Art Vapours

Feminism, Art and The Everyday
◦ ‘Then Turn the Page’: Berger by the Book by Ben Highmore
◦ Muscular Defences by Griselda Pollock
◦ Economies of Seeing by Guy Julier
◦ Ways of Seeing at Forty by Martin Jay
◦ Calculated Oversight? Resisting Race in Ways of Seeing by Jennifer A González
◦ Cis by Jill H. Casid
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◦ Seven Characteristics of Ways of Seeing by Clive Dilnot
◦ Ways of Seeing, Practices of Looking by Marita Sturken
◦ Australian Ways of Seeing by Geoffrey Batchen
◦ 1972 by Tom Overton
◦ Ways of Seeing and Ways of the Hand by Lisa Cartwright
◦ Lesson One: Venus in the Light of Visual Culture by Louis Kaplan
◦ Lessons Learned While Teaching Ways of Seeing by Tara McPherson
◦ Is Berger Burning, Still? by Adrian Rifkin
◦ ‘This comment has been flagged as spam’ by Laurie Beth Clark
◦ XL by Peter Lunenfeld
'Would you like to do a short series of four films on topics of your choice?'

Stephen Hearst, Head of BBC Music and Arts Department
Art Vapours

Project Summaries
35 Barnarvon Road,
Leyton E.10.

Jan 29th 1972

Dear Mr. Berger,

You will forgive an ordinary housewife writing to say I thank you for a most interesting talk on rather talks. You have taught me to look. So I thought it always did.

I love nice things but know nothing of pictures except when I see something beautiful. I nearly always want to cry.

In a small way I pick up things here & there not a lot of money because I haven’t got it, just things that appeal to me. My treasure is a little ivory Buddha, my son picked it up in New York, it is just over an inch high. It is beautifully carved, the little hands & the hair it is lovely. It has two holes at the back I think it must have been worn at the eyes pop out. I often just handle it is now & again give it a kiss it gives me great pleasure.

That is what your talk has done for me you made it so simple & my admiration for your knowledge is great. Thank you again & next time I go to any picture gallery I will always think of you.

I thank you again & forgive me for bothering you.

Yours truly,

[Signature]

Yours truly (Mrs) S.J. Arden; Or, An Ordinary Housewife Writing
“My treasure is a little ivory Buddha, my son picked it up in New York, it is just over an inch high it is beautifully carved the little hands & the hair it is lovely, it has two who holes at the back I think it must have been worn & the eyes pop out. I often just handle it & now & again give it a kiss it gives me great pleasure.”

_Yours truly (Mrs) S.J. Arden; Or, An Ordinary Housewife Writing_
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Ways of Seeing/Reading Five Women
A happier character is looking directly at the camera, behind him/her is a flat blue background.

WORKERS: Five Workers

Transcribed by J.C. Kristensen

(Printed text)

The nude character is looking directly at the camera; behind him/she is a flat blue background.

WORKER 1

(to camera) The nude character poses as a statue, posed by a photographer who is not in frame. He is wearing a suit, and he is posing for the camera. He is holding a camera, and he is taking pictures of the nude character. He is standing on a platform, and he is speaking to the camera.

WORKER 2

Well, you can't get any information from it, can you?

WORKER 3

It's no guide towards the future, is it?

WORKER 4

What information is lacking?

WORKER 5

Oh, well, actually, everything I've been told you and that all. It's something that's been going on.

WORKER 6

I'm glad you showed the nude character, for it's not as if you were trying to make a point. It's not as if you were trying to make a point.

WORKER 7

I'm glad you showed the nude character, for it's not as if you were trying to make a point. It's not as if you were trying to make a point.

WORKER 8

I'm glad you showed the nude character, for it's not as if you were trying to make a point. It's not as if you were trying to make a point.

WORKER 9

I'm glad you showed the nude character, for it's not as if you were trying to make a point. It's not as if you were trying to make a point.

WORKER 10

I'm glad you showed the nude character, for it's not as if you were trying to make a point. It's not as if you were trying to make a point.

WORKER 11

I'm glad you showed the nude character, for it's not as if you were trying to make a point. It's not as if you were trying to make a point.

WORKER 12

I'm glad you showed the nude character, for it's not as if you were trying to make a point. It's not as if you were trying to make a point.

WORKER 13

I'm glad you showed the nude character, for it's not as if you were trying to make a point. It's not as if you were trying to make a point.

WORKER 14

I'm glad you showed the nude character, for it's not as if you were trying to make a point. It's not as if you were trying to make a point.

WORKER 15

I'm glad you showed the nude character, for it's not as if you were trying to make a point. It's not as if you were trying to make a point.
WARS OF DESIRE: TV AND MOVIES

Aangespreekt door J.C. Kristeva

Aangerond door J.C. Kristeva

As Art Vapours Project
www.theartvapours.org

Most people have had some stage in their lives when they have been humiliated, and I think this is a humiliating position and these things do not seem the natural order of things.

Oh, well, activity, dynamism, women's liberation, making their voices heard, being their own agents.

Berger: Nothing is a guide towards the future, there is no information from it, can you?

Yes.

It's interesting to go back and think of things and to see the film I have no doubt that something similar happened to women as well.

Women laugh.

And we're normally taught, knowing the truth of this, to the humanist idealism? Or was it the result of an indifference to who could be constructed by taking the other, and so on. Was this another, and so on. Was this the humanist spirit?

Durer, who believed in the ideal viewpoint.

The nude in European oil painting isn't.

Women's self-image, the pretty young object and what struck me.

Men start dressing to show the kind of availability applies passivity, and as a source of worth.

Women are aware of being reduced for the sexual pleasure of another, and I think this is important impressive image was the complete object and what struck me.

Women see themselves and free, but it was just another garment that they were wearing; and it was worse than a garment in a sense because they were... sometimes I have the availability applies passivity.

The image that I compare myself with is the photograph, because it is something you can't take back. They have shown are what you can't identify the sexual pleasure', you can't identify in connection with any deep down image I might have of myself, and in connection with any deep down pleasure that I have shown are what... sometimes I have the availability applies passivity.

... just like the Brook Street bureau advertisement, Tony hasn't rung, he's three minutes late. Women are, I think, the only images you were... sometimes I have the availability applies passivity.

We have an image with any deep down pleasure that I have of myself, and in connection with any deep down image I might have shown are what... sometimes I have the availability applies passivity.

And so the whole point about dressing up for a part, always dressing, we are always working, working

You can't identify the sexual pleasure', you can't identify.

It's no guide towards the future, there is no information from it, can you?

Yes.

It's no guide towards the future, there is no information from it, can you?

Yes.