

## **5-A William Parker at Visual Studies Workshop, July 1977**

Notes on the transcription: Comments made by Parker during the reading of texts are set in ( ) Additional information set in { } Inaudible or gaps in tape indicated by ... Parker laughing indicated by {laughs} Students laughing indicated by {laughter}

Transcription by Bob Martin

### **Reel 5-A: Greek art**

...But that is interesting because the Pygmalion myth extends even that whole idea of...the artist who is working on the sculpture of the nude and who begs Aphrodite for the real thing and of course the sculpture steps down, and how that persists as a theme in literature, including Hawthorne. But he said, "Is there a connection" and I said I wouldn't have a clue, but Ovid did base his story upon an earlier Greek legend, a fragment, and then extended it. I think it is interesting because you have the next stage in which the wish for the object to mimic your projections and then of course it is carried to the point where the sculpture, the stone turns to flesh. Now, this morning we are going to deal with...it won't be as selective as I promised. This afternoon I will be very selective and I will continue this through tomorrow, and then...Friday and Saturday with the written material. We will have to compress it that way. But we will start dealing directly with some very specific ideas that are influential in terms of the art of the period...but we will have to spend a little time, let me introduce you to a few ideas before I even start with the visual material this afternoon...I know that some people have other obligations on Sunday, I just wanted to say that I will be here and I will assume this will terminate on Saturday afternoon, does that interfere with anyone's plans?...I will be around here on Sunday, we could chat...the other thing I want to say is Thursday evening, following your suggestion Lee, we could get together and look at some original material as well as some slides and talk about this issue that you brought up about, perhaps viewing photographs...I just want to say in advance I don't have any system, and I sure you don't either {laughs} and if you do, you are a danger. Since that was an interesting area, and I could also show you some connections between what we were talking about, OK? So that will be Thursday evening...Now what I wish to do today, I will start illuminating...in terms of chronology... I am going to presume that everyone in this room is sufficiently capable of presuming your own chronological necessity, so I will mention dates, that is understandable, but I am not going to go through and start talking about Greek art from the standpoint of early Archaic, middle-Archaic and late-Archaic, or even Pre-Archaic and severe styles and so on. I will mention some of these things, but I really want you to recognize these issues, those that I have suggested, for example the last time I talked about the environmental nature, the matrix in which the

*Knidian Aphrodite* is presented. And I also talked about the *Discobulus*, Myron suggested that that work was not to be seen in the round, it is to be seen from one view point. And actually a great deal of early Greek work is presented in that manner. ...We go into a museum and walk all around it. But ultimately the relationship of architectural structures...not that you couldn't get behind it but the principle was not to view it from an in-the-round identity. So despite the fact that there may be things articulated on the verso side, that is inappropriate, {laughs} but they are like that, they are like a form of volumetric graphics where the...position is in relation to the observer. It is only in the late 4th century that we start finding that environment of the post-Praxitelean period, where we start finding that environmental factor definitely, deliberately developed. If you think that I am saying that no sculpture prior to the *Knidian Aphrodite* could ever have been seen in a location where you could walk around it, forget it, because I can show you dozens of them, but that was not typical, that is what I am trying to stress. And the gradual evolution into Hellenism, because just as we have Egypt influencing Greek Art, we then have a synthesizing where you will see a synthetic art that combines Roman, Egyptian, Eastern elements, and they combine. And so we have basically a movement toward what...called uninspired art. Now I hope you won't think of that as a negative kind of term for the simple reason that it doesn't mean that the work is concerned with, well here is what it does, it means it is concerned primarily with a mimetic portrayal of a severe nature in which very little emotive concerns are present, and that is what we mean by uninspired. By the time we reach, even in the second century BC, we start finding in Roman art this incredible and deliberate attempt to record exactly what the physiognomy of the face, the gesture of an arm, the position of the feet, are about. There is an extension of this, we talked about that insistence of what we project upon the work and want it to become. This was equally true in terms of commissioned work. By this point in Roman art..beginning in the second century BC and certainly through the third, we have these three polarities beginning to operate: we have what is called projective idealism. This is commissioned work where an individual commissions or demands or commands his own image and as a result wishes for certain dimensions of his or her personality to become evident. For example, the *Augustus of Prima Porta*, that is a commissioned work, a commanded work, and as a result one is presented heroically. But you see that is again in essence the figure, the human being doing the commissioning, projecting what is desired. So the work is not in the command of what we might call general stylistic trends. We will find other works in which individuals wish to have their portrait bust made, and they were given complete freedom to describe the individual mimetically in terms of a three-dimensional form on the basis of exactly the visible physiognomy, the visible characteristic identities of the face. We find this sense of the projection of interest with commissioned work, the reception of the artist recording without intent to alter or change, a third order: it is a form of mimetic expressionism. We turn right back to that same quality we noticed with Sesostri III of the Middle Kingdom

sculpture where psychological portraiture becomes very evident. But it is not psychological portraiture that deals with distortions or alterations of volume or even of the details of the anatomy or the enlargement of the eyes or reduction of scale or increase of scale, it is in the service of trying to describe what we might call traces of tranquility or anxiety that just marks our faces depending on what we are involved in life. And it is appropriate to refer to it as mimetic expressionism. But there we are talking about where the set of the jaw and the face and the furrow of the brow or the sagging of the...any of those things I've mentioned already, are indicators, as long as we can see a relationship of contextual evidence of the problematic and the states of mind that we see impressed upon the face, so it isn't like expressionism carried to extreme distortion, that is what Roman art is I might add, because we have Plato coming in the back door. So three things will occur: projected interest, and therefore alteration of the form for the interest of the human being who commissioned it. Secondly, mimetic naturalism. That is where there is no attempt to alter or change but to simply show the bear facts as it were. And third, mimetic expressionism. Where the physiognomy of the individual identity is reflective of certain states of mind...Now let's return for a moment, and as I said, we are going to go rapidly through all of this material...I want to suggest to you that the gathering interest towards developing an environmental form begins quite early. And in fact it begins somewhere in the 7th century BC, and in this work, done some time between 610 and 600 BC, we have a work from Delphi of what is often referred to as *Two Brothers*. There are many of these archaic forms...in the development of Classical...you know the issue that these are far more archaic and crude and unanimated than let's say early Old Kingdom Egyptian sculpture. However, the difference is, some radical innovations have taken place. You might have remembered, in every case that we observed in our Greek sculpture, remember *Mykonos with his Consort*, remember Mykonos with the local deity...goddess. Remember there were never any holes or separations between forms. Always the space between the projected foot and the rear foot and the legs is always closed. It may be indeed an extreme form of concave definition, but it never leaves the basic block from which it is emerging. And in this case you will notice that radical innovation simply has to do with the idea that space surrounds the members and there are openings in the form, thus we automatically have something that is more identifiably related to the idea of existing in space, and also being invaded by space, if you will accept that as a way of expressing it. And the other element...you see this looks like some type of rather crude...construct...in which there is not this idea of harmony between the relationship of parts to one another, things seem to be sectioned, and surfaces seem to be patterned...has a relationship to the male form...indeed there is something Egyptian in that sort of a static element that appears in the feel of the form, as I said the leg projected forward that is a distinctly Egyptian influence. And even the hair that has been greased, and matted with clay and then pressed into the...into sectional units. It seems to remind us a

great deal of a headress of some of the Egyptian statuary. Well there is one very extraordinary telling symbol of unit mimesis, just as we have seen before and I have tried to stress. Let's say the patella of the knee is absolutely inaccurate. Because what it does is take the idea of projection and simply gives us this inverted teardrop shape in order to describe something that is different from...the upper leg or the lower leg. But it does not have a characteristic identity as we will see in later work, where we will get the various positions of the patella. But those hands, even though they curl extremely to make a fist, someone, some craftsman, and in many cases we have the name of the person like...or we can even have the name of the sculptor identified. What is interesting is that these hands that tend to, in essence that is an image of curling, like when you stand with your hands down like this there is a tendency for the fingers to curl. And these were not intended to hold anything. Remember our loop of authority? The knot on the rope that was held by the Egyptian figures and often we found those drill holes where things could be projected into it. But in this case, this is an attempt to try to describe...it looks anachronistic, or not in keeping with the frontal identity of the form. We might expect extended fingers, but in this case they are curling. And of the very simple fact of the space moving through forms and around forms, and so they inhabit the space as we do. Being suggestive of the idea of being surrounded by, being penetrated by space. Because we can really see on the backs of Archaic forms, this one is about 600 to 590 BC, and greater attention is given to the front than the back, this one is from the Athens National Museum, and these are nude figures, Kouros figures. They are somewhat associated with funerary rites, they might appear in funerary sites and they are commemorative...you will see what I mean about the graphism, or that kind of sectioned pattern that occurs in the attempt to articulate for example the back of one of these forms...this is typical in the treatment of the early Archaic forms. You can see the hair with these small bead-like forms...is typical of the period in terms of a funerary veil...look at the shoulder blade, look at the attempt to try to express the pressure of let's say the musculature of the rib cage on the front are often treated this way, sort of like a scarification, or a patterning or engraving, and notice the fact what I meant about units not working harmoniously with one another, even though we know there can be a change from here to here, we don't anticipate ever seeing that protuberant ridge that tends to stop our eye from the immediacy of flowing the back into the butt...It is paradigmatic in one sense, it suggests the idea that prior to this point, remember Paleolithic art did show, remember the bear that came from the floor of the cave, and we saw volumetric, three-dimensional form, but it was not in essence as we say free from the environment. Generally those forms were made by subtractive or additive means: outcroppings of the rock, either accepted and polychromed, because they happened to have the configuration of the beast. We have forms that are added, clay added, you build up forms to articulate outcroppings even further. You see these still remain in the realm of the relief, and certainly prior to Greek art we have any

number of three-dimensional forms, from Mesopotamia and other ancient cultures, but I say to you again, it is not typical, don't think these are absolutely the first that introduce negative areas, because there are some very curious examples that suggest it, but they are the first that truly give us a convincing identity of not only that magical sense of stepping forward in the presentation, it is not walking. And also the first to consistently introduce the figure inhabiting the environment like we do...it represents one of the strains that will serve a continuum, because there is a very interesting question that deals with when does visual consciousness begin to differentiate between the satisfaction of the cruder graphic forms and the satisfaction of the crude volumetric forms. And we can't really deal with that in this period, we will have to consider that question when we reach the discussion of late Gothic and Renaissance art. Simply because of the fact that there is a period of time in which painting is at the service of the illusion of three-dimensionality and spatiality, it starts with late Pompeian paintings, or rather I should say late Roman painting. But the interesting thing is that graphism here would seem to, that is the marking of divisions and changes in the structure, and even the point to show the volume, and it is not because it was done...sculpting process, but this sort of lineal ridge against this plane falls on either side so it is triangulated and almost pyramidal in terms of the slopes of the sides. And I say this because these are considered like graphic developments as opposed to the idea of being at the service of volume. And so we would say in this case the volume is the most convincing whereas the graphism seems to be something that suggests a kind of sign system, an alphabet, as though we would talk about a stick-figure as being a suggestion of something, these only clue us into the fact that you are supposed to read them almost linguistically...keep aware...the fingers will start to become articulated...fingernails...and see how the toes start dividing into segments, and even here there is a slight repression of that channeling relief of the kneecap, so that it softens the transition into the upper and lower leg...and there is even in the graphism of the chest there is a certain degree of depression, even the navel becomes more emphatic, it is not simply a drill hole...it protrudes out of the concave area. And yet the face...don't make the mistake of trying to interpret that archaic smile as an expressive device. We don't know, there is no indication why, and it is so persistent that you can say it might well be the... closest definition has to do with the fact that it tends to show it to be animating the sculpture...think of the sculpture as a personification of a state of mind...a post-life transition... the figure would be happy...associated with comfort or happiness...something specific, you have to simply say it is a device for animating the form... Look at the back of this form... and you will see that when I mentioned the contrast between graphism and volumetric-ism, it is almost as though all things are not achieved, and even though a natural stance is not achieved, here at least the lines... that were engraved into the back to represent the musculature below the shoulder blades have been eliminated. Now in some they will appear and in others they won't.

However the divisions where the elbows appear are now included, you still have the protuberative ridge and you have the marks made for the shoulder blades. So in other words, what I am stressing is that graphism will gradually will be repressed, and the sensitivities so far as what we have available in Roman copies or as we have in these, original extant works...we have the possibility of being able to observe the gradual transition of the Archaic style: a separation of graphism in relationship to volumetric-ism. Now for example you can note in this work where certain elements have, look at the patella again, notice the divisions that begin to occur within it. Notice that the chest has lost its graphism, we have a slight hint that the ribcage is defined and yet it is not a severe line, protruded or engraved, and there is a certain degree of the abdominal, of the musculature being defined. There are slight protrusions...we note that the hand tends to curl less radically, in other words it still closes, but there is a slight relaxation to the angle of the fingers...even though the feet may...there is the static nature of the pose is still present, but look at that in profile...there are none of these stoppage forms, like the protuberant ridge is absent on the back, only the spinal depression is prevalent, and there is definitely...this in continuum, throughout the entirety of the form. Despite the fact that those things...would have been polychromed, the eyes would have been painted in, and they would have looked much more animated even than they do in these forms. This would not appear as a closed eye, the iris would be quite apparent with the painting, so you have it looking very intensely forward, and they would also be colored. Just as in Egyptian art, most of these forms figures, the males would be reddish, the females are a lighter color... a simple semiotic signal...not make the same mistake, again, we don't know why and I stated it to you the other day in response to that question, males are predominately...nude, females never are until the cult figures ... in the fourth century...If they are described in a tableau, if they are introduced in relationship to mythologies, they may well be nude, but they generally accompanied by drapes, but they are part of a scene in which it is natural for them to be because it is part of the story...So again we say, the males undraped, the females draped. And we don't have any concrete reason for that. However, athletic games occur very early, and as I said, male nudity is quite commonplace in Greek culture associated with those athletic games...Notice another thing, there is no testicular drop. Now some of you may say, isn't that a little obsessive, yes it is, because this will be one of the most extraordinary changes that will occur. It isn't just the definition of contrapposto, the free leg and the engaged leg. It isn't just that inverted "S" when you are standing at the bus stop waiting around, you don't stand like this and get on a bus like that. You stand and you have your weight on one leg and the other is relaxed, and you have that inverted "S" that occurs here. But as it...here, there is not the sense of occupation to show that the genitalia behave, as would occur whether standing at attention or standing with the projection of the leg, or standing with a relaxed pose. And I want to point that out because it is typically one of the signs of the disappearance of graphism and the

introduction of volumetric-ism as well as the introduction of the kinetic nature and the totality of the form...this is mid sixth century BC, and the work is often used in texts to illustrate, notice what happens to the wig, the hair: notice you have these little obsessive divisions. Even though it looks like he went to the local cosmetologist and had his hair beautifully...there is not that sense of division into small parts...and even the articulation of the chin and the cleft of the chin. And even though those eyes hold that certain degree of the almond shape and the ridge line protuberant, is defined, notice the eyebrow ridge and notice the protrusion of the cheeks themselves, the softness of the nose as it enters into the cheek ridge. These are the same things we saw, the signals are quite advanced in certain examples of Egyptian art, and after all other cultures are influencers...Greek Archaic sculpture could not have begun. The volumetric presentation could not have begun without the contribution of Egypt. We often think of this culture as isolated...and obviously there are interpenetrations, we get...and see who influenced whom...but for our purposes, I want to show you that here there had been a gradual evolution from unit structure into total definition of volume, combined with the freeing of forms from the matrix of its medium, whether marble, stone, limestone...this is a work of the beginning of the mid-sixth century now, and you will see that softening effect that I referred to, and this is certainly damaged, and even notice that the head has somewhat of an individual identity. And as a result...the hair is broken down into small partitions, there is still a softening of their divisions, they seem to be somewhat repressed, in some cases they are as simple as a soft as...in other cases, it is as though the division is not as apparent as before. The hands are still curled, but the thumbs are more articulated and natural...and certainly in the central area we have the slight shading and the slight protuberance of the upper and lower abdominal muscles. But look at the ribcage: it swells now as opposed to simply being just marked. And we now have the idea of forms protruding forward and forms pushing back, even more so than the ones we saw previously. This begins to become extremely important primarily because of the use of the...certainly we have enough evidence to point out the ritual practice of the Greeks...would wear gowns...on the Acropolis 570 to 569 BC. You have something that really offers the opportunity to force the eye to observe certain features of anatomy, it is particularly apparent in female forms, and I choose this one simply because the figure who carries the animal for sacrifice, if you look at the face, granted it has that archaic smile, granted it has a certain stiffness, but it seems to be, in the eye...as damaged as it is, there seems to be some type of relaxation...from the nostrils down to the side of the mouth, the hair is definitely...into smaller units. But the way that head behaves in relationship to the kind of holding of the paws of the animal, and also the way the gown hovers over the flesh and defines it, you can see it is like a second epidermal definition of the musculature underneath. You will find that the face still echoes the...but somehow seems in keeping with these other definitions of a type of not only action but a type of relationship...lead up to the neck...into the eyebrow...and the

eyes would not be just left as drill holes but would be inlaid or polychromed and painted. But you can see certainly in that abdominal region, granted certain stylistic...geometrizations such as the round circular form of the navel. Here again we can see the division of the musculature becoming quite emphatic. And the way the gown...moves down the leg shows swelling or contraction beneath the surface. Now figures wore gowns of this nature so as a result one began to observe the idea of pressures upon the fabric itself...and the animal is quite handsomely articulated. There seems to be no problem in finding a much more complex creature in terms of definition, and I say that as a person who is involved with painting, and I say it without any attempt to, my viewpoint is...that this is often mentioned by those who inform themselves to say that, notice the treatment of the head on the animal and the hindquarters and the testicles, and you get this image of a distinct sense of complete assurance, of even the relaxation of the tail, a...of all parts...whereas in the figure there is still a degree of hesitancy even though the gown covers the figure and it offers us a chance to begin to observe other things. Now I don't have any way of expressing this other than saying that we are often motivated to view internal structures, or structures beneath surfaces by virtue of a covering surface. See if you can think of an example where you might observe the form of something, not as acutely as if you were looking at it directly, but what if you put something over it. Now what would you do that would prove that this can influence your vision and enhance your analysis of what you observe. Can you give me an example?

Student: Cloaking something?

Yes, by cloaking something or by putting something over it or looking at it through something. From any surface that would be interposed between your eye and the subject. Or any, even changeable surface, one that we alter. What can you think that would enhance your ability to understand the function of that original source surface?

Student: inaudible.

That is certainly true of clothing, it is often done that way. I was thinking even more fundamentally for other areas. That is true, that is almost like light clothing over clothing. What other types of experience do we have that forces us to view...the internal structure or texture of an object.

Student: Snow on a tree.

Snow on a tree. That is beautiful...It is that simple folks. I was thinking of any climatic change. How many of you notice that even when water contributes an epidermal



reflective pattern on foliage, we often see the individual units more effectively than if we see them when they are dry. Those are natural climatic changes which offer us a way of viewing the configuration of either a surface or a contour...and it is the same element here, we are able to...and this is only one example, look at the Hera of Samos for example. She is completely gowned, and yet the articulation of anatomy is so exquisitely defined by those grid lines in the drapery as well as the flow of the bindings of the edges of the peplos, and that enhances the capacity for the...the minute the idea of the ritual gowns are worn it enhances the ability to start seeing other... configurations that would not be as apparent within the unclothed male. This is the Kouros of Anavyssos...here we are between 540 and 515, and I only mention those dates to indicate that we are talking about the transitional period of the late Archaic style. We are into the early sixth century now. And I don't think I need to say much here...what is particularly the case, you notice now the Archaic smile and the line on the edge of the mouth, the treatment of the upper eye, the lid protuberance, and the underneath part of the protuberance of the cheeks, have all become very confluent and transitional into one another. We find the same type of static identity, and we find the hair being divided into those units, but look at the treatment of the ears for example. The way it slightly swells forward, and then there is an articulation of...lobes and other aspects that seem more natural. We will start to find this kind of...the upper chest down into the...pectoral muscles and then of course the abdominal region where the proper type of division occurs so we get the upper abdominal musculature and the lower abdominal musculature differentiated. You have a soft transition. The hands themselves are clutched...the articulation of the fingernail. The thumb becomes more emphatic. There is a certain degree of articulation of the knuckles, and the same thing is true in the...referred to an anomalous quality, even though the patella is defined, there is a strange sort of...in this area...this protuberant muscle, the top of it, although it is seen in certain individuals like those figures you look at pumping iron...you can see from the first...looking at it from the back, because even though you've got the shoulder blades defined as convoluted, convex areas, the transition is much softer, and certainly the treatment of the junction, like notice the elbows are natural in their transition, and the inner back of the leg, behind the knee is transitional as well as the flow of the buttocks into the back itself. So in other words we found that the spring...is the introduction of this idea of reduction to graphism...This is the so called Apollo...here we have to say that we have the chest and the abdominal region, the musculature are quite emphatic, and there is a great deal of stylization in the...parts of the knees and in the genitalia, and yet look at those hands: and also notice the fact that now suddenly these hands are no longer held at the side but they indeed reach. And this will not be something that will be fully developed, the true amplified extension into space until the fourth century. Although there are any number of examples that show the hands held above the head, or close to the body in front of them, or reaching out, or what have you. There is even the tilting

axis of the head. Now we can see the triumph of *volumetric-sm* as opposed to graphism. Because now we have not only the relaxation of the static, leaning forward presentational pose, but the tilting of the head as if they might be holding something and being attentive to it, reading it, looking at it, whatever.

Student: What year is this?

This is late {corrected below} sixth century, what we call a transitional period.

Student: It is a very Christ-like image.

It does have a strange, you know that occurred to me David, you know there is an almost Orientalism...well that could be possible...you see we are talking about the period from 510 to 520, very early sixth century BC, you have to remember we work in reverse order...a point that is often mentioned, it was developed in 480 BC is the so-called *Kritios Boy*...it is a form that there has been a lot of debate as to whether the head belongs to the body, I don't want to deal with that. There is no doubt about it, as far as we know, this is the one form which we have the change, and the ultimate triumph of volumetric-ism, naturalism combined with idealism, I'll explain all three of those in a moment...we have all three of these in one...originally this figure would have obviously had all members completed, and you can even see...from above, but what we can see here with great emphasis, there is a testicular drop, there is the complete definition of the naturalism in the presentation of the musculature, and notice the face itself, the definition of the philtrum, the lobes of the lips, the protuberance of the chin, the cleft of the chin, the hair is almost a tight-fitting cap which has natural curls in it as opposed to these stylized... units...and above all what is most important, the figure stands naturally: there is an engaged leg and there is a free leg, there is contrapposto. What happens with the engaged leg...always thrusts the hip up. You will notice on the opposite side, moving diagonally, the shoulders move down...the hip is up on the same side that the shoulder is down. And on the opposite side, the hip is down and the shoulder is up: these are diagonals, it is up, up and down, down...it is very subtle here, an inverted "S" curve, and we have the introduction not only of the form which has the capacity to show a counterbalancing called contrapposto, "counter-poising," but it shows...the potential for later what is known as ponderation. If I can stand like this waiting on the bus, what happens when the bus arrives. I have a thought, I am rubbing my forehead, the bus comes and I turn and see it there and I ponderate the upper part of my body without moving my legs and then go drop in my thirty cents...I can have not only the counter forcing the frontal view of my torso I can also have ponderation. Now again...this form is in that sense, mimetic...not only the space it surrounds and penetrates the body aspects, secondly, the fact that it shows a high degree of naturalism in terms of the

engaged and free leg, thirdly, because it shows a confluent transition from body part to body part...and fourthly, because even the facial expression becomes somewhat natural as opposed to the idea of idealizing. Now, where does it have the idealistic identity which we do not associate with mimeticism per se unless we add to it with mimetic idealism. This is where the natural is presented but it is perfected to the point that we have a type, whether that is youth, elder figure, priest, god, goddess, what have you. We have an attempt to try to define the most perfected possible, as refined as possible, identification of that figure, type, or even age-type. Classicism also deals with what is called canonic proportion...the typical canon which became apparent in the Doryphoros spear-bearer, it is often referred to as the canon, is a figure that is typically seven heads high, and I might add that the penal measurement is also a measure of one's size like hands and heads, and that is why we often find in some cases a rather disproportionate scale of genitalia in relationship to the scale of the figure...you shouldn't start making an analysis of figurative types on the basis of what you see in art, we were looking last night at a book on Egyptian art...a fascinating book, and there was a description in there of a typical Egyptian, and the description is a perfect categorization of what a typical Egyptian would have looked like if one were looking at works of the Old Kingdom. And you would say there it is, a perfect description of the art but it has nothing to do with what a typical Egyptian looked like, or does in fact in terms of today...we can't start associating reference to the body as a type of figure that was persistent in sixth century, fifth century, fourth century or what have you...I'll show you the back of this figure, you can see that engaged leg and the lifting of the hips, the lowering of the shoulder...it is harder to read from the front but you can certainly see it from that view on the left (the back)...and the definition of the lowering of the hip and the raising of the shoulder...there is a definite shift of the buttocks, and even to the point, the articulation of the transition, notice how the shoulder blades project against flesh as it were... the marble, and tend to push against it, and so we no longer have that rough division, and even the musculature at the junction of the buttocks and the lower back is a very soft transition...concave and convex is...appropriate to any human figure... I mention that because we speak about the prime of realism, and there is a so-called severe style that begins to occur in the very early fifth century of BC, now in this case...470 so keep in mind we are going in reverse order. So here is a work...it is the so-called *The Charioteer of Delphi*. Here is a gowned figure. It is once a figure that... a chariot image, those reins originally went out and there were bronze horses in front. Bronze in this case rather than stone so it is a cast piece. And even though there is a certain degree of formal stiffness, this is seen as a work of a figure who is basically at attention in relationship to the games, and so it is a very formal event. The way the gown folds fall against the arm, and the definition...the inlaid eyes, the careful articulation of the nose, even the differentiation in the eyebrows, where individual clusters of the hair, or the upper lid of the eyelashes...gives you the appearance of eyelashes. The way the gown was

originally modeled and when it was cast, so that the gown tends to not just lie against...but there is actually a falling off of the gown into a slight depression so that you have the pectoral muscles..becoming apparent even beneath the gown by the suggestion that the gown is over the figure. That you could almost virtually remove it...look at the way the curls on either side are somewhat...and yet they really are differentiated as to which curl protrudes and which relax and so on...if you compare the two...they are not exactly the same, on the left as on the right. And the wonderful sense of the head unit, and the hair above. It is somewhat stylized in the sense of what is being defined by bilateral symmetry. So even though that is another type of relief-graphism, the interesting thing is that they are behaving as a figure's hair would without having to perm {?} it...particularly such details...the trailing off of the hair into what we would call sideburns, and the gradual falling of it onto the cheek area, and the casualness of the curls as they fall against the back of the neck...you can see what I mean about the articulation of the gown being in front of the body, or over the body, and falling forward naturally at the upper chest. You might say again, what in the world does this have to do with photography...a close relationship, if you can't see that in time the interest in even the remarkable identity of let's say how clothing becomes or configures relationship to type or class or what have you. And it is very interesting...I mentioned Walter Benjamin comments on *aura* being greatly associated with different clothing on figures. And that we witness in early photography this idea of type and we also witness the believability of figures that by virtue of what they wear...presents a definition that we read a kind of layering of affect that is very convincing. And we find that this type of articulation occurred very early and will become commonplace in later periods. So it is not necessarily a paradigm for later measures of pictorialization, however, this is absolutely the first time that we have a distinct interest in the articulation of outer garments and the way they behave in relationship to work. And the reason that I show this to you again...it shows a certain degree of a combination of mimetic naturalism and mimetic idealism. This was called the canon, known during this period, Polykleitos, the sculptor of the *Spearbearer*, because it is, you can measure yourself, and turn to any text in which it appears, take the measurement off the head and you will find that the body is seven heads high. And all elements within are subject to geometric ratios. Body members and parts define the measure of units smaller than the height...it is indeed seven heads high. And the point I am making is that, notice what has happened: there is a degree of stylization in the relation to the hair and the pubic hair, but they are not measurable in terms of bilateral symmetry. But the knee configuration, the confluent range of definition of the movement of the figure. Now the hands are held at the side and as we saw...the fingers now fall away, there is no fist, and is absolutely natural. Natural, but a Paul Newman, ideal type figure...it is as though we have the sense of a figure that really is so remarkably perfect in type, for the athlete, that we say it obviously defines that individual. They are individual...now this is from the Periclean fifth century,

even here there is a much more natural, there is a certain sort of what is often referred to as...race, the only thing that seems very unnatural that becomes apparent here is this interest in the structures of the legs, and to a certain degree in the trunk. And often the protuberant musculature is too extreme, and that would almost seem to be something that regresses back to the... Archaic separation of the parts, patterns, sectioning into parts. However, it was an attempt in essence to show the articulation of...the relief principle in combination with the volumetric principle. And it generally is only apparent according to how we are seeing it, the proper light which shines from above, like in photographs like this where you can sense the light shining from above, or from the side, or what have you, it becomes quite emphatic. If you are looking at a work and you don't notice that distinct sort of shadow {shallow?} separation. Certainly we have it in the upper chest, and notice how, for example, more so than even the Doryphoros, the...and the shoulder architecture is much more visible, and much more natural as we might say. And the swelling of the biceps. The head itself, the hair clusters with its little ringlets and curls, and the head itself seems to be much more tranquil in its expression of emotion, nonetheless there seems to be either a contemplative, or an intentional kind of quality, not so much expressed by facial features but by tilt, actual changes to the head...and it is the kind of attention that is given to a number of works from this period, the Periclean period. This is the statue of Ares that was done in the second half of the fifth century, BC, so you have not only the beginning of the development of depictions of gods in nude forms, most Greek gods are shown that way...here is what I mean again, when you are looking at it, the light is projecting...you are not that conscious of it, what you really notice is the differentiation between the swelling of the musculature...in back of the leg...Hands, even to the point of relaxation, or holding something, the hand is held up where the index finger is extended... becoming very telling signals of very careful observation of models and figures in the athletic events...Now let me show you this one form, because I mentioned the drapery idea and how it contributes to the understanding of these forms, it is a very famous work in the Museo Nazionale Romano...this is mid-fifth century BC and it is the so-called The Ludovisi Throne. It is a ritual throne, there are several sections of it including not only this front side but the other sides..there are figures on the sides, of musicians and an incense bearer...from the sea, and you will notice that these women, attendant figures who greet her and lift her from the primal waters, tend to allow for figuration to become apparent, and no more exquisite example than how the drapery defines. This goes back to the image of the negligee, where there is a beautiful articulation of how the musculature behaves just by the false contour-ism and the way the wet drapery follows the musculature. And even in the way they stand on pebbles. I'll show you a close up detail of that in a moment...this again shows an interest not only in observing the manifest gross volumes of the body into a confluent relationship but also how they may be understood by additive identities. Here are the two figures that I mentioned, the figure who burns incense on the left, shrouded, and

notice how the gown pulls, the fabric pulls against her body with a high degree of mimetic emphasis. And even the way the undergown, notice that the lower part, right above her sandaled feet, and the way that the pressure against the pillow upon which they sit show an incredible sense of observation. What I am trying to stress is that certain things that people did not notice earlier have become emphatically necessary. And I would like to suggest to you that it is because that the paradigm of this kind of image...the weighted, pressured. It isn't just the fact that we have a convincing view of the human body. Issues like gravity, pneumatic, floating identities. But the presentation of tensional pulls...these will not only appear here, they will be forgotten after the Greco-Roman period, and then they will return again in Giotto. An extremely important issue. It is as though already at this point, certain media that are not in any sense itself-reflexive were being forced to obey the principles of very careful observations of the principle of weight, tensional stress, in other words all the things we associate with....archetypes of ... structural principles, and so on. And even the definition of how the leg, the change of the pressure on the tissue as it crosses the other becomes apparent...I don't think there is any other more remarkable form than this exquisite Aphrodite...which rises...a fifth century...mid century form in which we see that it is not just the drape that they hold in front of her...obeying the principle of guarding her modesty, but she also wears a very thin gown which clings the wetness to her body, splaying the breasts, and the way those curves are articulated to follow the convolutions, you know concave, convex, of her body's anatomy is extraordinary. Even the way her hair is coutured...but it seems to appear as though it is more wet at the lower part than it is on the upper part. There are telling signals: notice the way body is stressing...the legs in front, the pressure of the toe, the articulation of the hands, even the pebbles on the shore as she rises from the sea, as the indication of the very terrible ...of the way these unfold, and even the ripples of flesh are still obeying their being transparent in the surface of drapery. This is no longer just a cover which might obey simple definitions of advance/recede, contour/convex of musculature...It now becomes an articulation of where things that cover other things become an articulation of their structure. And I can think of dozens of photographers who seemed to have felt that as a principle. And perhaps you can as well...to the point where we understand surfaces by virtue of things that contribute to making their volume or their surface configurations visible. I mentioned to you last night...the Hermes with the infant Dionysus. Notice the back of this: now we have a form...it looks somewhat unwieldy from this view...but we have the forms are typically masculine from the back, I say they appear to be because of their musculature, in the front they are somewhat androgynous, suggesting a feminizing influence. And as we see the extreme definition of contrapposto, and look at the at the...not only does it show contrapposto but they are so to speak like, the pelvis thrusts forward, abdominal thrust, the pulling back of the shoulders, the ponderation not only forward and back but turning the trunk against itself becomes apparent. So again the triumph of volumetric-ism leads

to the principle of kinesis, or movement. Not only subject to the idea of tensional counter-forcing of body thrust, of the bilateral alteration of above and below, and below and above, counter-action, but in terms of forward and back of body parts, as well as the ponderation of the trunk moving against itself side to side. I want to show you this because typically, in forms of this nature, you see what I mean about the softening, the veiling of the surface of the musculature, almost like a translucent veil, it is atmospheric, indicates something far more than the typical Polykleitan repression of the body's musculature. This is certainly not like the Doryphoros Spear-Bearer, this is a much more continuous feeling to the surfaces, but it also has a face that, where would we have seen this? On a female form, and were the hairdo slightly different we would not recognize this as male or female. This is where the androgyny by the way becomes apparent, through the faces and the lower trunk. And so it has nothing to do with...hermaphroditism has nothing to do with surface figures or what have you, it has to do with trying to combine masculine and feminine identities...it also does another thing: it shatters the concreteness of contour. It shatters the concreteness of...individuated definition within the structure of anatomical parts. It shows an almost atmosphere covering over the edges of contours. We might say, if I were to look at this in a...sense, this figure would not move towards clarification. It would have to be sharper for musculature to be visible. It tends to move towards sfumato effects, a kind of smoking out of contourism...a transition that shows an attitude towards space that really won't dawn until the late quattrocento painting that is contours losing their sharpness and suddenly finding ourselves as if we were looking at something like when I take off my glasses and that is how I see the world. We can't make any parallelisms...or presume that Polykleitos had any visual problems. Essentially what we have to suggest is that either a smoking out or sfumato effect as a major issue by Leonardo. He refers to examples from the fourth century, he talks about the sfumato effect not just in visual graphic forms but in sculptural forms. That blurring of identity so that we get the form not only is preparing to progress because of ponderation forward thrust, backward thrust, trunk revolving against itself... and the contrapposto...the forward identity of counterforce. And this will extend itself just by the reaching of that child, Bacchus's arm for the cluster of grapes, or the cup of wine, and the reaching of his arm upward and holding it in... we might say, shows...entering the space that extends that idea...of the forms becoming somewhat atmospheric. And so it is with the work of the late fourth century, in this case, anywhere from mid-century to the 300 period. And this is from 340 BC, the *Young Man from Antikythera*, and you see what I mean by the idea of reaching, extending out, the hand, two fingers projecting, the thumb pressed against the surface...the opposite side, the musculature of the front is quite defined, but there is in that face...a slight smoking out quality, a kind of reduction of defined contour. This suggests the idea of the generalizing effects of the form, you have to come close, and you have to keep in mind folks that this work, is a bronze, and the fact that the patina is

quite scarred...after all it was down underneath the sea and had been there for centuries. You see the eyes...are actually drill holes...the features would have been inlaid...pocked surfaces... if you can read that, even how ...it now has the clusters in which wine is projected into it, in the juncture of the hair to the forehead...there is a much more gradual transition...you can observe here, and you can imagine if this face were really defined it would become exactly as we see it in the Praxitelean era. I suggest this because this is not just the gesture of reaching. Now this is the Knidian Aphrodite, or counterpart... it is obviously a pastiche of the Praxiteles, but you get that same feeling as the Hermes...and what I would like to stress also is that the gesture is an even more radical extension of the Hermes...just as we talk about the idea of figures moving or a person turning their head, you don't see a blur, but it is implied, the idea of change and movement, or the possibility of transition...Notice in this work of 340 to 300 BC...it is a transitional form, a very similar in the effect of the head region, and the body form, certainly in the lower trunk, and in the face, it seems to have the same degree of changes, notice the reaching, and the touching of the fingertips, and the index finger, and obviously the original intent to hold something in the hand, so it is reaching out...there is a very graceful...confluence, again we have this bronze and must account for the fact that there is all this damage to the surface...an absolutely exquisite continuous epidermal surface. Here is the *Apoxyomenos*, *the Scraper*, an athlete who is removing perspiration from his body...315 to 300 BC, a fourth century work by Lysippos, who follows Praxiteles as the most important 4th century sculptor...here is the ultimate development/extension of the upper body... stress the toes and the pressures that I mentioned in the Knidian Aphrodite, and as he uses the scraper to remove the grime and grease from his arm, there is a tendency to sense that the figure is preparing not only just to step forward for presentation by virtue of leaving the platform, once he has finished his performance in the arena...and please don't confuse those fig leaves with any inhibition on the part of the Greeks. If you go to the Vatican Museum...it is almost salacious to observe the fact that the fig leaves, which were prescribed by the Church because it was considered to be indecent, and what is interesting is that they are all silver-leafed. I mean that literally. I shouldn't say all, the majority. Instead of diverting your attention from the male, and not the female...from the region, it tends to call your attention to it because it is strange to be standing in front of one of these works and seeing your own image reflected in the crotch {laughter}. It is as though you were being forced to admit that you were observing...{laughter}...you will notice this from a very frontal view, you really get that strong sense of that projection forward. Notice the contrapposto and the ponderation, you see how his hips...from right to left for you, you see how the hips are actually turned this way, the body moves slightly in the opposite direction so that you have this kind of movement. You also have a strong contrapposto, the swing, the counterforcing. You will start finding in Hellenistic sculpture...a different...versions of the head, leaning one way or the other. And then of course the



extension of the arms into space, a truly environmental form. And one that now obeys the principle in which we say the sculpture does triumph over graphism. Many of you might say, well how do you know that, well in the first place, we don't have the paintings to refer to except in Greek vase painting. And even the development from the black figure to red figure right through to the late periods until we have spatial introductions becoming much more important than the idea of flat pattern. It even appears in vase painting, in a gradual sense. And I might add that we have some Greek painting that applies to later mosaics, in Roman copies...and we do know from what we read, they were highly illusionistic...the bird comes down to peck on the grapes and so on, and that is all in the...you can read it for yourself...it is another indication of the interest in painting, what is referred to is the believability not only of the realism of the individual parts but their spatial organization. That is, where the tree is, where the figure is...it is not just a reference to credible forms. The other element is that there is a combination of the mimetic naturalism, but again, figures that are perfected...by idealism. And I would say that you still have to deal with the idea of the classical, and refined. And Classicism, until the Pompeii period, as being associated with an instinct to define and perfect. And again I would add to your attention...that Plato despised these works. And as a result there is still a certain they are still at the service of the mimetic-- to perfect a type. In time what we find is that there are a number of statues that begin to emerge... in the Roman period, the second century, first century BC to AD and up to the third and fourth in which we have a strong definition of a wide variety of types. Remember when we talked about the remarkable nature of genre images appearing in Egyptian Art: those small reliefs of beer making, figures carrying baskets over their heads...this is a period in which distinctly--and I must say that a number of these are namable, even the figures...on the sculpture...so and so made me. I am honored...and Antimenes made me. They are often described as a direct reference to the maker and the subject...there is another factor involved here, that the introduction of historicity becomes extremely apparent at this time. Now you might say what about images of Shamos, or Ishtar, and others, in which gods and goddesses appear in Mesopotamian art and they appear in tablets and in figures, well of course, but that is mythical history, now we find the introduction, a distinct interest in not only living figures but figures from the past, and figures based upon reports, we find an interest not just in genre everyday scenes but we find an interest in narrative. Mimetic portrayal, an interest in introducing literary anecdotalism into the principle of mimesis. An on the spot--if you can think of sculpture as ever being off the spot-- recording, let's say of figures who have obviously sat for their portrait....in an artist's studio and are commissioned portraits. Now I am just going to show you a number of these and I'll let you draw parallels to this kind of issue: here is a portrait of Aristotle, it occurs in the Hellenistic period, and from all other extant portraiture, it is a spitting image of the man although somewhat stylized in the gown region. Here is a gray stele from 20 BC, in the transitional period...notice the figure on

the right, is almost Polykleitan, but nonetheless there is a strong...drapery pull, amplification of movement, gesture, stances. It is a relief but it behaves as if it were volumetric. Then we have images like this: a work that really is now a composite, a great deal of it was worked on by Bernini, (his role is now questioned) this is what you usually see in the text, it is the so-called *Barberini Faun*, a mythological subject created with acute observation. This is in the Glyptothek Munich, and this is the form that you observe... the protruding leg, the splayed leg on our left as repaired by Bernini and a number of other parts were subject to repair. What is remarkable is that sense of this drunken satyr, who sprawls back in his disturbed sleep, we find that unnerving sense that this figure is not only now in slumber, but is also agitated. And you might have noticed that in the face itself, you can even sense the principle of observed change in the--let me go back to the other slide-- notice the knitting of the brow, and the treatment of the mouth...you've seen people who are in a disturbed sleep, they start slightly pursing their lips and their mouth falls open, a slightly disturbed breathing...and even the idea of the gesture of the reaching back of the arm. We have a state where not only is there a certain degree of repression, although there is a very heroic kind of figure, the musculature is quite developed, but there is a repression, that smoking out, that sfumato effect, the way the hair junctures to the brow ridge, that creates an atmospheric effect, and then there is also this sense of kinetic motion. Or again, that moment between the beginning of an act and the terminus of an act. It is almost like...as some people would say, he has the 'jimmies,' the leg draws up, the person twisting and turning in their sleep...the head and the arm are relaxed, the right hand on the rock...in Hellenistic sculpture we have the triumph of the utterly mimetic. Again, as we have seen happen in the Amarna period, now defining Greek art, the synthesis between Roman influences and the anecdotalism that we are observing here, that came originally, not so much from prior sculpture but from prior vase painting, the anecdotal narrative of subject matter, the telling of stories as it were, and then we find every conceivable type is included within the panoply forms of Mimetic Naturalism during the Hellenistic period. It was so extensive to the point that we can't have enough realism, then let's add things to make it even more emphatic. That is the Laocoon. One of the most important influences upon the emergence of the Renaissance and of the work of Michelangelo: that would be the Belvedere Torso and...the Laocoon...it is an over-amplified form, it is not ideal, it is what we call in essence obsessive Naturalism. But child...as in the work of 300 BC, behaving in terms of a child behaving like an adult, and how often do we see that in later images. But yet the puffiness in the cheeks... the smoking out of the juncture of parts, the proper physical anatomical definition shows an interest, or even a young youth, as in this case, think of this as four feet ten inches, and again we are talking about in this case, third century...you see even the way that the figure wears the robe and we sense that the body from the elbow has it has it clutched underneath and holds it slung over its shoulder pressing against the ...it is all a very natural focus. The

Sleeping Eros figure, in the 240-200 BC era. And even though it deals with cupidity, it also defines the natural development, notice in particular that wonderful slump of the child, and the pressure of how the arm presses...tissue in the chest region. And the child's head, a great degree of naturalism in all of those curls, and it is a remarkable definition of how keen observation that forms the observed...for actions taking place, such as in this sacrificial service...a great deal of emphasis upon life size, this is five and a half feet and this is mid third century BC. Reading, there are images of life, reading, talking, touching. Ordinary figures engaged in common relationships...and the extreme ponderation becomes apparent, you can see as the body. The leg here is turned forward, it is as though she is in the process of preparing to turn. An example of extended ponderation: the *in-potentia* definition of movement. Now, these implications don't become...apparent until... or historical definitions, for example in this... image...from 200 to 240 BC, of the Gaul and his wife. And he prefers to die rather than to be captured...Greek pedimental sculpture...he has been surrounded and trapped, the moment has not come where he is...his wife is not separated from him, so he kills her, by her election, and then kills himself as well...now this is what I meant about the Hellenistic heroic mode, you see often there is an affectation of musculature, but nonetheless, the performance obeys the principle of what is observed and how, as he grabs her arm and the treatment of how the arm stiffens...and the extreme ponderation, the head is held back, the knife is projected into his upper chest, and this is the point in which we have the need to begin to define the narrative sense where he has... and I might add where the knife goes in...there is this obsessive interest with the blood dripping down the chest...or these great winged victory figures, or Manead figures, you know the *Winged Victory of Samothrace* and others...where the drapery now, it is as though they are in a wind tunnel, and the drapery flutters back beyond their forms, enters the environment, extreme ponderation, pressure on the anatomy against the drapery forms. The suggestion of the pressure of the toes against the base itself that we saw just emerging with the Knidian Aphrodite. And we have the sense of the environment truly affecting the form. Notice this one, a Naiad, it is a work that is in the British Museum, third to second century BC....You see even running, the kinetic action is...to its most dramatic moment, and the drapery contributes...that which covers the form gives meaning to what we might call the formal interest, and I would suggest to you, now let's stop, look at the statue, now how many photographers...have you noticed the impulse of late, it started in the late 50s, where so many photographers it almost became a cliché, started wrapping things in plastic and drapery and so on, Emmet Gowin has done a marvelous example of this in many of his works when he has children behind his garden watermelon patch cover, or they wear drapes, and we start finding ourselves..the measurable size and scale of the child...Murray Riss has done this, the figure standing beneath the drape. John Brook has done this, figures wrapped in plastic. Now whether this is just simply to create an interesting form or whether it also

follows an impulse to animate...showing the form itself directly, letting its form become visible and amplify it by virtue of, in essence, guarding it, rather than something hugging its surface. Can you think of others?

Student: Roger Merton?

Roger Merton, exactly. Who else?

Student: Stieglitz.

How did Stieglitz do it?

Student: I think there are two who deal with it a little differently from the way you were saying earlier.

That is good, extend it...

Student: The form is submerged in water but cloaked, and it emphasizes the undergarment and the body creasing against the form but the... is changing its consistency.

Absolutely. You can think from Kertesz, Weston.

Student: Weston's nudes floating in the pool.

Exactly, and also...self portrait as he rides by the water, that is a little different, but you still see that sense of how the body becomes entirely...by virtue of...

Student: With Weston, sometimes I get the feeling with his vegetables, I get the feeling of drapery. The metaphorical quality of his lettuce, it comes down from the top, I often think of it as a covering.

It has that quality, none of these are in the intentions of the people we have mentioned, at least as far as I know, in this case it has nothing to do with prototype, there is a parallelism that is more commonplace than people recognize...and even in our own culture, we are constantly intent in so many ways to define things by virtue of the way they are cloaked or covered as to what there surface may well be, in fact, as we all know, our international...there is this obsession to make things look...artificial surfaces.

Student: I like the stained glass over the lilies, that period when he did that show.

Student: Christo.

Christo...an extreme example of, wrapped the Australian coast, rock caverns and things like that.

Student: Is it Christo...he did the exhibitions where he wrapped himself up like a mummy? Another example, he hangs himself up on the wall.

...But he even did a whole series of himself entombed, what is his name? They are extraordinary.

Student: ...It is outside of photography, but bank robbers wearing stocking masks.

Exactly.

Student: I think that is where it probably all started with the 50s.

...Or when we alter or even confirm, some sort of physical structure.

Student: He said their purpose is to conceal and we are talking about things where the wrapping is really a purpose to reveal.

That is right...what we will find is the wrapping or the cloaking will also become to either conceal or alter, and what I am saying is that certain cues to identification are often concerned with not so much what we see in a manifest sense but what we use as cues to define the volumetric changes...it is in the essay in *Scientific American*...the one that has to do with the identification of faces and forms...here is that one I want to show you...Hellenistic sculpture, you've got to have it all...massive heroic, so each individual unit is carefully at the service of detail including...then mythological themes in composites, this is the...*Sleeping Hermaphrodite*, you can see the male genitalia and you can see the breasts. The *Sleeping Hermaphrodite* was so popular that you will find them in practically every major museum throughout Italy and other countries. But the reason I mention that is because this is a kind of invented theme that brings into focus, in a very mimetic idealized way, the composite feature. We saw the composite feature in other cultures, including that composite animal from the Paleolithic period. Here is the *Sleeping Hermaphrodite* from the back, and I don't think anyone would deny that she appears to be feminine, and from the front the genitalia is quite visible. An extension of that kind of interest in androgyny that occurs with Praxiteles. Here is the extension of the figure with the Aphrodite figure that I have spoken of, or Venus figure...again, of the

Hellenistic period which relates to the *Venus Pudica* and now she not only guards her pudenda and her breasts, now notice how this later Hellenistic sculpture, in this case unnamed, a Roman copy, has a...extended, and this is a distinctive look of the *Knidian Aphrodite*...now see how...she is preparing to move forward, her feet do not show that exertion that I mentioned before, but nonetheless, the same thing, the..., the falling drape, the hand up, the ponderation of the body, you see she appears to be bending forward, entering into the observer's space as opposed to being somewhat separate from or encapsulated in her own spatial environment. *The Crouching Venus* type: different types of physical exertion become apparent. Terribly damaged...extreme ponderation, the head turned one way the shoulders turn another, the hips obey the same... pressures upon matter {?} swelling of the flesh, scriptures {?} of flesh but not... several examples of this type.

Student: There is a Weston photograph...

Exactly...reminds me a great deal. Now...not to postulate a direct influence, I would say that, these were thought of as completed...these are not so much mimetic in the sense of a figure who crouches is terribly observed, as they are a figure who poses as crouching, and then is forced to exert certain dramatic movements, like I mentioned Weston, so that parallel is there. The model behaves according to the directive impulse of the sculptor. For example there is this gesture: pulling out of the ...the figure seen in profile, laying up, laying down, the body turns towards us, the head is continuing to turn and the hands pull back at the hair. These are gestures where the human interests are in continuous narration, or that we have anecdotalism because it tells a story, it may not...have a storyline, but the action is a series of actions combined into one particular form. And it also shows a high degree of transitional identification, the narrative as it were. That is when I say transitional it is not the completion of an act, it is in the process of the act. And this impulse would never appear prior to Hellenistic work...it has been hinted at, but it would never appear in such a dramatic and emphatic way...if you have been to the Louvre...runs slightly lunging forward of the head, she is leaning forward, she is draped on the lower portion, and as you look at it from the front, the extreme sense of contrapposto, but again ponderation because there is a shift, the head is turned one way the hips are projected in the opposite direction, the leg steps forward...a grand image of the amplified woman form...the again we return to the anecdotalism of the figure, the matron figure here which is clutching at her robe, a simple gesture like pulling the drape against the body, the contrapposto is combined with the... ponderation..an Aphrodite figure...100 BC, with the Pan figure, notice the little Eros figure flying between them...virtually imply levitation, entering into the atmosphere, notice the suppression of the musculature of the face, the smoky, sfumato effect, holding of objects, complex interrelationships, as the lustful Pan figure reaches for her

as she covers her pudenda. Notice the articulation of different levels of the fingers, there is nothing static in this at all...there is very little regard for trying to fit into a gestalt where all forms seem to be properly related to one another, there is no strong schema. Things move in as we will find only in later Mannerist painting where...spatial relationships begin to occur, something sails in from the picture plane edge, intended not to be...off the picture plane, in this case, not off the plane, let's say off the...

End reel 5A