemished, fetishised surface. It is a surface that may be described as cloyingly sweet and lovely, a surface that has been perfected through various technologies described earlier in this chapter. It is a surface that describes Pamela Anderson's body and face in Figure 51. The pre-digital manipulation images of Naome can be read both as an enjoyable and consumable image and as a produced, socially constructed body because of her coded externality. The post-digital manipulated images of Naome, on the other hand, contest that externality through the literalisation of the plasticised body. By using *Painter's* technology, Naome's body becomes both wrapped in plastic and edged in plastic. In the moment of wrapping Naome's body in virtual plastic, her fleshy organic body is

scraped, literally and figuratively, against culture. But also in that moment, her cultural body becomes constrained by her plastic wrapping in much the same way the reclining nude in *Draughtsman* is potentially bound to the hooks surrounding her body. This constraint applies also to the plasticised body of *Herrenvolk*, where the penalties for not looking like this were dire.

The body and face produced through *Herrenvolk* is, in part, about *looking normal* within the context of Aryan ideology. Contemporary aesthetic surgery is in part also about a desire to *look normal*. *Looking normal* was something Davis (1995) notes in the women she interviewed when they provided accounts of “how it felt to live in a body which was experienced as different and of the destruction it wrought upon their relationships and their capacity to move in the world” (Davis, 1995, p.161). The desire felt by *Jews* to be rid of their Semitic noses was also motivated by a desire to *look normal* because as Gilman notes “Being seen as a member of the wrong social group had dire social consequences. The aim...(is) to go...unnoticed” (Gilman, 1999, p.181).

The externality of the images that have been produced in the twenty-four fragments using *Painter* do not *look normal*. The produced body in these images is constructed and coded as a link to the dismemberment

that occurs in aesthetic surgery and to the dismembered body of Jew where the tattoo on the arm and cremation in the concentration camp “violated their (Jewish) bodies in every way central to Jewish religion” (Gilman, 1999, p.181).

While Naome’s twenty-four images do not *look normal* in the grid interface objects because they address the issue of dismemberment and its relationship to *Herrenvolk* and aesthetic surgery, the relationship between Durer, *Herrenvolk*, and aesthetic surgery is more obviously addressed in *The Draughtsman’s Site*.

6.2.3 *The Draughtsman’s Site*.

Like the bodies and their relationship to technology seen in *The Reclining Nude’s Site* and *The Grid Interface Site*, the body of the draughtsman is a produced, culturally and politically coded body. This cultural and ideological coding has been analysed in relation to the disciplined, dominating, mirroring and communicative body proposed by Frank (1991) and discussed in chapter four of this exegesis. *The Draughtsman’s Site* addresses Frank’s typology of the body by creating an *assemblage* that draws the viewing body into a relationship with Levin’s (1988) *technological eye*, Dimish’s (1995) *monovisualism*, Illich’s (2000) *optical scalpel*, Manovich’s (2001) *labour of perception*,

and Roof's (2001) *best seat in the house*. The viewing body observes the bodies in the *assemblage* through these technologies.

The Draughtsman's Site is informed by the idea of *assemblages* proposed by Deleuze and Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia* (1987). *Assemblages* are a process by which linked physical or ideological components intersect and entangle with each other. *Assemblages* can be used to structure spatiality by accumulating meaning through what Deleuze and Guattari label as re-territorialisation. Equally, *assemblages* offer the opportunity to structure spatiality by disinvesting meaning through de-territorialisation. The process of re-territorialisation and de-territorialisation in *assemblage*, it should be noted, applies equally to the cultural body and its removal from the fleshy, biological body. The de-territorialised body removes the body from its physical identity while the re-territorialised body is rooted in *the default facial array* and *Herrenvolk* with its links to *Pamela Anderson*.

The Draughtsman's Site is characterised by this double movement or re- and de-territorialisation. On the one hand, the structure of the assemblage insists upon generating meaning from a fixed point of view while on the other, the accompanying digitised audio resolutely allows

the speaking voice to be heard from any location within that space. In other words, observation in this assemblage is linked to perspective with the assumed position of the viewer's body standing in front of the stainless steel cables. This *condition of practice* (Giddens, 1984) is then disrupted by the digitised audio that has no such geographical insistence.

The Draughtsman's Site assemblage accumulates meaning through domination, power and control via the various technologies that are present in the space (audio, pointers, cables, windows and digital technologies), the space itself, and the viewing body in the space. In this way, the space and the technologies present in *The Draughtsman's Site* not only operate as a vehicle by which the message of power and control is delivered, but become a constituent feature of how that message is delivered through the positioning and the role of the viewer's body. This parallels *Draughtsman* which not only delivers a message about the use of the grid in perspective within a studio setting, but, as demonstrated in Figure 29, the grid is used to geometrically organize the aesthetic field of the woodblock itself.

Through positioning the viewing body, *The Draughtsman's Site* becomes a space involved in the re-creation of the draughtsman's

cultural body. It accomplishes this by inducing the viewing body to position itself, both literally and figuratively, in a way consistent with the coded body of the draughtsman. It does this in four ways.

6.2.3.1 *Whiteness.*

Firstly, there is the layer of *whiteness* as a linked component of the assemblage. *Whiteness* symbolises the role of the grid in European colonialism during the time *Draughtsman* as well as *whiteness* coded to the computer technology I use in my studio practice. *Whiteness* also references the *default facial array* and *Herrenvolk*. *Whiteness* is enframed by the border of the black-out curtain and is amplified through additional down lighting that intensifies the luminosity of the space. *Whiteness* of the space is further strengthened through painting the window and the glass area of the door an opaque white on the outside, apart from two squares left unpainted. The viewing body is immersed, swathed and literally swaddled in *whiteness* in this space. Congruence between the viewing body and *whiteness* is induced in this space.

6.2.3.2 Windows.

Secondly, the viewing body becomes cultural through its alignment with the two unpainted squares in the window seen in Figure 60 and

61. The two unpainted window squares reference the two windows seen in *Draughtsman*, with their view to the two external, gendered worlds discussed earlier in this exegesis, that is, the reclining nude's constrained harbour view and the draughtsman's expansive view of the ocean. The two unpainted window squares provide views to an external world. This external world consists of two life-sized cabinets placed on the balcony outside of the gallery that house an Apple computer each. Locating the cabinets outside on the balcony creates attention to the issue of *inside-outside* that I raised in relation to Krysmanski's windows (1999) in chapter three and to the folded cloth earlier in this chapter. In addition to *inside-outside*, the viewing body is forced to shift in order to see the content of the slide show on these computers.



Figure 60
External View White Gallery



Figure 61
Painted Windows White Interior



Figure 62
Lichtman *External Housing* 2003

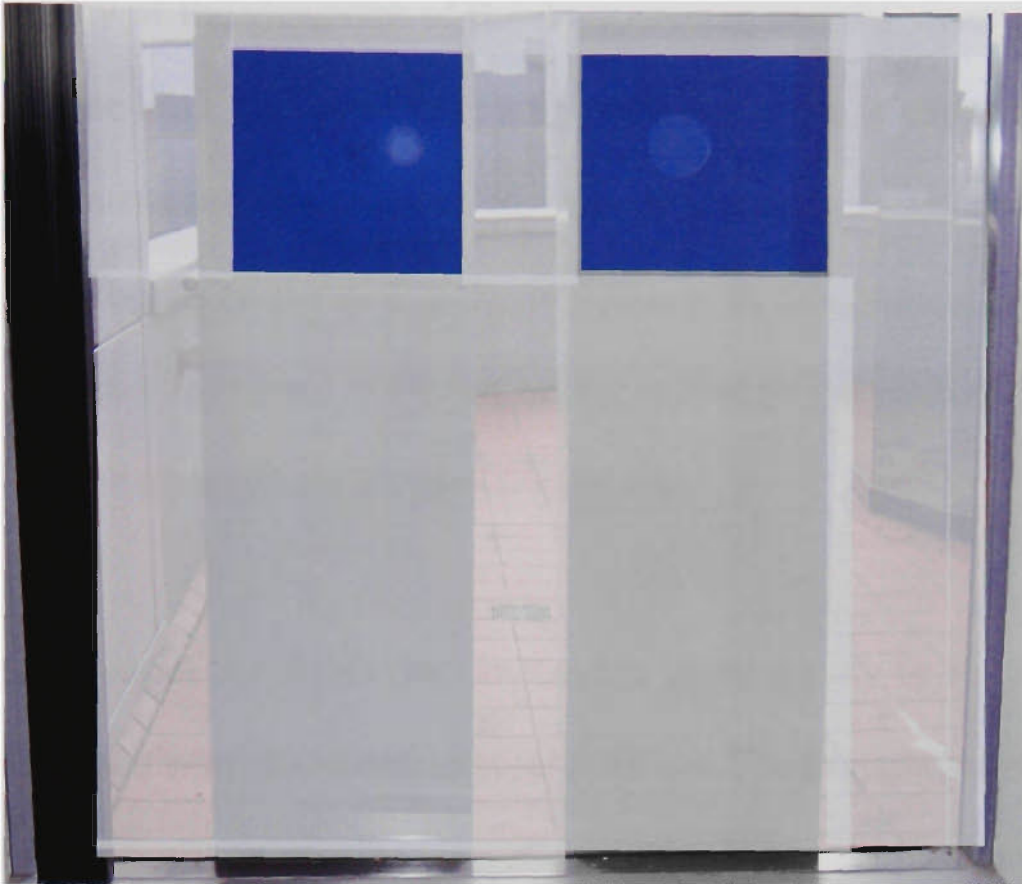


Figure 63
Lichtman *External Computers* 2003

6.2.3.3 Rays.

Thirdly, the viewing body becomes cultural through making *the best seat in the house* (Roof 2001) highly appealing. In the act of standing in front of the two stainless steel *pointers* on the floor with their connecting laser *rays* to the window, the viewing body observes the slide show on the externally located computers within a prescribed set of possibilities. These possibilities parallel the *rays* in Albert's *Recticolato* (Figure 33), Durer's *Cube* (Figure 34), SIGGRAPH's *Ray Tracing* (Figure 36) and Durer's *Two Draughtsman Plotting Points for Drawing of a Lute* (Figure 37). What these *rays* all have in common is

the primacy of the viewpoint of the draughtsman and the viewing body. These laser *rays* commence at a point below the unpainted window square and terminate on the floor at a stainless steel device that is analogous to the draughtsman's pointer in *Draughtsman* (Figure 60). The laser *rays* used in this art object reference the *default facial array* and aesthetic/laser surgery (Figure 64).

The *best seat in the house* then invites the viewing body to sit on the stools aligned with the stainless steel pointers. *The Draughtsman's Site* is a space where the assumed viewing position is a seated position. The stools placed in front of the stainless steel radiating rays and pointers invite a seated posture that parallels the draughtsman's posture as well as the posture assumed when working with computer technology. The seated body becomes inscribed by the technology within which it is immersed. Various objects that parallel the objects in the draughtsman's environment surround the seated viewing body. Like the draughtsman, both the stool and the radiating rays lock the viewing body into a type of stasis (Figure 65).



Figure 64
Lichtman *Stainless Steel Pointer* 2003

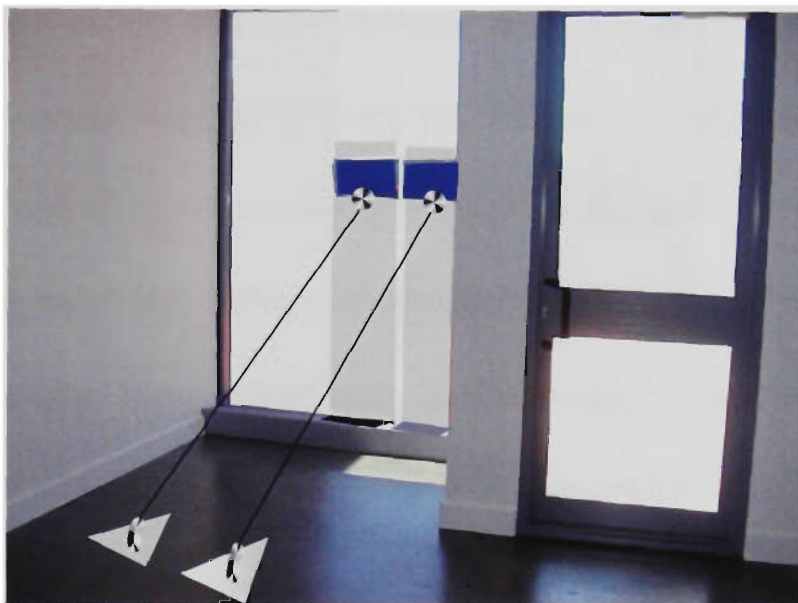


Figure 65
Lichtman *Laser Radiating Rays* 2003

6.2.3.4 German Language.

The viewing body's stasis however, its *condition of practice*, is disrupted through the digital audio that forms a component link in this *assemblage*. The digital audio can be accessed anywhere within this

space without the need to be geographically rooted in one place. It is this digital audio that produces a fourth elaboration of the viewing body as cultural body. This fourth elaboration has two parts. The first elaboration occurs using a variety of different software applications in order to digitise Durer's text-based instructions seen in Figure 2. Listening to Durer's words being spoken by Leslie Bodi, a former academic in medieval German, creates an *aural* equivalent to the photograph's memorial imagery I spoke of earlier in this chapter. In engaging with the words Durer used to describe *Draughtsman*, the viewing body can hear how the reclining nude's body was shaped through the use of the grid technology. The second elaboration occurs through the use of Durer's original German language in juxtaposition with the images of the cultural bodies being displayed on the computers behind the window such as that seen in Figure 66 of a whitening service for teeth. This juxtaposition underscores the



Figure 66
A Whiter Smile 2003

the relationship between the German language used by Durer and its trajectory to *Herrenvolk* and the *malleable* body.

The digital audio and its double elaboration to the cultural body require two additional observations. Firstly, like the grid and electronic interface, sound creates an invisible architecture that grids *The Draughtsman's Site*. The viewing body hears Durer's words, but Durer would have heard inside his studio the rustle of linen from the reclining nude and the scratching of the draughtsman's pen. Outside of his studio, Durer would have heard the sound of water and possibly sounds from the nearby village. The periodic repetition of Durer's words produce a temporal mapping and augment the observation made in *The Reclining Nude Site* about Greenwich Mean Time. Secondly, the

computer software used to digitise Durer's words has a buffer built into its algorithm that creates a trajectory between the past and present. Picture a bucket of water with a hole at the base while a tap pours in water at the top. The tap feeds the bucket and the hole empties the water at desynchronised rates to the point where the bucket does not overflow. iSpeak, the software used for this component link of the assemblage, literally looks back at the past to inform its present actions, and in so doing, parallels the methodology used in this research.

6.2.3.5 The Slide Show.

The images on the two computers address the interaction between the *malleable* body and the body and face produced through *Herrenvolk*.

The computer screen on the left displays a series of photographic images taken from billboards and other signage posted on the walls of aesthetic surgery centres in Melbourne. The computer screen on the right displays images of *Herrenvolk*. The slide show loop also includes images that morph both the body and face produced through *Herrenvolk* and aesthetic surgery images to reiterate their entanglement. Some of the images in the slide show loop are seen below. In Figures 67 (The Ashley Centre, Malvern) and 68 (Riefenstahl, 1938, p.207), athletic women are seen competing in sport and

winning. The athletic women are winning because their cultural bodies are underscored by ideology and power. Winning is not merely the athletic act of coming first and winning, but rather the act of having a winning, produced, body. While both women's faces look up, the men in Figure 69 (Ashley Cosmetic surgery Centre) and 70 (Riefenstahl, 1938, p. 200) are represented with their faces looking down, an intimation of a possible sexualised posture between the two bodies. Indeed, the face of the woman on the left in Figure 67 almost evidences sexual concentration as a consequence of her aesthetic surgery.



Figure 67
Aesthetic surgery billboard Malvern 2003



Figure 68
Riefenstahl Still from *Olympia* 1938

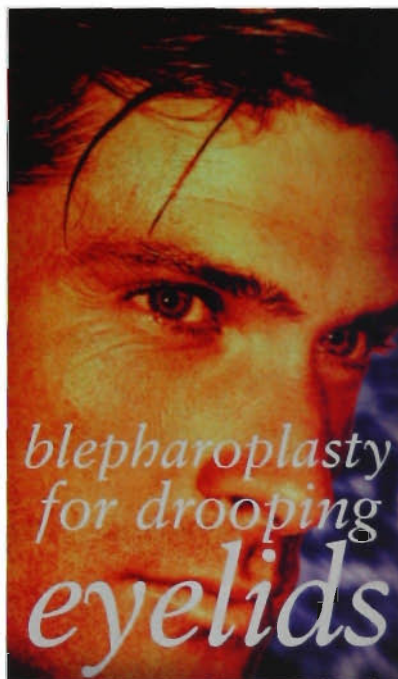


Figure 69
Aesthetic surgery billboard, Malvern 2003



Figure 70
Riefenstahl Still from *Olympia* 1938

The mediated images on the computers have the power to imply that the viewing body is somehow less than perfect, that the cultural body is the preferred form of embodiment. As the viewing body watches the looped slide show, there is potential for the viewing body to be reflected back via the window. In the same way I see my reflection in the computer monitor and am integrated into the image, so too does the viewing body meld into the material culture of the *assemblage*. The object stares back at the observing, viewing body and in so doing, serves to socially construct the body.

CONCLUSION.

Let me begin this conclusion not by way of my engagement with aesthetic surgery as a particular type of *malleable* body and its linkages to my new media digital studio practice, but rather at my shock in excavating the relationship between Durer, the body and face produced through Nazism and aesthetic surgery during the course of this research. What began as an investigation into *interactivity*, *non-linearity*, and *malleability* and their relationship to my digital studio practice and the inscribed body, wound up at another, unexpected, *spot*. While I had suspected that there was a relationship between colonialism and aesthetic surgery, I was unprepared for the *default facial array* being, seemingly, a manifestation of the Nazi racist ideal body and face of *Herrenvolk*. I was equally unprepared for Durer's involvement with early German nationalism and how that, and his heroic German images, would come to inform Nazi ideology of which the body and face of *Herrenvolk* was central. What began for me as an investigation into the use of the mediating technologies of the grid and computer in the studio, and their relationship to the inscribed body, led me to the place of the *malleable* body. The *malleable* body of the reclining nude and the draughtsman, the inscribed and produced bodies that were discussed in this thesis, were underwritten by my personal,

Jewish, history. I was, in other words, *reflexively monitoring* my personal history and its relationship to the wider discourse within which I was engaged. This *reflexive monitoring* enabled me to produce a body of *knowing-in-action* art objects in the exhibition component of this thesis.

Let me continue this conclusion by intermingling a body and technological *meme* with the present, the past and the future.

The Present.

This research has its genesis in the *malleable* body and aesthetic surgery. The relationship between the body and aesthetic surgery is variously described by Foucault (1988) as the *technologies of the self* and by Giddens (1984) as the *body as project*, that is, the body reconfigured by aesthetic surgery. My engagement with the body that emerges from the shift from the *fleshy body* to a *malleable* body that is based upon parallels between the digital technology used in my studio practice and the *body as project* as evidenced by the *meme* of *Pamela Anderson*.

The discourses surrounding the digital technologies I use in my studio practice revolve around *new media*, *interface*, *information*, *malleability*,

non-linear, interactivity, and soft/ware. These same discourses parallel the body produced by the medical technology. Aesthetic surgery allows the biological body to remove itself from its fixed fleshy and juicy form. In removing itself from its biological embodiment, the body becomes *inscribed, coded, socially constructed* and *produced*, that is, *malleable*.

If the body becomes a *malleable* body, then the question that needs to be addressed is: Is there a template or templates evident that is being used either implicitly or explicitly that serves to inform the *malleable* body in general, and the *default facial array* in particular.

The Past.

This research has argued that there do exist two templates for the body reconfigured by aesthetic surgery. These are the templates of Durer's reclining nude and her *malleability*, and of the body and face produced through *Herrenvolk*.

These two templates however, intersected with *Draughtsman* and its relationship to *new media* and the grid interface.

If the grid in *Draughtsman* is reframed within contemporary discourses surrounding *new media* as I have done in this exegesis, then the terms

typically associated with *new media* that I raised above such as *non-linearity* and binaries can be seen to be operating some five hundred years ago. Durer's decision to distort the body of the reclining nude by rotating her at the waist and the draughtsman's newly found opportunities to draw the reclining nude in any sequence, highlight this newly found ability to make the body *malleable*.

The body that is produced as a consequence of the application of *new media* to the grid seen in *Draughtsman*, is one based on *information*, and *information* in the digital sense of the word is *malleable*. By recasting the grid as *grid interface*, the draughtsman is engaging with the reclining nude as *information* in a way that parallels my engagement with *information* in my digital studio practice. However, in engaging with *information*-producing technology, the draughtsman comes to be understood as exhibiting *information*. This *interactivity* with the grid is mirrored in the exhibition through the creation of the *viewing body*.

The Future.

The future here is understood as opportunities for further research.

There are two areas that this exegesis has highlighted, that is, firstly, *masculinities* and secondly, *dismemberment*.

In using Franks's (1991) model of the body in order to develop the *draughtsman's body*, it became evident there were opportunities for further research in understanding the ideological and cultural male bodies manifested in the electronic interface, the subsequent *information* that this produces and how that might serve to shape the cultural body of the user.

Secondly, there is the issue of *dismemberment*. In reconfiguring the body through aesthetic surgery, there is a moment, an inflection point as it were, where the body is disfigured and dismembered. It is a point where bones are broken before being reset, a point where incisions are made by a scalpel in eyes, cheeks, breasts, and penises before being re-sewn. It is the body, literally and figuratively, in bits.

The final opportunity for further research lies with the relationship between *normal* and *aberration*. If the *default facial array* is the embodiment of choice, then the *non-default facial array*, that is, the *normal/biological facial array*, becomes the means by which *aberration* is measured, perceived and evaluated.

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APPENDICES.

Appendix 1. Whitening from Inside-Out.

Appendix 2. Confluences, Intersections, and Other
Entanglements.

APPENDIX 1.

‘Whitening from Inside-Out’ *Oh! For A Better Life*. April, 2004.

Pharmvision Ventures Sdn.Bhd.

Malaysia.

Whitening from Inside-Out

Today we know that skin pigmentation is not only caused by elements from the outside but also from within the dermis. Outside factors include pollution and external aggressions that can cause damage to the dermal tissues, which promotes a significant release of free radicals in the dermis. These free radicals damage the collagen fibres, disturb the normal activity of the fibroblasts and damage their membranes.

Clarins developed the White Plus range, using the breakthrough innovation of Lock Around System®, which creates a protective shield for epidermal and dermal, slows down over-production of melanin inside the melanocyte and also boosts the microcirculatory drainage.

The White Plus range contains natural plant extracts such as gentian (purifying and soothing), grapefruit and mandarin (exfoliating action to eliminate surface dark spots), parsley and chamomile (lightening and draining action) and raspberry, which boost vitamin C action within the melanocytes.

This complete whitening programme includes seven products for the face and body - Detoxifying Cleansing Mousse, Tightening Whitening Lotion, Total Whitening Essence, All Spots Whitening Corrector, Whitening Lotion SPF20, Repairing Whitening Night Cream, and Purifying Whitening Body Mist.



We have 25 sets of Clarins White Plus whitening skincare trial set worth RM150.00 each to give away. Just send in the coupon with the correct answers and you stand a chance of winning this product!

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Tick the correct answer. T: TRUE F: FALSE

1. Clarins uses Lock Around System® that can slow down over-production of melanin inside the melanocyte, boost the microcirculatory drainage and protect the epidermal and dermal. ☐ T ☐ F
2. Name five natural extracts used in the White Plus range.

Name:	Age:
I/C:	Sex:
Occupation:	
Address:	
	Postcode:
E-mail:	Marital Status:
Tel [H/p / H]:	Tel [O]:

Terms & Conditions 1. Only original entries are accepted. 2. Winners will be notified by post. 3. Prizes are not exchangeable for cash. 4. Prizes should be collected from Pharmvision Ventures office unless informed otherwise. 5. Winners assume all risks in association with use of prizes. 6. Sponsor is not responsible for any loss, inconvenience, incomplete or illegible entries, or transmission failures due to communication disruptions.

APPENDIX 2.

Notes listed at the exhibition: other artists working in the area of my research.

Confluences, Intersections & Other Entanglements.

There are other artists who have engaged, in differing degrees, with the cultural issue of technology in relation to the *malleable* body raised in this exhibition. These artists include:

Heather Hesterman.

In *Durer Project* (1997), Hesterman draws upon Durer's *Draughtsman Drawing a Reclining Nude* in order to contest the role of women in western art. To this end, Hesterman punctures a replica of *Draughtsman* with several holes.

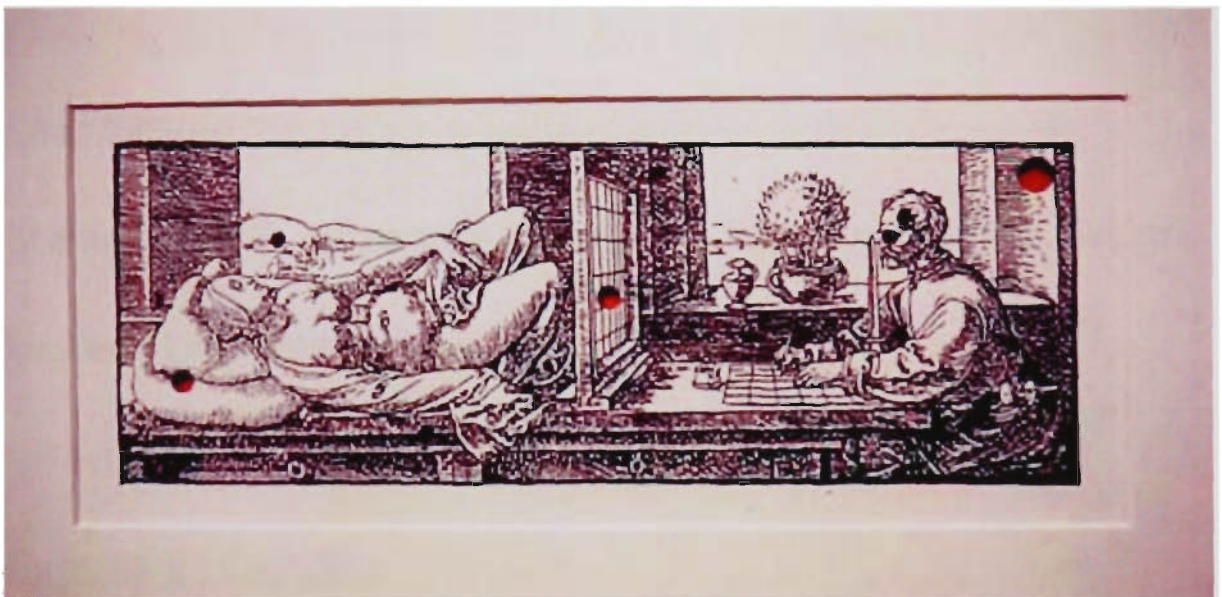
These holes can be read as an interruption to the draughtsman's *rays* or sight lines in order to challenge how the reclining nude's body was socially constructed/made *malleable* by the use of the grid in the woodblock. That is, because her genitals became available for magnified scrutiny as a consequence of technology (the grid then, the

computer now), the reclining nude had to be socially constructed as *nude*, not *naked* (Gombrich, 1972).

See

<http://arts.monash.edu.au/visarts/globe/issue7/hhtxt.html>

for further discussion.



Stelarc.

In *Alternate Interfaces* (2002), Anne Marsh notes in the catalogue introduction that Stelarc is concerned with how 'the body and its biological design might be improved and enhanced by technology' (p5). The body itself becomes an

interface to how it is understood because that body now presents different *information*. That *information* can take many forms as it does for Stelarc in his *Third Hand* or *Amplified Body*. For this exhibition, that *information* about the biological body revolves around a body reconfigured by aesthetic surgery in order to produce *Pamela Anderson* facial look-alikes.

See

Stelarc, 2002, *Alternate Interfaces*, Faculty of Art & Design, Monash University.

Cynthia Beth Rubin.

Rubin is both Jewish and American who explores cultural memory using digital technology. Her images merge traditions that reach back to source material from 1523, around the same time *Draughtsman Drawing a Reclining Nude* was being published. The *Jewishness* of her themes and studio practice were a surprise to her in the same way

the *spot* of Nazism was an unintended outcome of the present research and exhibition.

See

<http://www.crubin.net/>

Mike Leggart.

In *Burning The Interface* (1996), Leggart used the then new interface of the CD-Rom as the means by which contemporary Australian and international artists could present their work. The media of the CD-Rom provided a novel way of constructing practice that mirrored the medical imaging software on CD-Roms such as Canfield's *Mirror Suite™* of aesthetic surgery products. Both provided a new *interface* to a technological *meme*.

See

http://canfieldsci.com/products/mirror_suite.html for

medical imaging software used in aesthetic surgery, and

[\[contemporain.eu.org/base/chronologie/1937.html\]\(http://contemporain.eu.org/base/chronologie/1937.html\)](http://art-</u></p></div><div data-bbox=)

for *Burning The Interface*. Please note that the link to the original URL to the Museum of Contemporary Art is no longer active.

Orlan.

Orlan literally draws upon art history to identify women whose facial features equate with beauty. Once located, these features –a nose+ brow+ or chin+=socially constructed body- become a *Canfieldian* software template for the three aesthetic surgeons deployed to reconfigure her *faciality*:

Dr. Cherif Kamel Zahar +

Dr. Bernard Cornette de Saint-Cyr +

Dr. Majorie Cramer =

The new draughtsman?

The technology of surgery is turned into art. The technology of the grid is turned into art. The technology of *Herrenvolk* is turned into art.

