



Gender & **THE GAZE**

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Brandee Newkirk



To Gaze

THE OTHER

... we are witness to the desperate efforts of a black man striving desperately to discover the meaning of black identity. White civilization and European culture have imposed an existential deviation on the black man. We shall demonstrate furthermore that what is called the black soul is a construction by white folk.

–Franz Fanon,

Black Skin White Mask





Laura MULVEY

The Scopophilic instinct (pleasure of looking at another person as an erotic object), and in contradistinction, ego libido (forming identification processes) act as formations, mechanisms, which this cinema has played on. The image of women as (passive) raw material for the (active) gaze of man takes the argument a step further into the structure of representation, adding a further layer demanded by the ideology of patriarchal order as it is worked out in its favorite cinematic form- Illusionistic narrative film.

– **Laura Mulvey,**

Visual Pleasure and narrative Cinema



Term 1 **SCOPOPHILIA:**

Is the pleasure of looking at another person as an erotic object.



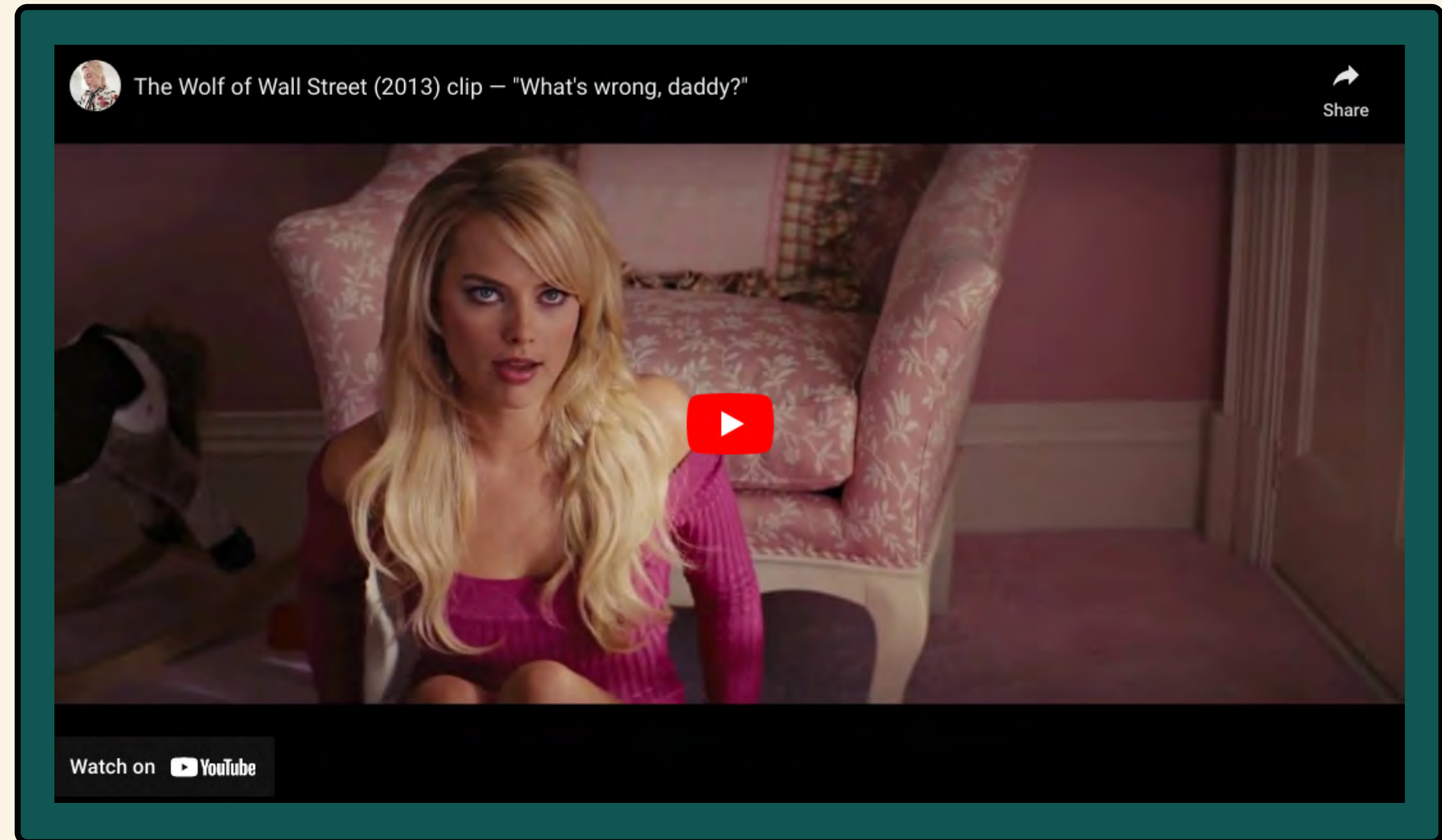


Term 2 **EXHIBTIONISM:**

Exhibitionism involves exposing the genitals to become sexually excited or having a strong desire to be observed by other people during sexual activity.

Term 3 **VOYEURISM**

the practice of gaining sexual pleasure from watching others when they are naked or engaged in sexual activity.



Narcissism & THE MIRROR PHASE

The Jubilant assumption of his specular image by the kind of being- still trapped in his motor impotence and nursing dependence- the little man is at the *infans* stage thus seems to me to manifest in an exemplary situation the symbolic matrix in which the I is precipitated in a primordial form, prior to being objectified in the dialectic of identification with the other, and before language restores to it, in the universal, its function as subject

– **Lacan,**

The Mirror Stage as Formative of the I
Function, *Ecrits*



MIRROR PHASE: BREAKDOWN



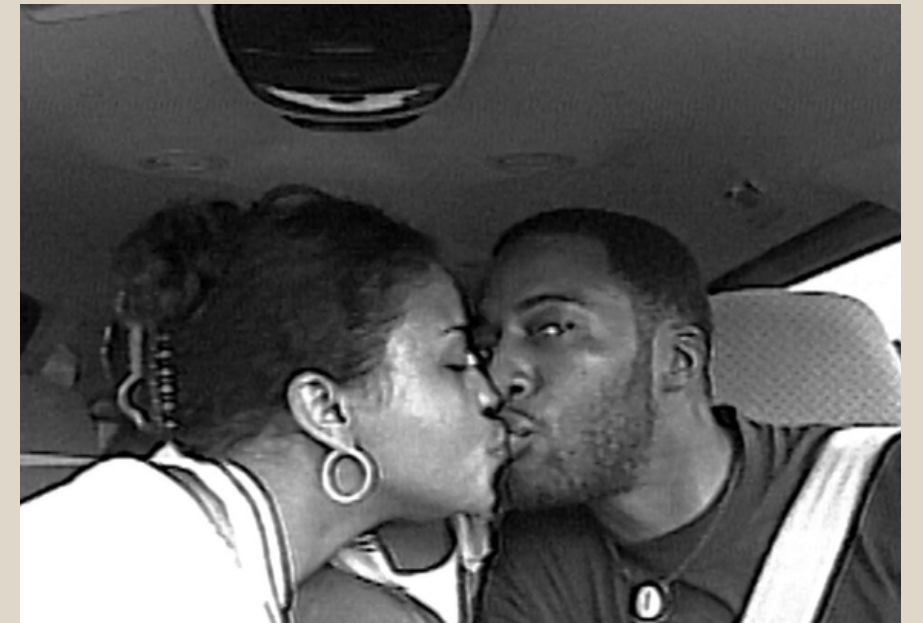
SYMBOLIC

The Symbolic Function of the person in the mirror



IMAGINARY

The subject in the mirror not being really you but an ideal reflection



REAL


The subject in the mirror is a direct reflection of the real you.





Gilda 1946 Rita Hayworth Glenn Ford

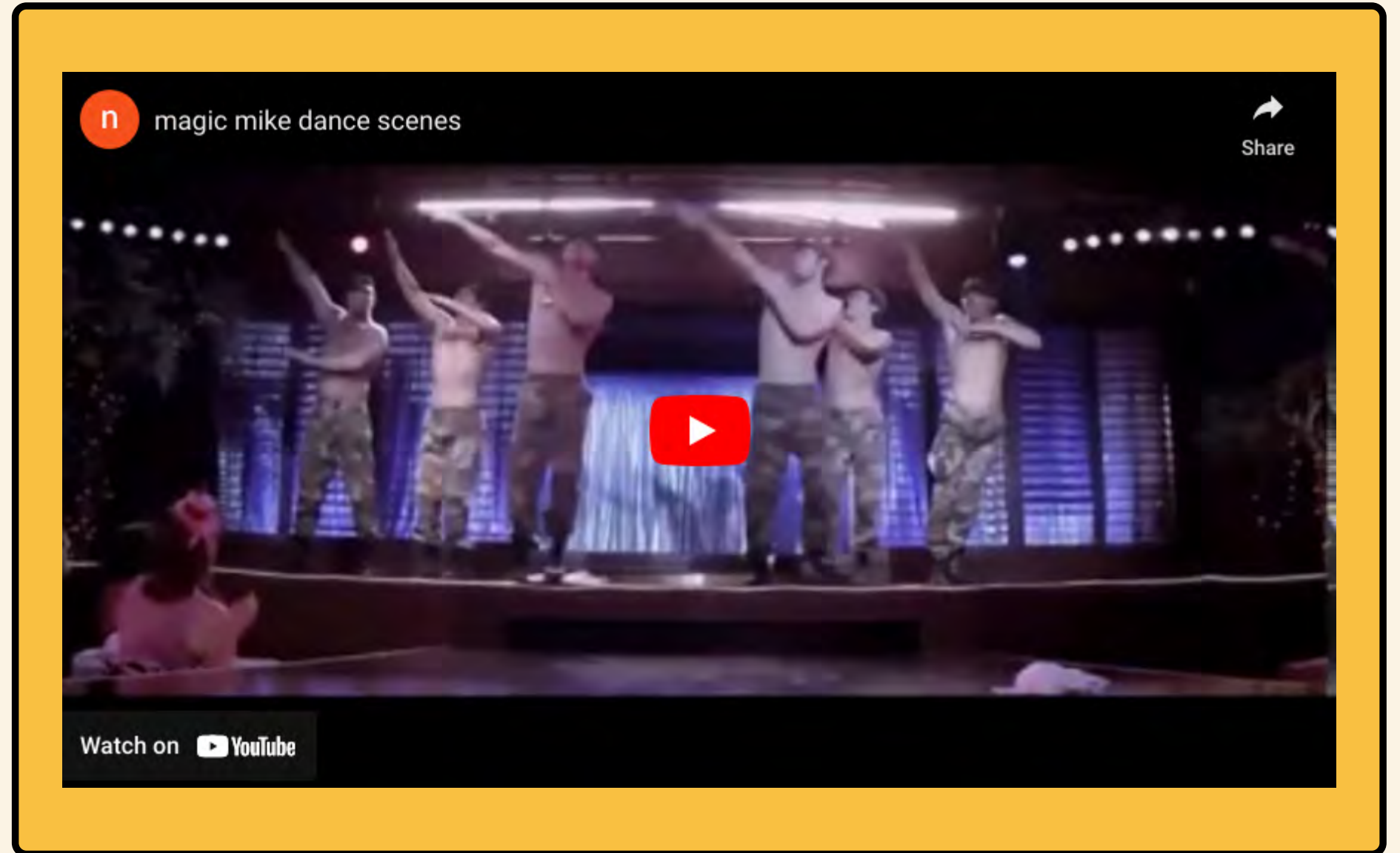


Watch on  YouTube

Gender & **THE PUSH BACK**

We pose absolutely no danger to male-dominated society"; the "active pursuit of our own gratification," then, is a political act. Webster acknowledges, however, that this pursuit will finally need to address the more difficult sexuality and power issue: What if women are aroused by the imagery designed exclusively for male satisfaction?

–Paula Webster & Jane Gaines



Discussion **NEXT WEEK**

- Friday: September 30th: Your first Blog Post is Due by class time, If you have any remaining concerns address them now.

- For Next Week: Realism and Perspective: From Renaissance Painting to Digital Media, Part 1
- Reading Due:
 - Practices of Looking, Chapter 4 (pp. 139–158)