VCE UNIT 4 ART

The Representation of the Female Body in Art

FEATURED ARTIST: Édouard Manet

*Olympia*, 1863. Oil on canvas, 130.5cm x190cm

*Luncheon on the Grass*, 1862 – 1863. Oil on canvas, 208 cm x 265.5 cm

THINK, INVESTIGATE, CREATE

Your activity is to:

1. Carefully read the provided commentaries by Berger and Nochlin provided below.
2. Respond to the commentaries by analysing how they can be used in discussion about Édouard Manet’s ***Olympia***and ***Luncheon on the Grass****.*
3. Use the Formal framework and Cultural Frameworks to conduct an analysis on both works to help with discussion in terms of evidence to the commentaries.
4. How does Manet’s works ***Olympia***and ***Luncheon on the Grass*** objectify the female nude? In your response discuss the idea of commodity and explain by using evidence from the paintings.
5. Is there evidence of Berger’s statement **“...*in European art from the Renaissance onwards women were depicted as being ‘aware of being seen by a [male] spectator”*** in Manet’s works ***Olympia***and ***Luncheon on the Grass***? Discuss.
6. By means of this very famous quote by Berger 1972: ***“Men act and women appear. Men look at women. Women watch themselves being looked at”,***discuss this commentary with reference to one of Manet’s works.
7. Read the following statement by Linda Nochlin:

***“The male image is one of power, possession and domination, the female is one of submission, passivity and availability” — Linda Nochlin, 1972***

Do you agree or disagree with this statement? Why/Why not? Support your response with evidence from the four artworks.

1. Make sure you provide evidence from Manet’s paintings to support your opinion!!

COMMENTARIES

**‘***Men act and women appear. Men look at women. Women watch themselves being looked at’.*

*— John Berger 1972*

*Berger argues that in European art from the Renaissance onwards women were depicted as being ‘aware of being seen by a [male] spectator’*

*— John Berger 1972*

*“The male image is one of power, possession and domination, the female is one of submission, passivity and availability”*

*— Linda Nochlin 1972*