ICONOCLASM AND VISUAL CENSORSHIP. pdf

1: Iconoclastic controversies (article) | Khan Academy

Lectures provide introductory, informative and interactive discussions on the history of art censorship and iconoclasm in past and present historical contexts based on a thematic comparative approach that is inclusive of art and visual culture from the Renaissance to the twenty-first century.

Byzantine Iconoclasm , Chludov Psalter , 9th century [8] Although widespread use of Christian iconography only began as Christianity increasingly spread among gentiles after the legalization of Christianity by Roman Emperor Constantine c. Spanish Synod of Elvira. The period after the reign of Byzantine Emperor Justinian â€" evidently saw a huge increase in the use of images, both in volume and quality, and a gathering aniconic reaction. The religious conflict created political and economic divisions in Byzantine society. It was generally supported by the Eastern, poorer, non-Greek peoples of the Empire [9] who had to deal frequently with raids from the new Muslim Empire. On the other hand, the wealthier Greeks of Constantinople , and also the peoples of the Balkan and Italian provinces, strongly opposed iconoclasm. The change caused the Caliph Abd al-Malik to stop his earlier adoption of Byzantine coin types. He started a purely Islamic coinage with lettering only. Beeldenstorm Calvinist Iconoclasm during the Reformation 16th-century iconoclasm in the Protestant Reformation. Relief statues in St. Stevenskerk in Nijmegen , the Netherlands, were attacked and defaced by Calvinists in the Beeldenstorm. Destruction of religious images by the Reformed in Zurich , However, in most cases, civil authorities removed images in an orderly manner in the newly Reformed Protestant cities and territories of Europe. Hundreds of other attacks included the sacking of the Monastery of Saint Anthony after a sermon by Jacob de Buysere. The Beeldenstorm marked the start of the revolution against the Spanish forces and the Catholic Church. The iconoclastic belief caused havoc throughout Europe. In , specifically due to the Swiss reformer Huldrych Zwingli , a vast number of his followers viewed themselves as being involved in a spiritual community that in matters of faith should obey neither the visible Church nor lay authorities. According to Peter George Wallace: Lord what work was here! What clattering of glasses! What beating down of walls! What tearing up of monuments! What pulling down of seats! What wresting out of irons and brass from the windows! What defacing of arms! What demolishing of curious stonework! What tooting and piping upon organ pipes! And what a hideous triumph in the market-place before all the country, when all the mangled organ pipes, vestments, both copes and surplices, together with the leaden cross which had newly been sawn down from the Green-yard pulpit and the service-books and singing books that could be carried to the fire in the public market-place were heaped together. Protestant Christianity was not uniformly hostile to the use of religious images. Martin Luther taught the "importance of images as tools for instruction and aids to devotion", [23] stating: In general, Muslim societies have avoided the depiction of living beings animals and humans within such sacred spaces as mosques and madrasahs. The prohibition of figuration has not always extended to the secular sphere, and a robust tradition of figural representation exists within Muslim art. There is a tradition that Muhammad spared a fresco of Mary and Jesus. The destruction of the idols of Mecca did not, however, determine the treatment of other religious communities living under Muslim rule after the expansion of the caliphate. Most Christians under Muslim rule, for example, continued to produce icons and to decorate their churches as they wished. Researchers have discovered evidence that the order was followed, particularly in present-day Jordan , where archaeological evidence shows the removal of images from the mosaic floors of some, although not all, of the churches that stood at this time. An example is Hagia Sophia in Istanbul formerly Constantinople , which was converted into a mosque in Most icons were desecrated and the rest were covered with plaster. In the s, Hagia Sophia was converted to a museum, and the restoration of the mosaics was undertaken by the American Byzantine Institute beginning in More dramatic cases of iconoclasm by Muslims are found in parts of India where Hindu and Buddhist temples were razed and mosques erected in their place. Aurangzeb destroyed the famous Hindu temples at Varanasi and Mathura , [31] and even went as far as Afghanistan to attempt unsuccessfully to destroy the Bamyan Buddhas â€"a task that was later completed by Islamist Taliban fanatics. There has been much controversy within Islam over the recent and apparently on-going destruction of historic sites by Saudi Arabian authorities, prompted by the fear they could

become the subject of " idolatry ". The act generated world-wide protests and was not supported by other Muslim governments and organizations. It was widely perceived in the Western media as a result of the Muslim prohibition against figural decoration. Such an account overlooks "the coexistence between the Buddhas and the Muslim population that marveled at them for over a millennium" before their destruction. According to the art historian F. This was the first time that the ICC convicted a person for such a crime. His reforms were reversed in the reign of his son Manasseh. In â€", the Synod of Elvira appeared to endorse iconoclasm. Canon 36 states, "Pictures are not to be placed in churches, so that they do not become objects of worship and adoration. Most of the moai of Easter Island were toppled during the 18th century in the iconoclasm of civil wars before any European encounter. More recently, Buddhist statues have been identified as idols, and attacked and decapitated in the name of Jesus. Arrests are hard to effect, as the arsonists and vandals work by stealth of night.

To parse individual episodes of censorship and iconoclasm is to uncover the roots of both the fear of images and the fear of art. Every act of censorship, every iconoclastic act provides clues to.

More general usage of the term signifies either the rejection, aversion, or regulation of images and imagery, regardless of the rationale or intent. Any investigation of either the historical events or the concept of iconoclasm raises questions regarding the valuing and meaning of imagery, particularly sacred art and ecclesiastical doctrines. Traditionally, doctrinal pronouncements defined roles, functions, and meanings of art or iconoclasm within specific religious traditions. Any study of iconoclasm is premised on the bifurcation of a historical event or a cultural attitude or idea. As a historical event, iconoclasm can be interpreted as being either active or passive. The former category includes legitimate accounts of the damaging of images; whereas the latter category corresponds to the promulgation and the contents of religious doctrines. Evaluations should incorporate motivations, meanings, and results of either form of the iconoclastic enterprise. As a cultural idea or attitude, iconoclasm requires analysis from the perspective of valuing art and imagery within the individual culture, the formative role of religious values on that culture, and the role of the visual within that religious tradition. According to the Oxford English Dictionary, the English word iconoclasm is a composite formed from two Greek words: One who took part in or supported the movement in the 8th and 9th centuries, to put down the use of images or pictures in religious worship in the Christian churches of the East; hence, applied analogously to those Protestants of the 16th and 17th centuries who practised or countenanced a similar destruction of images in the churches. This reference raises critical issues in any discussion of the meaning of iconoclasm in world religions. Foremost among these issues is the role of religious belief in the formation of cultural and individual identity. If the procedures by which an individual learns about, assents to, is initiated into, and becomes a member of a religious community is analogous to those for entry into political and social communities, then a socialization process orients perception. How we come to see and interpret what we see is predicated on our disciplined sense of values. Orientation into a religious confession privileges the acceptance of the normative and appropriate, and simultaneously defines the abnormal and inappropriate. Hodgson , to name only a select few, are correct, then how do we resolve their commitment to the basic human activity of "symbol making" with the privileging status of religion in the process of seeing and the discussion of iconoclasm? If iconoclasm is limited to the preconceived categories of Western monotheism, then is it independent of the otherwise universal relationship between art and cultural memory and religious traditions? As the basic nature of human beings is to make symbolsâ€”visual as well as auditory and oral symbolsâ€”then imaging can be defined as a universal human activity. All world religions have an attitude toward art and imagery; some have a bifurcated view, others a single lens through which they see and define art. The remaining religions vacillate throughout their individual histories as ambiguous or ambivalent toward imagery. Nonetheless, art and cultural memory are embedded within religion and encoded with religious meaning and value. This reality must be evaluated within the late twentieth- and early twenty-first-century recognition that there is no innocent eye; rather, feminist, deconstructionist, and postmodernist scholarship argues persuasively that le regard is more than an engendered gaze. Le regard offers a nonreligious basis for the recognition that there is a right and a wrong way to look and that the process through which one comes to see properly and to recognize impropriety is socialization, into a political, religious, or societal system. General Perceptions of Iconoclasm The general perceptions of iconoclasm, whether in Eastern or Western cultures, is that it is a religious phenomenon generated from a position of belief and right action as defined within that belief system. There is the recognition that the role of belief in defining cultural identity is primary, and trumps all other constructs of political, societal, and cultural values. The multilayered syntax of iconoclasm, especially in the Western monotheistic traditions, provides a linguistic analogy to the complexity of its etymology, implementations, and functions. There is the internal correspondence between image and word within each religion. In those traditions in which image plays a primary or even a secondary role, iconoclasm is read as an attack on the orthodoxy of that religion. While in those traditions that question or

deny the place or role of images, iconoclasm is not interpreted as a defense of religious orthodoxy. Despite the placement of the visual modality within the religious hierarchy, the existence of images—especially icons as sacred portraiture of persons, events, or concepts—exists parallel with the fear of idols. Whether named image, icon, or idol, the visual object is presupposed by the believer to contain or partake of sacred energy and power. Whether that power is deemed as positive or negative expression depends on what is depicted. The "power" of images is critical to iconoclasm as both an activity and a concept. If that power is characterized as sensual in nature, and thereby bifurcated in its moral character, the interpretation may be predicated on a generic cultural or religious distrust of what is seen—"the evidence of our eyes"—or of a fear of the sensory and the sensual. The question of whether or not images have power, and the nature of that power, is elementary to the variations of cultural and religious definitions of iconoclasm. If a religion assumes that images have power, then iconoclasm is a necessary form of control of or deterrent to that power. How power is defined and manifested is characterized by its generative cause, in the arts named as creativity or the creative process. This power can be transferred either to, by, or through the artist whether native to the artist or gifted through an external source, and then transferred between the artist and the created object, or from the artist to the object, or from the artist through the object to the audience. Alternatively, this transmission could occur without the implied or actual presence of the artist who is merely a vehicle through which an external or other force operates. Thereby, power is exchanged from created object to audience, between object and audience, or from audience to object. In certain religions, this communication of power occurs only through the ceremonial or ritual function of the created object, or in coordination with its religious consecration. These multiple models for the transfer of "power" can be categorized within the discussions of the nature of creativity and the creative process, sacralization process, and response theory see especially Freedberg, Further questions arise either as to the appropriation or denial of the power of images, especially how that power is manifested, or used, in conjunction with cultural and religious interpretations of both images and iconoclasm. When interpreted as sacred energy, this power is transmitted in the form of healing, enlightenment, spiritual renewal, or protection. However, if initiated from a negative source, this power is interpreted as "misdirected" to effect harm, enchantment, danger, or subversion. Certain forms of religious iconoclasm are intellectual denials of the power or the existence of images. Throughout his seminal text The Power of Images: Studies in the History and Theory of Response , David Freedberg expands the boundaries of his early historical studies of iconoclasm in sixteenth- and seventeenth-century Holland into an analysis of the concept of iconoclasm. Essential to the "power of images" are the ambiguities that arise in any confrontation between fear and religious devotion. This form of fear is specific: For Freedberg, the iconoclastic motive is not universally and totally destructive of all images. It is a physical, oftentimes violent, response that operates within a series of parameters—geographic, chronological, social, and religious. Iconoclasm is not a total rejection, denial, or destruction of all images either for a particular historical moment or throughout history. Another variant of iconoclasm is defined as iconophobia. This form of the iconoclastic enterprise is detailed in distinctively different studies by Patrick Collinson , and Marshall G. For the former, iconoclasm transmogrifies into a series of spirited "attacks"—verbal, visual, physical, or violent—on unacceptable images. This action is premised on a discernment of inappropriate or false images, although it is not a denial or repudiation of all images. Limitations on the types and styles of appropriate imagery permit visual delight within the iconoclastic hegemony of religion and religious values. For Collinson, iconoclasm moves from a "simple" distrust or suspicion of images and destruction of falsely identified "sacred art" to a complex "horror" or hatred of all imagery. Iconophobia is not an innocent "fear of images," but a total repudiation of all images that becomes a pervasive cultural attitude predicated on religious values. Hodgson proffers an understanding of iconophobia as a "mistrust" of symbols that rooted simultaneously in religious values and class struggle. Emphasizing the connections between symbols, worship, and moral impulse, especially in the monotheistic traditions of Judaism and Islam, Hodgson correlates this mistrust of symbols to the distrust of the aristocracy as an exploitive, privileged class. The connector between aesthetic mistrust and social distrust is art. The foundation is in the unspoken realm of human feeling and emotions as symbols arise from the condition of being human, and art operates through symbols. As a transmitter of feelings and emotions, art, especially in

worship, trumps the liturgical or ceremonial rites as it communicates directly and interpersonally. The primordial objections to idols are transferred to images and symbols, and then to art. Mistrust springs from the rigorous moralism found in the prophetic monotheisms of Judaism and Islam. Combined with the economic value of art, the native ambivalence of lower classes toward images becomes synonymous with economic and social status. Thereby, politics merges with religion as the privileged class is rejected by the populace, and the mistrust of images becomes iconophobia. Prejudices about iconoclasm Whether defined as a mode of behavior or a historical event, studies of iconoclasm are prejudiced by popular "misperceptions" of its origin, intent, and activity. The first misperception is that iconoclasm is an act of complete destruction, most typically described as "the smashing" of images. Second, that this destructive act is premised on a distrust, fear, and perhaps a hatred of images. Third, that iconoclasm is simultaneously a religious act that unifies all believers, regardless of class and gender, and that it is a monolithic response of that religion. Fourth, that iconoclasm is an activity with two historical Christian expressions: Fifth, that Judaism is the original historically identified religious expression of iconoclasm. Finally, that twenty-first century demonstrations of iconoclasm by Islamic fundamentalists are solely religiously motivated acts as Islam is iconoclastic monotheism par excellence. Although iconoclasm is identified as both a generic religious and a Christian attitude predating Byzantium, the most common reference is the Byzantine iconoclastic controversies of the seventh and eighth centuries. Without doubt, the basic tendencyâ€"cultural, philosophic, and religiousâ€"toward iconoclasm pervades all religious traditions and predates the foundations of Western monotheism. Normatively interpreted as an attack on religious imagery, iconoclasm is any attack on imagery whether works of "high," "low," or popular art. Consideration must be given to the related political issues of censorship and the affinities between religious and cultural definitions of le regard with its basic implications that there is a right and a wrong way to look. The object of le regard is the work of art that engenders the wrath, admiration, or passions of viewers. The rarely discussed but regularly experienced "power of images" evokes a response through the mystery of the aesthetic dimensions. This evocation is associated with an energy or power beyond the human, so that the religious believer is divided between the divine and the demonic. Among iconophilist religions, the experience of spiritual affirmation through an encounter with art attests to its salvific value. While those images that excite the senses and exude sensuality are condemned in an iconophilist milieu but destroyed in an iconoclastic culture. A primary consideration distinguishing images from idols is religio-cultural attitudes toward the human body, especially in terms of measure and form. Carefully rendered human forms, either life-size or monumental, create the experience of a direct encounter with another living being. The life-size depiction of a beautiful nude female or male figure awakens the senses, sensuality, and often sexuality of viewers. The question is whether or not religious or sacred art requires the human figure for even geometric and abstract imagery can evoke an aesthetic experience or arouse human sensuality. Thereby, the aesthetic experience trumps, and must be separated from, the religious experience. Closely related to the "fear of the senses and the sensual" is the recognition that the violent acts wrought on art are generated by passionate and opinionated reactions that in combination with religious vocabulary and the religious impulse can only be manifested in a physical response. Perhaps inexplicable if related solely to intellectual or theological upheavals, the physicality of this heightened emotional state is a curiosity not yet fully comprehended or studied. An investigation of the modes by which an otherwise acknowledged inanimate object so inflames the human senses as to garner a physical response might provide a new foundation toward understanding iconoclasm. Interrelated issues include why such physical violence is identified as a "punishment"? What is the religious impulse that motivates an act of physical violence? Is physical violence, even unto the assault on inanimate images, a justifiable physical response to fear, especially to fear inspired by religion? The further reality is that acts of mutilation or destruction are levied against "generic" imagesâ€"not identifiably religious in nature, motif, or iconographyâ€"simply because they are art. Recognition of this tenuous but direct relationship between iconoclasm and physical violence orients attention to the modes of cultural and political behavior named censorship and vandalism. Throughout history and cultures, innumerable images, objects, and monumentsâ€"whether religious or secular in originâ€"have been replaced, relocated, renamed, modified, updated, defaced, stolen, confiscated, and placed in storage.

3: Iconoclastic - Announcements - Art & Education

Iconoclasm is the social belief in the importance of the destruction of icons and other images or monuments, most frequently for religious or political reasons. People who engage in or support iconoclasm are called iconoclasts, a term that has come to be applied figuratively to any individual who challenges "cherished beliefs or venerated.

Works Cited Aston, Margaret. An Intellectual History of Iconoclasm. The University of Chicago Press, Halbertal, Moshe and Margalit, Avishai. Harvard University Press, Ed Bruno Latour and Peter Weibel. A History of the Iconoclastic Controversy. Keyword for Avant-Gardism as Explicative Force. Public Secrecy and the Labor of the Negative. Stanford University Press, Notes iconoclasm The concept of iconoclasm entails a contestation over- and destruction of- images coinciding with a belief in the fallacious nature of their representation. The Oxford English Dictionary explicates this aim against the medium itself in its definition of the term "iconoclast": As can be seen from this definition, the physical destruction of the medium and its content - here images and pictures - is labeled as the primary definition of "iconoclast", while the notion of attacking belief only emerges in the secondary definition and without a corresponding mode of action i. Plato denigrates the status of the image in his Republic on account of its derivation from an original ideal model. By characterizing images inside the "world of sight" as a "prison-house", Plato reduces images to a mere secondary value, beneficial only in accordance with its similitude to the original Rather, his position aligns him with a line of philosophers suspicious or outright hostile to the image , progressing through Pascal and Kant and culminating in Nietzsche a position better termed "iconomach" than narrowly "iconoclast" [Aston, 18]. In this case, there exists a strict division between the production of graven images - statuary - and the linguistic representations of Yahweh depicted in the Bible. In contrast to this, statuary images are depicted as undermining the relationship between worshippers and God and thus must be destroyed, regardless of who possesses them e. Edward James Martin traces this movement to an Islamic influence on the Eastern Church, which was subsequently adopted by Emperor Constantine V and provoked a rash of destruction, particularly of images in public places In this context, the media being attacked are primarily the statuary icons condemned in the Bible, though pictures also fell under the prohibitions enacted. This destruction occurred in waves from the period , until the desecrations were finally ceased by the restoration of orthodoxy on the first Sunday of Lent in These years were subsequently labeled as either the Iconoclastic heresy or the Iconoclastic controversy, after the resumed orthodoxy and the Western Church denounced the destruction that had accompanied the theological doctrine. The semantic range of the term iconoclasm increased during the years of rise of Protestantism and the Catholic Reformation. The Protestant movement advocated a sense of religion in which personal contact with God was achieved through reading the Bible alone, thus shunning the more numerous mediations in the Catholic Church religious hierarchies, the pantheon of saints, and mediatory images other than the Bible. The term thus became a label for any destruction of religious icons in the name of religious "sensibility" a term ascribed by Moshe Halbertal and Avishai Margalit; see their book Idolatry. It is significant to note in this regard that the Eucharist was seen as one of these idolatrous elements; indeed, the Eucharist and the crucifix were two of the most hotly debated issues during these years of religious unrest. Still, this mode of iconoclasm remained concerned with material icons; indeed, a corresponding increase in the valuation of linguistic representation occurred in this period, with reformers such as Luther and Calvin emphasizing the primary role of the Bible in religious life. While this term remains consistent after the religious upheavals of the 16th and 17tth centuries, the objects denounced as false images alters dramatically with the emergence of the Enlightenment in the 18th century. In the context of the Enlightenment, the false images associated with erroneous belief expanded beyond deviations from the "correct" religion to the supposed erroneous belief in religion in general. Thus beliefs in the efficacy of science - and in particular its demystification of nature - corresponded to an assault on the images of religion in general, rather than specific uses of religious images. It is important to note that these religious images can be linguistic as well as visual - the Bible is one of the key objects of criticism - but that iconoclastic gestures still tend to be focused upon material objects associated with religious belief. This trend can be seen even more dominantly in the writings

of Marx and his followers, in which images within capitalist societies are relegated to the status of mere products of ideology i. Instead of being valued for its utility, Marx argues that the commodity becomes valuable only insofar as it contains the objective products of labor as value, thus imbuing commodities with the social relations of individuals see Capital, Vol. This theory attacks material objects - commodities - as being the recipient of a fallacious belief on the part of capitalist society, epitomized in the monetary system that has no value whatsoever outside of exchange. Despite this evolution of the terminology in question, many of the symptoms witnessed in iconoclashes have remained consistent throughout the periods in question. The interaction of political and religious thematics in iconoclashes, for one, has been present in nearly all of these conflicts. Perhaps the most explicit example of this interrelation can be seen in ancient Israel, in which the name for idolatry also designated trading agreements between Israel and foreign nations Halbertal and Margalit, 5. Another common characteristic of iconoclastic gestures is their public performativity. In such disparate circumstances as 16th century England and post-Soviet Eastern Europe, the predominance of iconoclastic defacement and destruction within public areas has been overwhelming. For instance, Joseph Koerner has noted the "resemblance between iconoclastic riot and carnival", in which scripted public shamings are enacted in an almost formulaic manner Far from fading into obscurity with the rise of more politically-oriented and ideological-driven iconoclasms, this carnivalesque atmosphere can be observed in the defacement and dismantling of monuments from Soviet-era Eastern Europe, many of which were destroyed in mass-participation spectacles. This emphasis on public performativity may reveal the basis for the prejudice against visual images often associated with iconoclasm , since verbal and auditory media cannot be subjected to a visual spectacle in this manner. An important qualification to make, however, is that iconoclasms often emerge from discrepancies between official culture and mass participation, and therefore the carnivalesque theatrics can be a product of either an official script, an implicit script of participation, or a combination of both see Aston, 15, and Latour, "What Is Iconoclash? A somewhat complicating factor emerges, however, in the discrepancy between what constitutes an " image " or the destruction of an image , and who is creating these distinctions. Michael Taussig argues that the defacement of icons is in fact the condition of the unmasking of their secrets and that such actions stand "in juxtaposition to exposure, which Latour proposes that iconoclastic destruction cannot be separated from a production of a new image - a condition that creates an irreconcilable contradiction between the destruction of mediations and the proliferation of images. For example, the destruction of the image by avant-garde artists can be regarded as an iconoclastic gesture - especially by classicist artists - but they are also creating other images in the process. In this mode , Koerner describes the breakers of crucifixes as defacing "a representation from the start", which then becomes a "representation once again" as exemplary of mere wood One final point that needs some further explication here is that the destruction of images is always linked to an opposition to certain practices and individuals. In a sense, it is not about the image itself at all. It is significant to note, however, that whether or not the iconoclast naively "believes" in these images, his belief in their ability to harm his opponent signals a belief in their mediatory power between him and his opponent. If the iconoclast did not believe thus and did not feel a need to impose his own practices upon another individual or group, there would be no point at all in destroying the image. As Halbertal and Margalit comment, iconoclasm is a method whereby the practices of a group of people are forcibly aligned with the practices of another group through the destruction of their images - a destruction that limits the practices available to the believers 9.

4: Project MUSE - The Fear of Art: How Censorship Becomes Iconoclasm

To parse individual episodes of censorship and iconoclasm is to uncover the roots of both the fear of images and the fear of art. But each of the many motives for censorship and iconoclasm testify, above all, to the impossibility of escaping it.

Indeed, down through the ages, it has always produced images. Today, artistic creativity needs to resist the appalling flood of visual information being produced by the jihadists. As emphasised by the great historian of Islamic art, Oleg Grabar, Islam is not iconoclastic; it is aniconic in the sense that although during certain periods of its history, primarily Sunni movements avoided pictorial representations of divine creation, they did not violently destroy images. It is largely today that the impression that Muslims reject images is gaining ground. This is due to the barbarism of Daesh Islamic State , which is not directed exclusively at humans, but also at the roots of its own Arabo-Islamic culture, as illustrated by the destruction of the pre-Islamic Arab city of Hatra or the Sumerian city of Nineveh. This barbarism, however, has nothing to do with the culture of Islam. If Muslims have at times distanced themselves from figurative representation, it has been for reasons other than a prohibition prescribed by the Holy Book. The first generations of believers, for instance, took great pains not to be found guilty of idolatry. Moreover, Muslims also wanted to distinguish themselves from Christianity, which at the time was still dominant in most of the conquered regions, such as Syria and Egypt, and which itself debated the issue of imagery for a long time before St John of Damascus finally won the war of the icons. As a Father of the Early Church, a man who was highly knowledgeable about Islam and a minister of a caliph, John of Damascus was himself probably trying to draw a distinction between Christianity and Islam and even Judaism, which is why he allowed the Church to make the visual its principal means of communication. The search for alternatives to figurative representation in Sunni Islam certainly does not indicate that Muslims did not create images. After experimenting with plant â€" and above all floral â€" motifs as a way of representing paradise, examples of which include the magnificent frescoes and mosaics in the grand Umayyad mosque in Damascus, the exploratory move towards even greater abstraction in the form of more complex geometric patterns began. And so, a very specific art and culture was born in the Dar al-Islam, the house of Islam. On the other, it is evidence of the fact that Islam was indeed open to other cultures such as the Byzantine, Persian and Indian. Islamic art and culture also flourished in media other than architecture. Decorative ceramic or metal objects of rare delicacy contributed to its development, as did science and calligraphy and, above all, the greats of Arab and Persian literature and poetry. In celebration of figurative representation: In turn, the arrival of Western colonisers in the nineteenth century and their introduction of modern figurative painting triggered a shift in attitudes towards imagery across the Islamic world. Arab artists now began experimenting and contributing to the modernist discourse by negotiating their identity through their encounter with the West. From the portraits that emerged from Ottoman Beirut to Egyptian surrealism of the s, works of art bore witness to the various interpretations of multiple modernities. At the same time, a cinematic tradition was emerging, especially in the case of Egyptian cinema and Hollywood on the Nile, which the Arabs simply adored. Visual arts played a key role in forging national discourse and, at the same time, contributed to the emergence of a pan-Arab cultural identity. Today, satellite television channels and Web 2. Vacuous trite imagery is drowning out words and telling us nothing of the profound realities of the Arabo-Muslim world. What is worse, the media are spreading the atrocious images produced by the jihadists. With their extremist interpretation of the concept of idolatry, these jihadists are the heirs of wahhabism, the state doctrine in Saudi Arabia, which began destroying monuments to the memory of the companions of the Prophet in Mecca and Medina as early as and They are erasing the history of the civilisation to which they lay claim, without creating anything but an anti-culture of horror. That said, the Arabo-Islamic world is also producing a multitude of profound images, where the act of creation is, as Gilles Deleuze puts it, an act of resistance to death and, by extension, to cultural death. It is moreover an act of resistance to the reductionist images of selective current events and to the destructive, nightmarish propaganda spread by al-Qaida, Daesh, Boko Haram and their ilk. The past decade has born witness to a transformation of

the artistic landscape in the Arab world. On the one hand, major events biennials and trade fairs such as the Sharjah Biennial and Art Dubai â€" both in the United Arab Emirates have been set up and major museums have opened. Arab artists are now on the radar of Western critics and curators and are on the markets, in galleries and at major institutional exhibitions around the world. On the other hand, it was above all "the street" and its artists that played a crucial role in triggering the period of enormous upheaval that became known as the "Arab Spring". Contemporary artists are favouring a trans-disciplinary approach, incorporating elements of civil society while referencing their own local context, and abandoning modernâ€"traditional, nationalâ€"post-national and colonialâ€"post-colonial dichotomies. And even if the Arab Spring now seems to have been partly hijacked by Daesh or authoritarian regimes, these artists continue to create, configure and defend spaces where it is still possible to negotiate, discuss, dream and imagine. This series documents the void left by Ben Ali, i. The void; just the void. However, it is in exploring this void that we realise that this space is now free and can be used either by the people or by reactionary forces. The aim of this biennial, scheduled for the middle of Ramadan, is to "bring video creation and performance art into the Palestinian streets so that they can merge with the life of the people and shake up the way people look at things and the way they move around the city". Among the works from 15 countries on display is the experimental short film by Hasan Tanji entitled "Sweat", which was shot in and picks up on images of life in the Yarmouk refugee camp in Syria, now the battleground on which the tyranny of Daesh and Assad is being played out. The director himself grew up in Yarmouk and puts the viewer in the unusual and uncomfortable position of being able to see what it is like to be a permanent refugee, thereby giving him or her an insight into the current situation. In short, real counter-narratives to the visual barbarism of Daesh and dictators like Assad do indeed exist. However, they have to be made audible and visible. For this to happen, support for creativity â€" and visual art in particular â€" and new aesthetic formats are needed in the Arabo-Islamic world. In most cases, Arab artists find themselves in difficult environments characterised by conflict, censorship, pressure, politics, neoliberal reality and the logic of cultural funding and policies that are either poorly adapted or non-existent. This is why the free movement of artists, art and ideas is crucial. Asiem el Difraoui, writer and political scientist and Antonia Blau, manager of the liaison office at the Goethe-Institut, Marseille. La prophetie du martyre" Al-Qaida in images. The prophecy of the martyr, PUF,

5: ARTH - Art Against Society: Censorship & Iconoclasm | Course Outlines

As a cultural idea or attitude, iconoclasm requires analysis from the perspective of valuing art and imagery within the individual culture, the formative role of religious values on that culture, and the role of the visual within that religious tradition.

Now, I will explore how the colonial state responded and how these struggles connect with our present moment. Let us take perhaps the most iconic example of state-sanctioned iconoclasm in the Andes: Both families claimed direct descent to Tupac Amaru I and this particular title would have helped to solidify their connection to an illustrious Inca lineage and gain proximity to Spanish colonial power. Manuela Tupa Amaro, ca. Museo de Arte de Lima, accession Lord of the Earthquakes overpainting of the portrait, which has since been removed by restorers , ca. Archival photograph by Francisco Stastny. The previous examples discussed in Part I of this essay often fall under the rubric of iconoclasm or vandalism. The example of Manuela Tupa Amaro, on the other hand, is most frequently described as an act of censorship. Yet each of these acts entails an intervention into the material world. They all function to subvert the original function or meaning of the object during a moment of social and political upheaval. When the brush or knife is wielded by a representative of the hegemonic power, the legitimacy of the intervention is upheld; when wielded by an insurgent, the act becomes classified as deviant. The intentional defacement of the power-laden symbols of the dominant culture undermined the religious, social, and cultural systems that served as its foundation, and which perpetuated the myths of political glory and ascendancy. The phenomenon of rebels and counterinsurgents modifying the visual realm can be found across the Atlantic world, with the Andean insurgencies of the eighteenth century serving as but one case study. The examples described here can also provide a framework for understanding contemporary events, allowing us to establish a genealogy of revolutionary iconoclasm from Tupac Amaru to As I write this essay, we are witnessing increasing attacks on the civil liberties of marginalized people, whose bodies and futures remain in jeopardy at the hands of an administration that has weaponized state power against its most vulnerable communities. Fast forward two hundred years, and we find uncanny similarities in the quest to maintain ascendancy over politicized images in public space. The policy led to grossly disproportionate detaining of Black and Latino men, with only a fraction of these stops actually leading to arrest. The covering of the mural with buckets of gray latex paint was proudly publicized and transformed into a photo-op by elected officials. Like the Manuela Tupa Amaro portrait, we witness here an example of the overpainting of an image being coded as censorship rather than iconoclasm because the content of the original image ran counter to the values espoused by the dominant power. Community leaders and politicians, including Al Sharpton and Christine Quinn, painting over the mural, Each day seems to bring a new story of a protest condemning statues of confederate generals, or more recently, of one of the most ambivalent symbols of the so-called New World: The events of Charlottesville have set off a domino effect of confederate statues being toppled, defaced, and removed. In Durham, North Carolina , young activists tied a rope around the neck of a confederate statue and pulled until it fell and crumpled on the ground. What is missing from these discussions is a consideration of two key factors for understanding the wave of revolutionary iconoclasm sweeping the United States: In other words, why now? And what can the era of Tupac Amaru tell us about the time we are currently living in? The vast majority of confederate statues were erected between and , which coincided with the founding of the NAACP and the resurgence of the Klu Klux Klan. As a number of reporters, historians, and activists have pointed out, these monuments were not created immediately following the Civil War. Rather, they were installed during the Jim Crow era for the express purpose of laying the specter of the confederacy on an increasingly upwardly mobile African-American population. Just as the timing of the erection of these statues deserves consideration, so too does the timing of their defacement and removal. It is precisely at a moment of political crisis in which democracy seems to be crumbling at our fingertips that inert, bronze icons of the confederacy become activated and reanimated as potent instruments of institutional representation and terror. And this brings us to the question of materiality. The toppling of confederate statues does not signify the obliteration of their

history. If anything, it makes that history all the more palpable. The orchestrated defacement and takedown of these monuments have been recorded, photographed, and circulated in print and social media for millions to collectively bear witness of their demise. Most of us may never have known about the confederate statues in Durham prior to But now we know them for their afterlives, memorialized in photographs of their demise. The monuments become even further engraved into our collective memory by virtue of these interventions. Many of the individuals involved in the removal of confederate monuments have been arrested and charged with vandalism. Protesters posing next to the toppled confederate statue in Durham, NC. Defaced statue of Robert E. The quincentenary marked a moment of profound reflection for indigenous peoples across the Americas, who staged counter-protests and demonstrations to send the message that the colonial legacies of remained ongoing into the twentieth century. Statues of Christopher Columbus have also been a recent target, with a growing list of defaced statues in Baltimore, Binghamton, Buffalo, and New York City, all within the past year, with the examples sure to increase as we approach Columbus Day. While the statues of Confederate soldiers and generals have generally been toppled down and removed from their platforms, statues of Columbus have been doused in red paint. The application of paint appends an alternate history to the statue. It provides a counternarrative to that of splendor, discovery, and grandeur communicated by these commemorative monuments. A worker removing the red paint from the hand of a Christopher Columbus statue in Central Park, September Christopher Columbus statue in Buffalo, NY with red paint on his legs, hands, and platform, August Courtesy of Kirsten Weld: It signifies new realms of possibilities in which people today collectively remember, grapple with, and persevere over the violent pasts that brought them into being. The works of art discussed in this essay form but one lineage of objects that underwent modification and defacement during periods of acute political tension. While the historical contexts are distinct, we can begin to trace commonalities that cut across the temporal and geographic boundaries that separate the world of Tupac Amaru from the present. Metaphorically bloodied and mutilated statues can also open up a space for new possibilities. She is author of Heaven, Hell, and Everything in Between: She is currently working on a new book project on the visual cultures of insurgency in the 18th-century Andes. You can follow her on Twitter at drnandico. She is grateful to conversations with Allison Curseen and Rafael Aponte that inspired this post. University of Wisconsin Press, Editorial Don Bosco, Harvard University Press, El arte de la pintura en los Andes Lima: Museo de Arte de Lima, , â€"

iconoclasm. The concept of iconoclasm entails a contestation over- and destruction of- images coinciding with a belief in the fallacious nature of their www.enganchecubano.com objection to the representation can stem from any number of factors - disagreement over the truth of the representation's referent, with the manner in which the referent is depicted, etc. - but the commonality between all of.

On successful completion of this course students will be able to: University Graduate Attributes This course will provide students with an opportunity to develop the Graduate Attribute s specified below: University Graduate Attribute Course Learning Outcome s Knowledge and understanding of the content and techniques of a chosen discipline at advanced levels that are internationally recognised. Recommended Resources There is no set textbook for the course. The following books provide useful background reading and will be available in the Barr Smith Library reserve collection: Laurence King Publishing, Arnold, Dana, Art History: Oxford University Press, Freeland, Cynthia, Art Theory: Stallabrass, Julian, Contemporary Art: A very short introduction. Online Learning Additional materials to support the course content and assessment tasks bibliography, style guide, writing tips, websites, image databases, lecture recordings and powerpoints will be available on MyUni. Weekly tutorials are treated as active and inclusive workshops for interrogating focused case studies on contemporary art transgressions that complement the broad historically based lecture content and themes. Workload The information below is provided as a guide to assist students in engaging appropriately with the course requirements. Themes provide the framework for the course and include: Assessment must encourage and reinforce learning. Assessment must enable robust and fair judgements about student performance. Assessment practices must be fair and equitable to students and give them the opportunity to demonstrate what they have learned. Assessment must maintain academic standards. Assessment Summary The assessment regime consists of: Assessment Related Requirements Tutorial participation is compulsory. If you are unable to attend your regular tutorial please contact your tutor in advance as you may be able to attend an alternative tutorial. Reflective journal questions Two short-answer reflective responses to a choice of questions concerning issues and ideas concerning art censorship and iconoclasm raised in lectures. You will be asked to acknowledge understanding of the policies on plagiarism when submitting. No cover sheet is required. Late penalty Work that is submitted after the due date without an approved extension will be deducted 2 points per working day. Extension procedures Extensions must be applied for using the official procedure http: Course Grading Grades for your performance in this course will be awarded in accordance with the following scheme: M10 Coursework Mark Scheme.

7: Living with Art

Shedding new light on the American campaign to democratize Western Germany after World War II, Capturing the German Eye uncovers the importance of cultural policy and visual propaganda to the U.S. occupation.

David Freedberg bio Abstract Every act of censorship is also an act of iconoclasm. Together they constitute one of the oldest paradoxes of imagemaking and figuration. To make an image is both to want it and to fear it. The more it is desired, the more it seems contra naturam, and so is feared. It often has a vitality that is startlingly at odds with both its materiality and its concept. To parse individual episodes of censorship and iconoclasm is to uncover the roots of both the fear of images and the fear of art. But each of the many motives for censorship and iconoclasm testify, above all, to the impossibility of escaping it. It often has a vitality that is startlingly at odds with its materiality and its concept. Every act of censorship, every iconoclastic act provides clues to the social use and function of images. No clearer illustrations of the social dimensions of images are to be found than in the histories of iconoclasm and censorshipâ€"and, more particularly, where they meet. They powerfully illustrate the junction between the cultural and the political; they show the way the esthetic becomes more social; and how the psychological and social intersect in motivating responses to images. But there is an underlying paradox. Fear of art and love of art are two sides of the same coin. To invest too much emotionally in an object is to invite disappointment, dissatisfaction, and a sense of thwarted expectationâ€"hence, for example, the constant attacks on [End Page 67] representations of political leaders who fail to deliver, or on images perceived to be arousing, whether in pornography or in art or in both, where they overlap. To censor or destroy a work is to testify to its hold over its public. It is the attempt to ensure that dead material, or the product of a long-dead hand, cannot be perceived as being invested with life and animacy. Often this may be seen in the degrees of anxiety that underlie the escalation of hostility toward a work, from the adjustment or suppression of superficial elements within it to physical excision and obliteration. The history of images is arguably the history of their ability to arouse love and fear. In the case of acts of antipathy, their ability to make a hated person seem present whether by embodiment or simply by trickery is even more striking. The mere fact of censorship and iconoclasm vividly bears witness to this. Time and again, the cancellation and destruction of the idolatrous image however so conceived exemplifies the basic antinomy inherent in images. But views of art have changed. Art has come to be defined by the degree to which it satisfies an idea of art, and by its evocation of an ironic esthetic state that is supposedly detached from the physicality or the emotions it arouses. The implicitâ€"and occasionally quite explicitâ€"claim is that the work is precisely not alive even in the face of mimetic deception , and that emotions, interest, and the physical body itself are necessarily excluded from esthetic judgements upon it. The prevailing question of art today, then, is whether it is fundamentally separate from the power of images. Underlying the fear of works of art is the notion that they are somehow more than art, that they are what they representâ€"even in the case of nonfigurative imageryâ€" [End Page 68] and are therefore dangerous. Though many artistsâ€"perhaps most notably and vulgarly Jeff Koonsâ€"play with just this dichotomy, the preponderant intellectual and philosophical response is that art is separated from the mere effects of what it represents; yet every case of iconoclasm shows that the work, even the conceptual work, is no more than the image or the image of the image that embodies itâ€"even in the case of abstract imagery. Just blotting an abstract work with a removable stain shows that it has no enduring power, either as an image or as a work of art. With such acts, the notion of art as idea alone takes a beating. In the end, those who seek to censor and destroy art testify to its power, whether the work is seen as a symbol of something hated or disliked, or simply as a vessel of form. Whatever the censors say in justification of what they do, their actions give lie to the claim that the esthetic status of a work of art is radically different from that of other, more ordinary images or forms of representation. Even what are taken to be the purely formal and stylistic dimensions of artworks have emotional and bodily effects that insidiously resist both external and internal control. All forms of antipathy toward art provide evidence of what it means to its viewers. Within every work of art lies a meaningful body, a form of materiality that belies its allegedly immaterial status or its claims to transcendence. The work does not exist in the realm of pure

spirit; it nags at the body. Every visual representation, indeed every imagined representation, entrains the inescapable bodily consequences of looking or, more precisely, the activation of the neural substrate of bodily responses that ensue upon sight. In this way the censors seek to control art itself. No one doubts the social and political motivations of iconoclasm and censorship. Most analyses emphasize the historical dimensions of individual episodes over more general psychological factors in responses to images. The claim can always be madeâ€"as it often isâ€"that no psychological response is independent of its historical contextâ€"indeed, that each such response is the product of a specific historical formation. But given the commonality of psychological responses across contexts, cultures, and individual episodes, a more complex question may be framed. It begins by seeking to establish how such basic levels of response may be formulated, and then examines the ways in which they are modified by the particularities of social and political contexts. The fundamental argument of this paperâ€"against current fashion, in which vision, action, and repression are so insistently historicizedâ€"is that only this approach allows us to understand the actual differences between individual episodes. The present claim, in other words, is that in order to understand difference one must first attempt to identify similarity as responsibly and as free of partiality and solipsistic prejudice as possible. This also involves acknowledging how much we incline to identify similarities before difference anyway. They are relationships that are especially critical for iconoclasm, since they coincide with many grounds of the fears to which iconoclastic acts testify: What we learn from the analysis of the neural substrate of responses to images is that these fears, recorded ad infinitum across the [End Page 70] history of iconoclasm, are neither vacuous nor superstitious nor illusory. They are responses that subtend difference. From them we learn to understand more clearly why the attribution of sensorimotor capacities to visual images remains insistent across cultures, why powers of the body never fail to be attributed, against reason, to dead material see Freedberg and Gallese No wonder that the scriptures of many religions are joined in their fear of representation; no wonder that in making images that appear to be alive their makers are thought to be blasphemous in their emulation of what is properly divine power alone; no wonder that this apparent investment of life in an image leads to the idolatry that so provokes iconoclasts. The iconoclast aims to make sure that what is dead has no chance of revival, whether in body or in spirit, and to show that in the end the image does not have the kinds of powers that transcend its material and that lead to seduction, desire, and worship. These are paradigmatic and exemplary attitudes that reflect the deepest ontology of images. They also enable the better understanding of the diversity and intensity of local modifications of the will to modify or destroy. These actions are visited upon the portrait with extraordinary force. If we did not know that they were made by a censorâ€"as in any number of works by Erasmus or containing references to himâ€"we would think that these marks, these efforts at excision and obliteration, were made by someone who had a personal grudge against him it is almost always as if they were personally attacking his bodily being or perhaps out of fear that the image might beâ€"or might becomeâ€"alive. The censors may have struck out the offending words in books by Erasmus or others, but to attack a portrait of someone often seems more immediately forceful than any elimination of the written or [End Page 71] Click for larger view View full resolution Figure 1. Photograph by the author. Click for larger view View full resolution Figure 2. It is more impressive to its viewers, perhaps more satisfying to its attackers, because it assails the body itselfâ€"and in the process affects viewers viscerally too. The effect on viewers of this damaged image seems palpable. The crossing-out of face and torso is shocking enough, but to most viewers it is the poking-out of the eyes that has the most visceral impact. These are modes of censorship and ad personam assaultâ€"the elimination of represented eyes above all, to a lesser extent the obliteration of the mouthâ€"that occur across the centuries. There is no end to the number of images in the history of art and images that are disapproved of for one reason or another and have their eyes taken out, as if to deprive them of the very indices of their vitality. The visual crossing out or excision of the mouth has an equally similar psychological motivationâ€"to seal up or simply remove the organ of speaking. In each case the powers of the body attributed to the image, that which gives it the life that appears to inhere in the image, must be halted and forever rendered ineffective. Neither the manual strategies of censorship and cancellation nor the foci of obliteration seem to have changed much in four and half centuries. In examples such as these it is almost as if the actions of the censor, official or unofficial, phase directly into much repeated forms of iconoclasm see

Freedberg Of course, there are subtle differences in this transition, and they are instructive. We shall come to them later. In the portrait by the sixteenth-century artist Dirk Jacobsz of his father, the painter Jacob Cornelisz van Oostsanen, and his wife, now in the Toledo Ohio Museum of Art, recent cleaning and restoration revealed that it too had been assaulted in the eyes and mouth. But here the cuts were relatively delicateâ€"barely two light slashes for each eye, a light cross over the mouth Toledo Ohio Museum of Art , 7. It is as if, paradoxically and unusually, the iconoclasts, though wishing to deprive these offenders of their sight or of the most telling physiognomic signs of their vitality , also recognized the value of the art in these works and so restrained themselves from any more forceful assault. Here again one begins to grasp the ambivalence that lies behind many an act of iconoclasmâ€"the mostly tacit ambivalence, in such instances, about the relationship between the power of the image and the quality of the art that produced it. But most of the time the examples are more violent. In the Polyptych of the Seven Works of Mercy by the Master of Alkmaar now in the Rijksmuseum in Amsterdam , the eyes of the protagonist of the scene of Clothing the Poor were hacked out with a vehemence that left deep gashes in the wood support of this painted body see figure 3 here, as well as figures 16 and 17 in Freedberg Since the work had been restored at an early stageâ€"perhaps shortly after it was attackedâ€" [End Page 74] these effects only became apparent in the course of a recent conservation project, before they were skillfully covered up yet again. Click for larger view View full resolution Figure 3. These are grievous cuts indeed. They are assaults on our own sense of embodiment, assaults that shock us in seemingly inexplicable ways. But we do, or at least could speculate. We now know that some of the same cortical topographies are activated in viewers of such insults to the bodies of others as they would be in [End Page 75] reality, though obviously to a lesser degree. It is more than likely that the topographically relevant areas of the somatosensory cortex are also likely to be activated at the sight of such punctures and incisions see the now classic experiments by Keysers et al. Its ability to come aliveâ€"or or be enlivenedâ€"seems inescapable. Underlying all these acts is the effort to silence the image, to make clear that it is not alive and will not speak, see or act again. Such acts attempt to show that the image is not to be feared because in the end it is not what it seems to be but only what it physically is: To expose all this, to bring it to the fore, may take a gesture that is either cool or extravagant, casually controlled or violent. But such attempts to prove that neither an image nor art has the powers attributed to them rarely achieve their goal. On the contrary, they show, paradoxically, that images are indeed to be feared. This is why censorship and iconoclasm are the most expressive of all symptoms of the fear of art. At the same time, in most but not all cases it is possible to situate such immediate responses, or rather, such immediate symptoms of the fear of images, in their particular contexts. But it is precisely in the dialectic between habitual behavior, rooted in automatic responses to images, and the particularities of context that the significant and most telling differences between individual cases begin to emerge. Just to look at it is to feel the aggression behind the attack, licensed by the ecclesiastical authority itself, however spontaneous such acts may sometimes have been. Indeed, throughout the history of iconoclasm the borderline between spontaneous and deliberate or organized expressions of antipathy is often hard to distinguish both analytically and historically. Enough has already been said about the eyes as the target of iconoclastic acts, and about their mutilation or elimination as a way of dealing with the apprehension and fear that the image might be alive; but the effort to seal up the mouth in this image, as in many others, requires further comment. Such efforts are often made as if to prevent it from saying anything further, from revealing, mutatis mutandis, the true self of the speaker. It is not sufficient to know how he looks; to know him best one must know his writings and his words. This topos that the man is better revealed by what he says than how he looks was taken up by both writers and imagemakers throughout the centuries. In the next century, when challenged to make a portrait speak, Rembrandt turned the theme on its head to indicate that even a flat [End Page 77] etching or painting could speak or at least could seem to do so. All this, of course, was perfectly consistent with the general Protestant emphasis on the primacy of word over image, logos over visual revelation.

8: ARTH - Art Against Society: Censorship & Iconoclasm III

ICONOCLASM AND VISUAL CENSORSHIP. pdf

Recounts the complicated and often contradictory role that visual propaganda, iconoclasm, and censorship played in the "denazifying" and re-education of the Germans after

9: ARTH - Art Against Society: Censorship & Iconoclasm III | Course Outlines

"Iconoclasm" refers to the destruction of images or hostility toward visual representations in general. More specifically, the word is used for the Iconoclastic Controversy that shook the Byzantine Empire for more than years.

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