

## 1: Philip E.F. Mayes (Editor of Visual Images of Women in the Arts and Mass Media)

*This collection of research by ten sociologists asserts that women's images in the media and arts exert a major influence on perceptions of women.*

Robert Jensen, Sut Jhally and other cultural critics accuse mass media of using sex in advertising that promotes the objectification of women to help sell their goods and services. The relationship between men and women, Goffman argued, was portrayed as a parent-child relationship, one characterized by male power and female subordination. For example, in *Vogue*, sexualized images of women are the primary way of portraying women in positions of inferiority and low social power. It found that the frequency of sexualized images of men and women has increased, though the intensity of sexualization between men and women is different in that women are increasingly likely to be hypersexualized, but men are not. Researchers argue that the simple presence of images of sexualized men does not signal equality in media representations of women and men. Sexualized images may legitimize or exacerbate violence against women and girls, sexual harassment, and anti-women attitudes among men. They concluded that similarly sexualized images can suggest victimization for women but confidence for men, consider the implications when women are sexualized at the same rate as men are not sexualized, as they were on the covers of *Rolling Stone* in the s. The abundance of bare flesh is the last gasp of advertisers trying to give redundant products a new identity. The clothing emphasized or revealed a sexualized body part e. This exploitation of women is being seen in younger girls. Women who have breast cancer say that these advertising campaigns suggest that having sexy breasts is more important than saving their lives, which devalues them as human beings. A study conducted in found that women were represented as victims in 9. Please help improve it by rewriting it in an encyclopedic style. Budd Boetticher summarises the view thus: She is the one, or rather the love or fear she inspires in the hero, or else the concern he feels for her, who makes him act the way he does. In herself the woman has not the slightest importance. Additionally, the exposure impacted their view of the female gender and female roles. Young black girls are presented with only one type of depiction: Film and social media reflect an idea of female beauty based on features closely resembling those of women of European origin, which is nearly impossible for a black girl to attain, or indeed any young girl. Listeners are often absorbing messages exploiting women without it being obvious. There are multiple online articles that seek to identify songs that have misogynistic undertones woven throughout them. Children and adolescents often turn to music lyrics as an outlet away from loneliness or as a source of advice and information. These behaviors included sexual misconduct, substance abuse and family issues. Exposure to sexual content was also associated with more permissive attitudes toward premarital sex, regardless of gender, overall television viewing, and previous sexual experience. More importantly, music videos are one of the many significant mediums that perpetuate sexual objectification of females, implicitly creating fixed gender norms. The neutrality of this section is disputed. Relevant discussion may be found on the talk page. Please do not remove this message until conditions to do so are met. December Learn how and when to remove this template message In her article, "Negative effect of media on girls," Monique Smith discusses the evolution of acceptable female figures throughout time. The transition between sexy meaning curvaceous to sexy meaning thin made it difficult for women to keep up with the ideal feminine figure. Striving for the virtually unattainable perfect body, women were viewed as a new way to make money. Anand Jon Alexander was a successful designer also seen on *Americas Next Top Model*, was sentenced to 59 years in prison having been found guilty of 16 counts, including sexual battery and performing lewd acts on a child. According to model, Sarah Ziff, many rape cases in the modeling industry go unreported as the people with power look out for each other. Modeling agencies view their models as independent contractors and not employees so models cannot unionize to fight the injustices they face everyday. In the modeling world there is no set fee therefore these women can be subjected to underpayment. They are asked to exploit themselves and their bodies for little respect and bad working conditions often times in return. Models are denied food on shoots to keep them thin according to model Vanessa Perron. She was once felt up while shooting a look book by the stylist trying to dress her at a

young age. This pain still haunts her today. An agency in Florida got young women who were desperate for modeling work and drugged them. The models in this case were also used to create pornographic films. Modeling agencies have fought back to consider these claims incorrect and state that models work at odd hours for different clients. Models sign on to management companies and not the other way around and for this reason they are treated as if they are being owned. Pornographication In Effects of Prolonged Consumption of Pornography, a review of pornography research conducted for the Surgeon General in , Dolf Zillmann noted that some inconsistencies in the literature on pornography exist, but overall concluded that extensive viewing of pornographic material may produce some negative sociological effects, including a decreased respect for long-term, monogamous relationships, and an attenuated desire for procreation. The values expressed in pornography clash so obviously with the family concept, and they potentially undermine the traditional values that favor marriage, family, and children Pornographic scripts dwell on sexual engagements of parties who have just met, who are in no way attached or committed to each other, and who will part shortly, never to meet again Sexual gratification in pornography is not a function of emotional attachment, of kindness, of caring, and especially not of continuance of the relationship, as such continuance would translate into responsibilities, curtailments, and costs As pornography portrays women succumbing to this objectification, male viewers may internalize a view that these behaviors are acceptable. Pornography usage may also enable men to treat their female partners in objectifying ways and believe that it is acceptable to do so. Qualitative studies of women whose male partners heavily use pornography have revealed that these women reported lower relational and psychological well-being. Women from this qualitative research also reported a personal struggle regarding the implications of their male partners pornography use for their own self-worth and value. The mate is seen as a sexually questionable and degraded being since the partner seeks sexual fulfillment through the objectification and sometimes degradation of women. A study conducted in found inverse relationships between the frequency of social media usage and the relationships adolescents formed with the impact it had on their sense of self. Digital social media platforms such as Twitter, Instagram, and Snapchat allow individuals to establish their influence through sharing opinions, insights, experiences and perspectives with others. This study found that adolescents play out stereotypical gender roles in their self-presentations in social media. Results of this study show that it is predominantly women that feel pressured to conform to hyper femininity and stereotypical gender roles online, including personality traits, domestic behaviors, occupations, and physical appearances. Research has shown a significant scientific link between social media and depression among young girls. Television[ edit ] Television is often subject to criticism for the sexual exploitation of women on screen, particularly when teenagers are involved. In , the Parents Television Council released a report that found that it was increasingly more likely for a scene to be exploitative when a teenage girl was involved. The report also found that 43 percent of teen girls on television are the targets of sexually exploitative jokes compared to 33 percent of adult women. Delman Coates, a PTC board member said, "young people are having difficulty managing the distinction between appropriate and inappropriate sexual conduct". As long as there are media producers who continue to find the degradation of women to be humorous, and media outlets that will air the content, the impact and seriousness of sexual exploitation will continue to be understated and not meaningfully addressed in our society. Smith found that in both prime-time television and family films, women were highly likely to be depicted as thin and scantily clad. They were also vastly underrepresented in STEM fields when compared to their male counterparts, and had less speaking roles. According to this study, only In television, it found the percentage of female TV characters has decreased and that the ones who make it on-screen are not likely to get the lead roles compared to the male characters. Women and video games and Gender representation in video games The video game heroine Lara Croft here portrayed by Alison Carroll is one of the examples cited for the sexual objectification of women in video games. The majority of female characters are also not playable. These roles for women have been found to have a negative impact on the perception of women in gaming and even main playable female characters are found to be unrealistically proportioned with revealing clothing. If a sexualized female character is the main protagonist and portrayed in a positive light, studies have shown a potential negative effect if the character is hyper-sexualized in a stereotypical manner. The results of this study concluded both

that playing video games was not predictive of sexist beliefs and that sexist beliefs were not predictive of video game play. The researchers stressed, however, that the study did not, nor was intended to, disprove the existence of sexist attitudes in general. Focusing on the Singaporean subjects playing the game Grand Theft Auto , the study found some evidence of "first order cultivation effects" which relate to the perceptions of situations and issues but found that second order effects, relating to beliefs and issues, were provided with only limited support by the study. This led the authors to conclude that previous studies on cultivation effects from television may not directly relate to effects from video game playing. Video games depicting sexual objectification of women and violence against women resulted in statistically significant increased rape myths acceptance for male study participants but not for female participants. Not only are gamers increasingly being exposed to video games containing sexual objectification of and violence against women, but research also indicates that such exposure can be excessive. Stereotyping of women who are positively portrayed by or sexualized in the media, such as the theme of a "dumb blonde" or "blonde bimbo" , limiting the societal and career opportunities for people who fit these stereotypes. The excessively coercive nature of appeal to strong sexual instincts to sell products or promote media. Increase in the likelihood and acceptance of sexual violence. Once a woman starts to self-objectify and compare her body to others, it may be a risk factor for holistic human functioning, and may also lead to impairment in multiple life tasks, such as forming meaningful interpersonal relationships and achieving academic success. It has been observed that the exploitation of young attractive women in the media causes aging women to feel a variety of emotions including sadness, anger, concern, envy, desensitization, marginalization, and discomfort that their appearance was being judged by others. The study was designed with three different groups: Of the women exposed to sexist advertising, there was a substantial difference. The women in this group expressed having a body larger than it was in actuality and expressed feeling a greater disparity between their own body and the "ideal body. It was also concluded that adolescent girls exposed to sexist media are the most highly impacted demographic. According to the social cognitive theory , modeling such behaviors outlined within popular media have long-lasting effects upon the self-awareness and self-identity of young girls. A study conducted by the Department of Psychology at Knox College provided insight into risk factors such as media consumption hours, maternal self-objectification, maternal religiosity, and television mediation; each has been shown to affect rates of media influence and rates of self-internalization of their potential negative influence [80]. Effects on women of color[ edit ] Support has shown that the effects of media exploitation vary for women of different ethnicities. Research has depicted that these implications often resonate beyond cultural boundaries, to cause significant differences among African American, Latina, and Asian American women. This combination projects increased rates of the acceptance of the negative effects within minority women within the US, leading to a greater acceptance of standard gender roles and negative stereotypes projected by Latina characters. However, studies have shown that Latina women who watch more black-oriented television shows see a general increase of body acceptance over time. Weighted down with taboos and volatile attitudes, sex is a Code Red advertising technique Camille Paglia holds that "Turning people into sex objects is one of the specialties of our species. The Danish Experience The accumulation of sexualized attributes in these images leaves little room for observers to interpret them in any way other than as instruments of sexual pleasure and visual possession for a heterosexual male audience. In their view however, the increase in the sexual objectification of both sexes in Western culture is one of the negative legacies of the sexual revolution.

## 2: The Visual Elements - Line

*Women's Power And Roles As Portrayed in Visual Images of Women in the Arts and Mass Media [Valerie Malhotra Bentz, Philip E. F. Mayes] on www.enganchecubano.com \*FREE\* shipping on qualifying offers.*

What is Media Art? The term is used frequently, but there are differences of opinion about its precise definition. A medium is a means by which one communicates a message, the vehicle carrying the message. After all, each artwork must have a vehicle, such as a piece of paper, a block of marble, or a video tape. Even if you have an idea, and wish to see that as an artwork, you must communicate that to your audience in one manner or another, before that audience can recognize it as an art work. Thus this literal definition is not very useful. The term media art is however also used to indicate a certain group of art works. In general, the term media art is understood to apply to all forms of time-related art works which are created by recording sound or visual images. Time-related art works include works in the fields of sound, video and computer art, both installations and internet projects, and single channel works. Single channel works are video works that are shown by projection, or on a monitor screen. Because media art includes so many different art works, we will here explore only one part of it more deeply: History of video art. Since video has had a place in the realm of visual art, and over that time has developed into one of the most used forms of art. After the successful introduction of video equipment for consumers in the United States in the 1950s, Europe followed somewhat later, and artists began to experiment with the new medium. The Netherlands played a pioneering role in this, particularly with setting up facilities and workplaces for this new art form, with internationally known institutions such as the Lijnbaan Center, Jan van Eijk Academy, Monte Video and De Appel. Partly because of the open climate of its liberal society, many young artists were drawn to The Netherlands, to establish themselves here as artists, and many became involved in video. They were a stimulus for setting up video workplaces. The video circuit that arose in this way consisted of a distinctive hybrid of local and international tendencies. Precisely the period from the beginning of the 1960s to the mid-1970s proved to be a turbulent time in which the new medium steadily became more mature. Artists discovered the creative potential of the medium, experimented with its documentary authority, but had to defend their choice of the new medium against an art world that did not yet appear to have adjusted to this new form of art. In the production process the slow integration of new, simpler and less expensive montage techniques marked a major change in video art, which freed up the way for its assimilation into the art world. From the 1970s video art was manifestly an accepted fact in the visual arts. Mass communication. The earliest video art was primarily a reaction to mass media. This could vary from an aggressive confrontation with this media, to the production of alternative television. For the first time world crises, such as Vietnam and Algeria, were seen daily on television, often in the form of gruesome images. Video offered a chance to break through the one-way traffic of television and gave artists an opportunity to formulate an answer in comparable language. Video artists buried television sets and deformed television images, but also made abstract video images and underground reportage. The introduction of the video camera in the 1960s enabled almost anyone to become a filmmaker. It offered possibilities for filmmakers to step outside the realm of the cinema and film world. Het beelden van de beeldbuis Boezem, Marinus online database. Recording Only at the end of the 1970s did performance and conceptual artists involve video in their work. Video was frequently used in performance art as a replacement for film as a medium for recording events. Recording the event is an important part of performance art, because having a visual record of a performance on video or film permits the public to see it again at a later date. Video was also used by performance artists as a sort of mirror in which the artist could review the performance and alter it. For conceptual and performance art the primary concern was having a record of a process, not the end result. These are artworks that exist in time rather than as objects. All sorts of medium specific qualities of video were employed and analyzed, and for a number of artists this was the point of departure for their work. Here it was not only visual elements such as color, light and shape that were important, but also less tangible elements having to do with content, such as time, spatial effects in video, and the inclusion of live images in the work. Bad Steina online database. Narrativity. At the moment when video art was able to find its own place in the

world of visual art, there arose a second generation of artists who showed little interest in the concerns that had moved their predecessors. Beginning in the s narrative work made its reentry. Now that the medium was accepted in the visual arts, artists once again devoted themselves to creating fiction.

## 3: Philip E. Mayes (Editor of Visual Images of Women in the Arts and Mass Media)

*Women's power and roles as portrayed in visual images of women in the arts and mass media* Published by E. Mellen Press in Lewiston, NY.

Art and the Semiotics of Images: It is not broken! It also uses a good bit of JavaScript and Java. Dillon University of Washington July In the last five years, the Internet has vastly enhanced our ability to display images to each other, and we can now think of ourselves not just as viewers and consumers of images but as makers and users of them ourselves. Indeed, if on the Internet we do not use images, we appear stuck in print culture and oblivious to the possibilities of the new medium. We can of course avoid giving these impressions by including some wallpaper and a few bits of eye candy, without thereby getting very far at all into graphics as a mode of conveying meaning. Schools and colleges certainly offer very little guidance outside of the area of technical communication. At present we have more questions than answers, among which three seem quite fundamental: I will expand briefly on each of these questions and then take them in order. So Kress and van Leeuwen declare: *The Grammar of Visual Design* Routledge, Langer is also often quoted. Some say that images work via a second communicative system, one fully as expressive as natural language, but separate and structured independently of it. Others find visual and verbal meanings more dissimilar than similar, with the visual lacking a kind of determinacy for which verbal language seems better suited. So Paul Messaris, *Visual Literacy*: This question of the nature and indeterminacy of visual meaning will be the first point we will take up. The second question is obviously related, namely, how do the two signalling systems work when they are placed together? In principle, visual meanings may be entirely separate from verbal ones, but as a practical matter, we rarely find pure images with no text attaching to them. Some 35 years ago, Roland Barthes wrote of our very common practices of surrounding images with words which help to specify and stabilize the interpretations of particular images: Stephen Heath, Hill and Wang, *The original date of publication was* Polysemy poses a question of meaning and this question always comes through as a dysfunction Hence in every society various techniques are developed intended to fix the floating chain of signifieds in such a way as to counter the terror of uncertain signs; the linguistic message is one of those techniques. Among these "linguistic messages" are captions, labels, placards, guidebooks, brochures, and fliers--all bits of institutional apparatuses which select and present texts and images for the public. They in turn are parts of an even larger body of institutions and practices which stabilize how images are to be interpreted and used. That is, when an image is used in a textbook or a treatise, we assume it is there to illustrate and support the meanings and information provided by the text. When an image occurs in an advertisement, we assume that it is there to help sell a product, as by depicting an instance of someone enjoying possession and consumption of the product. Thus we have in these standard deployments of text and image the harmonious relations of explication by text and illustration by image. For that reason, many who have dealt with the semiotics of images have based their discussions on images in textbooks and above all in advertising. Barthes did in "Rhetoric of the Image" saying that the intention of the advertising image is anything but elusive or problematic. Gunther Kress and Theo van Leeuwen build their semiotics of the visual on such a stable corpus of adverts and texts, and it is an entirely reasonable way to proceed --except that in studying the fenced-in image, some of the signifying potentials suppressed by the standard cases will go unrecognised. Conceptualist artists in recent decades have worked to foreground and overturn the standard canons and to explore possibilities of tension and struggle between images and text. The combination is not only "archetypal" for Godfrey; he eventually takes it as a norm for engagement with the world, and questions whether artists who did text and image and have more recently done just image are retreating into a bygone formalism and estheticism. It is certain true that the combination of text and photograph became increasingly its archetypal form" Godfrey, pp. Even the process of labelling itself, which was foregrounded rather lightheartedly by Rene Magritte, has been pushed in disturbingly directions, as Willie Doherty see Godfrey: Relations between text and image--whether contentious or harmonious-- will be the second question we will take up. The standard scriptings of instruction and advertising also allow the viewer to place herself outside the human scenes that may be depicted. Kress

and van Leeuwen describe a two-valued relation to people depicted: But artists and critics of recent decades have questioned the innocence of the beholder and for that matter of the subject and artist as well. Looking, then, is the third question to be taken up. To be sure, some the "post photography" folks like William J. Mitchell have argued that the case is quite altered with digitally manipulated images which give up the claim or even appearance of representing some part of the material world, and J. David Bolter and Richard A. Grusin argue for a line of development in Western graphic culture toward pure presentation unmediated by a representer artist which culminates in contemporary Net graphics. There is some point to this--digital artists take their images where they find them, [http:](http://) One set of very substantial differences remains in the sheer torrent of unvetted images that pour down through the Net neither selected by editors nor labelled and explained by curators nor "shown" and reviewed in galleries. The mass media have already filled our lives with a vast eclectic profusion of styles and meanings, and now even amateurs can display their images on monitors around the world. The danger is not so much of an anarchy of signifying practices, however, as much as a vastly lowered expectation of signification in web graphics. If we do not pause and look and reflect along some of the lines traced here, all the great effort to build bandwidth to disseminate graphics and hardware to display them will have been for naught. The relative indeterminacy of image meanings For Barthes and for our discussion, language functions as a medium with relatively explicit, determinate meanings to which the "meanings" of images may on the whole be contrasted. Images "say" nothing--they are mute, they make no propositions about the world--and for that reason have been valued by modernist poets as a mode of meaning or apprehension that does not use discursive reason. Talking Photography To articulate this difference, I will develop a point suggested by Barthes and noted as well by Victor Burgin, namely that images, like texts, have a rhetoric of arrangements which signify, but there is no syntax that articulates their parts and binds them into a whole. Though pictures are quite different from texts of natural language, they are not wholly different, and many have sought parallels between the two media. Like texts, most pictures are composed of parts, though the parts are bits of image and perhaps words arranged on a surface. When the various shapes in a picture wash and flow and blend into each other and the background, they do not seem very much like words, but when they have crisp edges, as for example in the Dada photomontage introduced here, they have attracted the term "word" and their arrangement likened to a syntax. Further such montage is, as they say, flat, which means that there is no topography of concepts, no arranging into a space ordered by perspective, but only a topology of relatedness conveyed by touching and separation and spatial order. It is hard to tell what relative size or overlapping indicates. Nonetheless, these placements signify--here by contrast, oxymoron, antithesis, and incongruity catechresis principally--but not by virtue of their grammatical role in sentences. That is, there is arrangement and composition of the parts, and these arrangements signify after the fashion of the artful patterning of words the figures of words of classical rhetoric rather than the constructions of grammar or the formulae of logic. Rhetorical signifying is also notoriously polysemous: And so, we may say, can images. As long as the meanings we have to convey pertain to objects in space, a graphic display is fully as adequate, perhaps superior to, a verbal description we often draw diagrams to clarify such meanings. But, as Paul Messaris argues using syntax metaphorically: The Constructor" When the edges of the parts are blurry, or they are overlaid and merge one into the other, then figures of identity, duality amphibole , and metaphor come more to mind. Graphics that do this sort of thing move away from representation of objects in a physical space with defined light source toward what Kress and van Leeuwen call "lowered" or less realistic modality--they ask to be taken more abstractly as a schematic diagram of the way the world might be or ought to be ideally or is in a certain underlying aspect. Overlapping images express a multiplicity of links and metaphors: One can only agree with this, but Tufte plunges forward into syntactic metaphor: By showing steps between the ideas in the mind to the reality of the paper, Lissitsky illustrates the process of graphic thinking and creation. Each visual bridge acts as a verb to link up the nouns mind, eye, hand, compass, image, type, grid, paper of artistic work. That work on paper then reflects back via the pointing arrow to eye and thought. The grid of the graph paper orders both worlds. If the visual bridges are verbs, what verbs are they? Note that it only suggests that articulation: And it is to these techniques and institutional arrangements that we now turn. Classically, however, the words are peripheral to the work and confined to background information and perhaps a few

interpretive hints and pointers to notable features of the work. Artists are notoriously sparing of words, preferring to let the image "speak for itself. To see how much energy and interest can be generated from splitting of placard and image, consider the "Statuary" series by Jacqueline Hayden on [www](#). These pictures are presented one by one in a highlighted oval museum lighting against a rich dark maroon field; each comes with a little placard button that when pressed opens a window, as here, with the placard. The picture also can be enlarged. The placard text in each case seems utterly unaware of the modification Hayden has made to the antique torso and thus enacts the obliviousness of the Western fine arts tradition to the look of bodies past the age of fifty. The images are rather small platinum prints done with great care and fine finish, and the exhibition is not a joke or mockery of age by youth or of museum culture by the realities of the aging body or preposterous vanity of those past their physical prime. But that is getting ahead of the story, which begins with the standard arrangement whereby text may discreetly assist us in getting the image to float in the right directions. Catalog piece 1 To begin with the simple determining function of text, compare the following two images from an exhibit catalog from which superimposed words have been removed so that you can experience their "float" without words; you can then add the words by clicking the "Add Text" button. The image is also a bit hard to make out because of the angles; the woman may be partially submerged but upside down? Is this some kind of cryosleep in zero gravity? There are a lot of things that might be called post human. There are better clues available than the words on the image: Called "Artificial Nature," the catalog pursues the phrase post human through many pictures of the artificial replacing, altering, and glossing over traditional human limits. It even provides another view of the striped lady, who apparently is lying in a few inches of water at the bottom of a whirlpool bath. Clearly the text does not close down interpretation here, or even give it much assistance. If text completely gives way to image, it becomes typography, visual shape, Lettrist textile design, texture as in faded adverts on old urban brick walls, or ascii-art. A good place to explore "turning visual" is *The End of Print*: In these first, rather simple cases, one has the impression that the image came first, and the words were added to interpret what was already there. When we speak of illustration, however, we are usually thinking of adding an image to an already existing text, and this relation too would seem to anchor the image. At times, however, the image seems to interpret the text quite broadly or even undermine it. Consider for example the following work from *Wired* magazine. Each issue of *Wired* includes a 4 page 2 double spread before the Contents page which cites a line or two from a featured article later in the magazine and functions as a teaser or highly graphic "abstract" for the article. The sentence to be quoted and graphicked is usually long enough to support the two stage setup double page one followed by double page two, as for example additive or contrastive pairings, or cause and effect. Data 1 The "Data" set of pages is built on lines from an article about a Seattle company that recovers old email, even deleted email.

## 4: Visual Arts | Performing Arts & Visual Culture | Rochester Institute of Technology (RIT)

*Philip E. Mayes is the author of Visual Images of Women in the Arts and Mass Media ( avg rating, 0 ratings, 0 reviews, published ).*

Student, Northwestern University Subject Matters: When we are aware of their contextual significance, they become rich historical documents enmeshed with important messages. By revealing the different forces behind production, we shed light on the main theme connecting them. With the fast-changing landscape of the art market comes a deeper understanding of the works circulating. Here, we consider the evolving artistic representation of women between the s and today. The use of a flattened cartoon aesthetic to depict a primed subject, paired with her passive position, speaks to the accessory role of women during the s. Mel Ramos, Offset Lithograph, "A. The model, who is said to have been Playboy bunny Sally Duberson, poses seductively against a hardware tool scaled to her size. Her naked, tan body and colored hair accentuate the portrait and engage viewers. Interestingly, Ramos insisted his works were not political. Instead, he claimed, his goal was to achieve humorous, ironic imagery through absurd pairings. At the same time, this portrait is a celebration of the female form. Brainwash blurred the boundaries between culture, race and class with his eclectic style in "Queen Aviator 2. Art historical analysis holds that the widespread use of technology has connected us further, bringing society closer in a colorful collision of different nationalities, cultures and social groupings. At the same time, she radiates a cool confidence with her straightforward gaze, upright position and relaxed, seemingly amused expression. The absurdist work fascinates viewers with the notion that the queen would position herself in this way In total, not only does this piece speak of the social, technological and political progress of our era, but it also marks a point in time where women are no longer only depicted for their physical beauty or sexual prowess, but for their international power and leverage. Her long, dark hair, simple features and pursed lip further heighten her status while maintaining her womanly appeal and attractiveness. In fact, "Diana" is an interesting subject precisely because she rejects the conventional norms of beauty ascribed to women and ventures into the space of masculine power. Her gaze, sobriety and discretion captivate and enamor viewers. Furthermore, the fact that this subject is not a celebrity, like most past sitters, testifies to a contemporary culture whereby anyone has access to social and technological platforms of which they are the epicenter.

## 5: Fascism – Visual Propaganda: Ideology in Art

*Visual culture studies recognize the predominance of visual forms of media, communication, and information in the contemporary world, investigating both high" cultural forms such as fine art, design, and architecture and popular "low" cultural forms associated with mass media and communications.*

Street Art Fascism Fascism is a radical authoritarian nationalist political ideology. Fascism has several defining characteristics, but a few of the most prominent that will be covered here are: Fascism promotes political violence and war as actions that create national regeneration, spirit and vitality [1]. Violence is often seen as being necessary for progress. The fascist view of a nation is of a single organic entity which binds people together by their ancestry and is a natural unifying force of people [2]. Fascism supports a socially united, collective national society and opposes socially divided class-based societies and socially-divided individualist-based society. Authoritarianism Sometimes Totalitarianism and Personality Cultism: Authoritarianism is a form of social organization characterized by submission to authority. A cult of personality arises when an individual uses mass media, propaganda, or other methods, to create an idealized and heroic public image, often through unquestioning flattery and praise [4]. Cults of personality are typically associated with dictatorships. Fascism peaked in popularity in Europe in the 20s and All three of these groups made extensive use of both text and visual propaganda. For various reasons, the Left was backed by the Soviet Union and various European democracies, and the Right received extensive military backing and funding from fascist regimes such as Germany and Italy. All of the various factions in Spain vied to have their views known and popular. The Left as a whole was particularly susceptible to rampant in-fighting between the factions. After much bloodshed, the Nationalists were finally triumphant. In Germany, the German Empire was dissolved in the German Revolution of 1919, and a democratic government, later known as the Weimar Republic, was created. With the onset of the Great Depression in the late 20s, domestic support for the Nazis German National Socialists rose and, in 1933, Hitler was appointed Chancellor of Germany. In the aftermath of the Reichstag fire, Hitler created a totalitarian single-party state led by the Nazis. Nazism, is the common short form name of and was the ideology and practice of the Nazi Party and of Nazi Germany. It is a unique ideology of composed of both fascism and a strong biological racism and antisemitism. They considered Jews a parasitic race that attached itself to various ideologies and movements to secure its self-preservation, such as capitalism, democracy, the Enlightenment, industrialisation, liberalism, Marxism, parliamentary politics, and trade unionism [7]. Hitler himself in *Mein Kampf* writes: Propaganda must always address itself to the broad masses of the people. The broad masses of the people are not made up of diplomats or professors of public jurisprudence nor simply of persons who are able to form reasoned judgment in given cases, but a vacillating crowd of human children who are constantly wavering between one idea and another. This sentiment, however, is not complex, but simple and consistent. It is not highly differentiated, but has only the negative and positive notions of love and hatred, right and wrong, truth and falsehood [10]. The NSDAP made extensive use of propaganda in all its forms; film, photo, literature books, textbooks, articles, newspapers, etc. Joseph Goebbels and was responsible for controlling the press and culture of Nazi Germany. It would appear that the propaganda ministry would lose credibility and power in the German people only after glaring inconsistencies and lies were brought to light after witnessed defeats during WWII. In Italy is where the modern ideology of Fascism was founded. Numerous governments and other authorities have used the image of the fasces for a symbol of power since the end of the Roman Empire. Preceding WWII, Italy was experiencing a time of extreme social unrest that included strikes and parliamentary breakdown. Mussolini, disenchanted by Socialism, and having by this time written a body of work on Fascism, advocated for the forcible restoration of order in Italy. Finally, in 1922 Mussolini was elected to parliament and the National Fascist Party was officially organized. Between 1922 and 1925, Mussolini progressively dismantled virtually all constitutional and conventional restraints on his power, thereby building a police state. In the years he was able to assume dictatorial powers and dissolve all other political parties. Mussolini was called *Il Duce* or leader by his followers. He held, besides the premiership, as many portfolios as he saw fit. Press, radio, education, films –

all were carefully supervised to manufacture the illusion that fascism was the doctrine of the 20th century that was replacing liberalism and democracy. Through the means of newspapers, cinemas, radio, posters, rallies and sport, he was able to not only convince the people of his great success and merits, but was able to convince himself. Under Mussolini, the PNF controlled most forms of media, and censorship was rampant. Visual Examples of Militarism in Fascist Propaganda: The guarantee of German military strength! Ready, Yesterday, Today, Tomorrow. Fighting for the honor of Italy. Health, child protection, fighting poverty, aiding travellers, community, helping mothers. The day of Faith " December 18, millions of Italians will ship their wedding rings to help the war effort: To Speak of the Falange is to Name Spain. Visual Examples of Authoritarianism in Fascist Propaganda: Leader, we follow you! We Dream of a Roman Italy. Italian propaganda would often use Ancient Roman comparisons and symbolism. Besides its symbolic aspects, the fasces , the symbol adopted by the Fascists, had been carried by the lictors of ancient Rome as a representation of authority. Fulfilment of this work requires your compliance! One for all, all for Il Duce. Images of Franco were displayed throughout Spain on posters designed under strict control to work as propaganda. Posters would often be displayed in home windows and businesses.

## 6: Art and the Semiotics of Images

*Philip E.F. Mayes is the author of Visual Images of Women in the Arts and Mass Media ( avg rating, 0 ratings, 0 reviews, published ) is the author of.*

The course presents a vocabulary for film analysis as well as the critical and analytical skills for interpreting films. The course examines the major aesthetic, structural, historical, and technical components of film. It considers how a film works, by looking internally at the multiple aspects that comprise the construction of a film, and externally at how a film affects the viewers. Clips from alternative films and foreign films will also be screened and discussed. Any artistic background in film, music, theatre, painting, sculpture, etc. Students will learn to analyze important series and films, and connect anime with contemporary and historical trends in Japan. Emphasis will be placed on the analysis of works by major directors and studios including: Background knowledge of animation, film or anime is helpful but no specific knowledge is required or expected. Class 3, Credit 3 F FNRT - Queer Looks In this course we examine representations of queer sexuality in art, film and popular culture beginning in the repressive s, followed by the Stonewall Riots of We situate the birth of gay liberation in the U. We turn to the work of Andy Warhol that looms over the post-war period, challenged subsequently by the onset of AIDS and the work of General Idea and Act-Up, on the one hand, and the more graphically provocative work of Robert Mapplethorpe, on the other. We examine the diversification of the queer community as transgendered identity asserts itself and the opening of popular culture to issues of diverse sexual identities. We explore expressions of queer sensibility outside of North America and Europe. We turn finally to the issue of gay marriage, both in the U. Class 3, Credit 3 F FNRT - American Painting A survey of the style and meaning in American paintings from the colonial limners, through the nineteenth and twentieth centuries, to contemporary artists. It centers on what distinguishes painting of the colonies and of the United States from the European counterpart. There will be comparisons with representations of African-Americans in film, music and literature as we move through these periods. We will examine the role of institutions in promoting African-American art. Class 3, Credit 3 F FNRT - American Film of the Studio Era This course examines the history and aesthetics of the motion picture in the United States between the s and the early s; emphasis will be placed on the analysis of both the work of major American filmmakers and the development of major American film genres during the Classical Hollywood Studio period. Genres to be covered include the melodrama, silent comedy, screwball comedy, western, thriller, film noir, newspaper film, and the gangster film. The films will be studied within the context of contemporary cultural and political events, and will be discussed from several viewpoints, including aesthetic, technical, social, and economic. The ways in which gender and class are constructed through the movies will also be a major focus of study. Emphasis will be placed on the analysis of both the work of major American filmmakers and the evolution of major American film genres between and The course will consider the evolution of such traditional Hollywood genres as the gangster film, the romantic comedy, and the Hollywood movie, study the development of new, blended genres, investigate the rise of the blockbuster, explore the rise of the Independents, and follow the aesthetic changes that occurred since the The ways in which gender, race, and class are constructed through the movies will also be a major focus of study. These programs sponsored the visual arts, as well as film, theater, literature, music and dance. We study the art produced through this sponsorship in the context of the evolution of twentieth century modernism, mostly European, that had begun to influence American art. Among the topics to be discussed are: Class 3, Credit 3 S FNRT - Visual Culture Theory Visual culture studies recognize the predominance of visual forms of media, communication, and information in the contemporary world, investigating both high" cultural forms such as fine art, design, and architecture and popular "low" cultural forms associated with mass media and communications. Visual culture studies represents a turn in the discourse of the visual, which had focused on content-based, critical readings of images, and has since broadened its approach to additionally question the ways in which our consumption and production of images and image based technologies are structured. Analyzing images from a social-historical perspective, visual culture asks: Can the visual be properly investigated with traditional methodologies, which have been based

on language, not imagery? How do images visualize social difference? How are images viewed by varied audiences? How are images embedded in a wider culture and how do they circulate? Class 3, Credit 3 S FNRT - Imag in ing Rochester This course examines the ways in which culture, ethnicity, languages, traditions, governance, policies and histories interact in the production of the visual experience. We will approach the campus of RIT and the city of Rochester and their various urban spatial forms as image experiences, subject to interpretative strategies and the influence of other discourses. In addition to these field trips, we will be reading from literature and cultural studies, as well as viewing films, advertisements and websites, and possibly attending theatrical and music performances or sporting events. Class 3, Credit 3 S FNRT - Memory, Memorials, Monuments In this course we examine the public remembering and memorialization of historic events that leads to memorials and monuments in the fields of architecture, sculpture and film. We begin by examining the nature of memory, and specifically of collective memory, and its relationship to historical events and its subsequent transformation in the process of memorialization. We then look at examples of the sculptural monument, a traditional form of memorial, and the evolution of its vocabulary in the second half of the 20th century. We also examine the memorial work undertaken by those museums whose primary function is to engage in remembering historical events, a recent phenomenon in the field of museum building. Problems of identity and identification will be explored and confronted through works of photography, painting, mixed media, new media and film of the 19th, 20th and 21st centuries. Specifically, we will focus on the gendering of images and imaging as disturbing pictures work to defy the formal and theoretical distinction between private and public, personal and collective experience and manage the often conflicting responsibilities to self, family, religion, race, nation and society. Class 3, Credit 3 S FNRT - Art of Dying This course explores the experience of dying a profoundly human and universal experience as it is represented by artists who are themselves facing immanent death. The unique and deeply personal process of each dying artist is crucially informed by social, cultural and historical as well as artistic contexts. The course will focus primarily on visual artists and writers living with and dying of disease - such as AIDS, cancer and cystic fibrosis as well as mortality and age. Topics such as aesthetics, artistic media, representation, grief, bereavement, illness, care-giving, aging, and the dying process will be considered within the context of issues of race, class, ethnicity, sexuality, gender and community values. They will go on to explore a wide range of artistic works representing the Deaf experience in visual arts and cinema. Students will be expected to analyze works in terms of cultural symbols and themes. Attention will be given to historical context personal and collective that has helped to shape many of these works, motifs, and messages. In addition, students will be expected to create an original artwork and a collaborative short film. Following current debate in the Journal of Visual Culture and calls for upcoming conferences on Visual Culture, graduate students will approach images as sites of gesture and as agents of intellectual productivity. Visual Culture studies represents a turn in the discourse of the visual, which had focused on content-based, critical readings of images, and has since broadened its approach to additionally question the ways in which our consumption and production of images and image based technologies are structured. Students enrolled under the number will be required to read the City and Culture Reader in addition to regular course readings; meet with the professor outside of class for an additional weekly discussion; and produce a final project that connects with their thesis work. Examining the ways in which culture, ethnicity, languages, traditions, governance, policies and histories interact in the production of the visual experience, graduate level students will approach the campus of RIT and the city of Rochester and their various urban spatial forms as image experiences, subject to interpretative strategies and the influence of other discourses. Students enrolled under the number will be required to read extensively in trauma theory, especially Cathy Caruth, Ruth Leys, Lisa Saltzman and Eric Rosenberg. This theoretical discourse will contextualize course readings and material. Students will also meet with the professor outside of class for an additional weekly discussion; and produce a final project that connects with their thesis work. Problems of identity and identification will be explored and confronted through works of photography, painting, mixed media, new media and film of the 19th, 20th and 21st Centuries. Under the number, graduate students will explore various disciplinary critiques of mourning practices and attitudes toward death. This interdisciplinary discourse will contextualize concepts of pathography and autopathography. This course

## VISUAL IMAGES OF WOMEN IN THE ARTS AND MASS MEDIA pdf

explores the experience of dyingâ€”a profoundly human and universal experienceâ€”as it is represented by artists who are themselves facing immanent death. The course will focus primarily on visual artists and writers living with and dying of diseaseâ€”such as AIDS, cancer and cystic fibrosisâ€”as well as mortality and age.

## 7: Images of Women

*While women have made significant strides in the past decades, the culture at large continues to place a great emphasis on how women look. These beauty standards, largely proliferated through the media, have drastic impacts on young women and their body images.*

Radio broadcasting and Television The sequencing of content in a broadcast is called a schedule. With all technological endeavours a number of technical terms and slang have developed. Please see the list of broadcasting terms for a glossary of terms used. Radio and television programs are distributed over frequency bands that in the United States are highly regulated. Such regulation includes determination of the width of the bands, range, licensing, types of receivers and transmitters used, and acceptable content. Cable television programs are often broadcast simultaneously with radio and television programs, but have a more limited audience. A broadcasting organisation may broadcast several programs simultaneously, through several channels frequencies , for example BBC One and Two. Digital radio and digital television may also transmit multiplexed programming, with several channels compressed into one ensemble. When broadcasting is done via the Internet the term webcasting is often used. In , a new phenomenon occurred when a number of technologies combined to produce podcasting. Adam Curry and his associates, the Podshow , are principal proponents of podcasting. The name comes from the photographic film also called filmstock , historically the primary medium for recording and displaying motion pictures. Many other terms for film exist, such as motion pictures or just pictures and "picture" , the silver screen, photoplays, the cinema, picture shows, flicks, and most common, movies. Films are produced by recording people and objects with cameras , or by creating them using animation techniques or special effects. Films comprise a series of individual frames, but when these images are shown in rapid succession, an illusion of motion is created. Flickering between frames is not seen because of an effect known as persistence of vision , whereby the eye retains a visual image for a fraction of a second after the source has been removed. Also of relevance is what causes the perception of motion: Film is considered by many[ who? Any film can become a worldwide attraction, especially with the addition of dubbing or subtitles that translate the film message. Films are also artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. The term "computer game" also includes games which display only text and which can, therefore, theoretically be played on a teletypewriter or which use other methods, such as sound or vibration, as their primary feedback device, but there are very few new games in these categories. Also, more esoteric devices have been used for input, e. Usually there are rules and goals, but in more open-ended games the player may be free to do whatever they like within the confines of the virtual universe. In common usage, an " arcade game " refers to a game designed to be played in an establishment in which patrons pay to play on a per-use basis. A "computer game" or " PC game " refers to a game that is played on a personal computer. A " Console game " refers to one that is played on a device specifically designed for the use of such, while interfacing with a standard television set. A "video game" or "videogame" has evolved into a catchall phrase that encompasses the aforementioned along with any game made for any other device, including, but not limited to, advanced calculators , mobile phones , PDAs , etc. Audio recording and reproduction Sound recording and reproduction is the electrical or mechanical re-creation or amplification of sound , often as music. This involves the use of audio equipment such as microphones, recording devices, and loudspeakers. From early beginnings with the invention of the phonograph using purely mechanical techniques, the field has advanced with the invention of electrical recording, the mass production of the 78 record , the magnetic wire recorder followed by the tape recorder , the vinyl LP record. The most recent developments have been in digital audio players. An album is a collection of related audio recordings, released together to the public, usually commercially. The term record album originated from the fact that 78 RPM Phonograph disc records were kept together in a book resembling a photo album. A music video also promo is a short film or video that accompanies a complete piece of music, most commonly a song. Modern music videos were primarily made and used as a marketing device intended to promote the sale of music recordings. In the s, the term "rock video" was often used to describe this form of entertainment, although the term has

fallen into disuse. Music videos can accommodate all styles of filmmaking, including animation, live action films, documentaries, and non-narrative, abstract film. Digital media The Internet also known simply as "the Net" or less precisely as "the Web" is a more interactive medium of mass media, and can be briefly described as "a network of networks". Specifically, it is the worldwide, publicly accessible network of interconnected computer networks that transmit data by packet switching using the standard Internet Protocol IP. It consists of millions of smaller domestic, academic, business, and governmental networks, which together carry various information and services, such as email, online chat, file transfer, and the interlinked web pages and other documents of the World Wide Web. Contrary to some common usage, the Internet and the World Wide Web are not synonymous: The World Wide Web is accessible through the Internet, along with many other services including e-mail, file sharing and others described below. Toward the end of the 20th century, the advent of the World Wide Web marked the first era in which most individuals could have a means of exposure on a scale comparable to that of mass media. Anyone with a web site has the potential to address a global audience, although serving to high levels of web traffic is still relatively expensive. It is possible that the rise of peer-to-peer technologies may have begun the process of making the cost of bandwidth manageable. Although a vast amount of information, imagery, and commentary is available. The invention of the Internet has also allowed breaking news stories to reach around the globe within minutes. This rapid growth of instantaneous, decentralized communication is often deemed likely to change mass media and its relationship to society. A similar idea is expressed in the news industry as "convergence". Many authors understand cross-media publishing to be the ability to publish in both print and on the web without manual conversion effort. An increasing number of wireless devices with mutually incompatible data and screen formats make it even more difficult to achieve the objective "create once, publish many". The Internet is quickly becoming the center of mass media. Everything is becoming accessible via the internet. For example, many workers listen to the radio through the Internet while sitting at their desk. Even the education system relies on the Internet. Teachers can contact the entire class by sending one e-mail. They may have web pages on which students can get another copy of the class outline or assignments. Some classes have class blogs in which students are required to post weekly, with students graded on their contributions. Blogs web logs Blogging, too, has become a pervasive form of media. A blog is a website, usually maintained by an individual, with regular entries of commentary, descriptions of events, or interactive media such as images or video. Entries are commonly displayed in reverse chronological order, with most recent posts shown on top. Many blogs provide commentary or news on a particular subject; others function as more personal online diaries. A typical blog combines text, images and other graphics, and links to other blogs, web pages, and related media. The ability for readers to leave comments in an interactive format is an important part of many blogs. Most blogs are primarily textual, although some focus on art artlog, photographs photoblog, sketchblog, videos vlog, music MP3 blog, audio podcasting are part of a wider network of social media. Microblogging is another type of blogging which consists of blogs with very short posts. RSS feeds RSS is a format for syndicating news and the content of news-like sites, including major news sites like Wired, news-oriented community sites like Slashdot, and personal blogs. It is a family of Web feed formats used to publish frequently updated content such as blog entries, news headlines, and podcasts. An RSS document which is called a "feed" or "web feed" or "channel" contains either a summary of content from an associated web site or the full text. RSS makes it possible for people to keep up with web sites in an automated manner that can be piped into special programs or filtered displays. Podcast A podcast is a series of digital-media files which are distributed over the Internet using syndication feeds for playback on portable media players and computers. The term podcast, like broadcast, can refer either to the series of content itself or to the method by which it is syndicated; the latter is also called podcasting. The host or author of a podcast is often called a podcaster. Mobile media Mobile phones were introduced in Japan in 1985 but became a mass media only in 1992 when the first downloadable ringing tones were introduced in Finland. Soon most forms of media content were introduced on mobile phones, tablets and other portable devices, and today the total value of media consumed on mobile vastly exceeds that of internet content, and was worth over 31 billion dollars in source Informa. The mobile media content includes over 8 billion dollars worth of mobile music ringing tones, ringback tones, truetones, MP3 files, karaoke, music

videos, music streaming services etc. In Japan mobile phone books are so popular that five of the ten best-selling printed books were originally released as mobile phone books. Similar to the internet, mobile is also an interactive media, but has far wider reach, with 3. Like email on the internet, the top application on mobile is also a personal messaging service, but SMS text messaging is used by over 2. Practically all internet services and applications exist or have similar cousins on mobile, from search to multiplayer games to virtual worlds to blogs. Mobile has several unique benefits which many mobile media pundits claim make mobile a more powerful media than either TV or the internet, starting with mobile being permanently carried and always connected. Mobile has the best audience accuracy and is the only mass media with a built-in payment channel available to every user without any credit cards or PayPal accounts or even an age limit. Print media See also: Magazines are typically published weekly, biweekly, monthly, bimonthly or quarterly, with a date on the cover that is in advance of the date it is actually published. They are often printed in color on coated paper, and are bound with a soft cover. Magazines fall into two broad categories: In practice, magazines are a subset of periodicals, distinct from those periodicals produced by scientific, artistic, academic or special interest publishers which are subscription-only, more expensive, narrowly limited in circulation, and often have little or no advertising. Magazines can be classified as: Newspaper A newspaper is a publication containing news and information and advertising, usually printed on low-cost paper called newsprint. It may be general or special interest, most often published daily or weekly. The most important function of newspapers is to inform the public of significant events. Recent developments on the Internet are posing major threats to its business model, however. The internet has challenged the press as an alternative source of information and opinion but has also provided a new platform for newspaper organizations to reach new audiences. Many commercial advertisers use this form of mass media when advertising in sports stadiums. Tobacco and alcohol manufacturers used billboards and other outdoor media extensively. However, in , the Master Settlement Agreement between the US and the tobacco industries prohibited the billboard advertising of cigarettes. In a Chicago-based study, Diana Hackbarth and her colleagues revealed how tobacco- and alcohol-based billboards were concentrated in poor neighbourhoods. In other urban centers, alcohol and tobacco billboards were much more concentrated in African-American neighborhoods than in white neighborhoods. Mass media encompasses much more than just news, although it is sometimes misunderstood in this way.

## 8: What Makes Contemporary Art Feminist? An Art Genome Project Case Study

*As an alternative to traditional images in art, feminist artists in the early 's emphasized a(n) \_\_\_\_\_ view of women by focusing on women's bodies and defining gender in biological terms. essentialist.*

Much of the attention of sociologists notably Jean Kilbourne, Sut Jhally and Erving Goffman has focussed on ways in which women are shown in subordinate, subservient and male pleasing roles, and on how media representation reflects and reinforces sexism in society. The purpose of this layout is to alert the student to some of the more common stereotypes and patterns in the way the female is displayed in popular culture, focussing on mainstream magazine ads, and to help the student become aware of some of the obvious, and more subtle, ways in which women are visually subjugated. There is a large universe of print media, in a constant state of change, so it is difficult to say certainly in quantitative terms if subordinating images constitute the majority of images. The goal here is rather to sensitize the student of society to recognize some of the typical oppressive patterns. If the stereotypes can be recognized, firstly they have less impact on us as consumers willing or unwilling of media images, and secondly we can educate both producers of these images, and other consumers. Firstly the images themselves are created artificially, by studio lighting, by air brushing, and by computer enhancement. Secondly the models themselves not only have a body type tall, long legged, narrow hiped that is characteristic of only about 5 per cent of females, but often their bodies are artificially constructed, most commonly with breast implants. Yet, in spite of being so unrepresentative of real women, this tends to be the only female body type we see in the mass media. In the media images she is often transformed into a doll, a puppet or a mask, a thing rather than a human being. Women are not only turned into a thing, but the thing is broken down into component parts, each of which also represents an ideal form. Hence we get numerous images of lips, legs, breasts, butts, torsos - female body parts. Frequently in such images the head is missing, emphasizing that females are not valued for their intellect, but for their external form, their curves. Sut Jhally points out that presenting women as fragmented and disconnected body parts detracts from thinking about women as real people with their own intellect, feelings, dreams and desires. Women become objects for consumption. A visual association may be made between some product, often alcohol, and the female form. The female and the product become equivalent and interchangeable, and both are promoted as a pleasure object. Females are presented as a thing, a commodity, and in doing so their humanity and subjectivity is denied. Erving Goffman calls this pattern in the representation of female hands "the feminine touch". The soft, delicate, caressing touch Goffman calls it "ritualistic touching" conveys the idea that the product being caressed is precious and desirable. This approach to understanding human behavior is known as the symbolic interactionist perspective. Images of women and men together in the media often draw on these indicative codes. For example when females and males are shown together, males are mostly shown as taller than females, even though if females and males were randomly paired together, in one in six pairs the woman would be taller. However the tall female with the short male displays a relationship in which the female has power, according to conventional indicative codes, and so the reverse is preferred, since the cultural ideal is the the male "should wear the pants". Therefore the most common image is the taller male, and the shorter female. Exceptions occur where the male is weakened by sickness or old age, or is of lower social status such as a servant than the female. Height routinely symbolizes social rank. For example which gender is most likely to shown caring for children? Very commonly when persons in the image have functions, these functions are ranked, with the male carrying out the senior functions, the female the junior functions. Men act, and women help men act. Males are more likely to be shown in the executive or leadership role, with females in the supportive, assistant, or decorative accessory role. To get down on a floor or recumbent on a bed puts a person physically lower than others in a social situation, and this can indicate social identity and social relationship. Thus beds and floors become appropriate places to position females on. Combined with physical lowering, other body language expressions of the lips and eyes, positioning of hands and limbs can also be used to convey a social identity as a plaything for males, or as available for the male gaze and male pleasure. He is shown initiating the encounter, she is shown passively welcoming the attention.

Their initial refusal is shown a front concealing the desire to be pursued. When they are finally cornered and kissed they are overwhelmed with burning passion for their pursuer. If these images have any persuasive power, they would obviously contribute to a situation in which males expect females to submit to their sexual needs, and to misinterpret refusal as desire. Magazine images also often convey this idea that sex is about male aggression and female submission. Females may also be shown being lifted up in the air just as adults toss little children around. Women may also be shown infantilized, putting their finger coyly in their mouth, standing pigeon-toed, wearing little girl clothes, sucking on lollipops. This involvement with some inner emotional processing, whether anxiety, ecstasy or introspection, can be symbolized by turning the face away, looking dreamy and introverted, or by covering the face, particularly the mouth, with the hands. Rather than being portrayed as active, powerful and in charge, females are commonly shown in this licensed withdrawal mode, removed into internal involvements, overcome with emotions, or symbolically silenced with hand over the mouth. Males will stereotypically be shown active, engaged, and in charge of the situation.

### 9: art | Definition & Subjects | [www.enganchecubano.com](http://www.enganchecubano.com)

*The role of the artist, the relationship between representation and significance, and the growing relevance of mass-produced visual images were considered and redefined. Here, we list ten of the key figures who revolutionized the art of the 20th century.*

*Working With Microsoft SQL Server 2000 and Xml (Sams White Books) Always free, but not always good : Girolamo Zanchi (1516-1590 on free will Modern developmental theories C and data structures book by balaguruswamy filetype Oxford textbook of fundamentals of surgery Zen word, Zen calligraphy Revision of Solanum Section Cyphomandropsis (Solanaceae (Systematic Botany Monographs) Part Seven: Search for Symbols Wbjee 2016 question paper One of Our Bombers Is Missing Thepurplebook Wedding Expressive Language Remediation for the Older Elementary Child Three Essays by Thomas Mann Stories of Love and Adventure Environment and Health (Routledge Introductions to Environment) Adirondack bibliography The Abraham Lincoln Myth V.VIII The period of war Communism (1918-1920) The Mahogany Pirates Auerbach buyers guide to minicomputers Fostering development in a global economy C programming for scientists engineers Looking Closely at Minilessons: Teaching from Texts On the revelation of sin Woodworkers journal bandsaw box List of characters in Mao II The changing idea of a teachers union The Complete Wordstudy Dictionary Home from the party Building language processing skills Surfactant biodegradation The swan in the garden Global history regents review packet Baby Stegosaurus (Little Reader Dinosaurs) Representation without authorization Hypothesis testing II : the two-sample case Nothing If Not Critical A Season in the South Can one have lucidity in this confused world? Huston Smith The man upstairs, and otherstories*