



Picasso: Masque As

**Picasso once said, “God
is really another painter
... like me.” Reworked by
Henry Terry into “I God
really a Pronographer”**

**Does the Explosive
Creativity in Porn
Prove that
Sublimation as a
theory of Art is Dead.**

Sublimation, Art and Psychoanalysis: Kevin Jones Sublimation is a concept central to psychoanalytic theories about art that traverses the body, the psyche and the social. Freud wrote of sublimation in the context of the production of art, . Sublimation was the work of Eros, which through its tendency toward the creation of ever greater unites in the service of life, diverted and released aggressive and libidinal energies toward new

non-sexual aims and objects of higher social value, providing an avenue for the expression of threatening or unacceptable desires without the need for repression. (Freud 1991a). Artists worked on the raw material of their own unconscious conflicts through the art materials which allowed the audience to identify with these unconscious conflicts embodied in the artwork and rendered in culturally acceptable symbolic form (Freud, 1991b). .

ANOTHER LOOK A PICASSO

Picasso saw himself Few people realize that during the Great War Picasso lost his nerve and abandoned Cubism for Classism: Much of Picasso's work of the late 1910s and early 1920s is in a neoclassical style, July 18, 1

The Classical Style allows us to see more clearly some of Picasso's underlying themes and self-perceptions.

Following in the wake of the Romantics, it should be noted that the The Moderns of the 1880's were the first Artist to act-out or enact modern theory, Modernism or the Theory of Modernity provoked by industrialization Science. In this sense Picasso, the prototypical working man, producing over 50, 000 works of art....was an intellectual or rather a new kind of intellectual...and experimental self. ¹

This self was experimentally sexual and informed by the ideas of Freud and Jung.

One of my questions: In the spirit of modern Gender theory: Was Picasso, like a Dadist, simply enacting a Modernist Sexuality.

¹ Nietzsche substitutes knowledge with creation, and self-knowledge with self-creation. As opposed to Plato, he does not find art degrading, but redeeming. Some critics have called this an "ethics of self-fashioning". In [Alexander Nehamas' interpretation of Nietzsche](#), the opportunity to create ourselves is all we have left after we abandon the search for truth. In this sense, the search for our true self must be replaced with the artistic creation of the character we want to be. We become who we want to be by creating new laws for ourselves. "Become who you are" means your identity is constructed, fashioned, rather than given. Unique, self-created individuals are ultimately beyond good and evil, in the same sense that a literary character is beyond good and evil

Gender theory²replaced or challenged ideas of masculinity and femininity and of men and women as operating in history according to fixed biological determinants. In other words, removing these categories from the realm of biology, it made a history possible.

For some, the idea of "gender history" was but another term for women's history, but for others gender theory transformed the ways in which they approached writing and teaching about both men and women. To some extent it may be hypothesized that the major change brought about by gender theory was that it complicated the study of men, making them as well as women gendered historical subjects.

Making Picasso into a Gender Historical Subject:

The question is was Picasso simply enacting a precursor to a new Gender by enacting the new sexuality announced by Freud? Moreover was Picasso's self-styled sexuality his private and public departure from

² However, in the 1950's John Money, a psychiatrist at Johns Hopkins, came up with a new use for the word 'gender.' He broke down the elements which make up one's sexual identity — internal and external organs, genes, hormones, how one internalized one's sense of one's own sex (which he called gender identity), and how one's culture designates sexual identity (which he called gender role). On the surface there is nothing wrong with noting the various elements which make up our sexual identity, but Money argued that it is possible for one's gender identity to be different from one's biological sex. In other words, a man could have a male sex, but a female gender identity.

the Ancient Norms he grew up with a “ideological” enactment, a precursor to gender enactment.

PHILOSOPHICAL AND ANTHROPOLOGICAL SOURCES

Anthropology produced some of the first influential theories using the term "gender" when it began discussing "gender roles." The background to this concept lay in post-[World War I](#) research. [Margaret Mead](#), most notably, described non-Western societies where men performed tasks that Westerners might call "feminine" and vice versa. Mead described many variations in men's and women's tasks and sexual roles in her best-selling studies (such as *Coming of Age in Samoa*; 1928), opening one way for scholars to reappraise the seemingly fixed behaviors of men and women and to see stereotypes as contingent rather than determined by nature.

Politics of Identity: *Picasso, who was 12 years younger than Matisse, had adopted the proletarian air of an overall-clad mechanic*

Europe was fixated on the Proletariat:

Starting in the mid-18th century, the Russian school of painting and sculpture had been controlled by the Imperial Academy of Arts in St. Petersburg. Amid the relatively liberal atmosphere of Alexander II's "Great Reforms," there was growing discontent among some artists with the academy's traditionally conservative attitudes. In 1863, 14 artists decided that they would resign from the academy in order to pursue independently their artistic visions. They wanted to have the right to choose their own subjects without having to conform to the outdated and artificial categories imposed by the academy. This group became known as the Wanderers.

The Wanderers believed that painting should tap into reality and depict real life situations. People should be shown not as types, but as individuals. Attention should focus not so much on their external appearance, but their inner life.

The Self as an Idea

What was Picasso looking for in that tenebrous plunge into the “collective subconscious”?“In this terrain we find the particular symptoms of the psychic disorders of society. These are the pains and conflicts of an indescribable chaos that finds its outlet in the physical horrors of war and persecution. From this chaos Picasso took his disturbing images - images that are archetypes, specters of the dark forest where we all wander, where we lose ourselves unless we are saved by our forces of self-integration.”

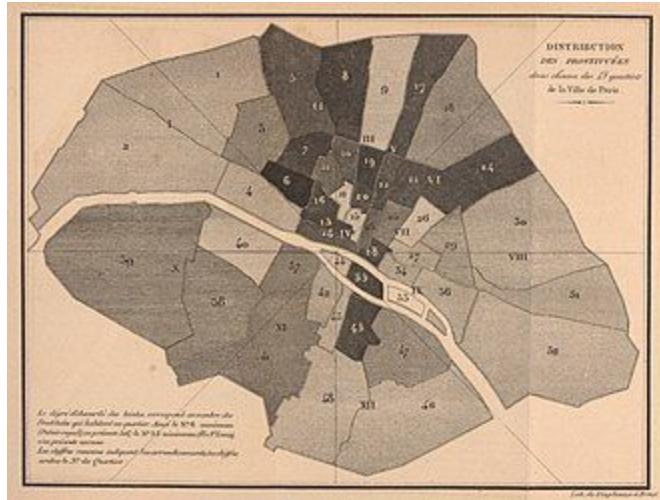
Sexuality: Sigmund Freud believed that sublimation was a sign of maturity and civilization, allowing people to function normally in culturally acceptable ways. He defined sublimation as the process of deflecting sexual instincts into acts of higher social valuation, being "an especially conspicuous feature of cultural development; it is what makes it possible for higher psychical activities, scientific, artistic or ideological, to play such an "important" part in civilized life".^[1] Wade and Travis present a similar view, stating that sublimation is when displacement "serves a higher cultural or socially useful purpose, as in the creation of art or inventions".^[2]

Art was Prostitution before it was Porn



Manet made the impressionist with Porn

Prostitution was a very wide-spread phenomenon in nineteenth-century Paris and became a common subject in the art of the period..... Some works showed her with considerable sympathy, while others attempted to impart an agency to her; likewise some work showed high-class courtesans, and others prostitutes awaiting clients on the streets. In addition to the sexual revulsion/attraction the figure of the prostitute stirred, she functioned as a sign of modernity, a clear sign of the entanglement of sex, class, power and money.



Alexandre Jean-Baptiste, Distribution of Prostitutes in Paris, 1836 - Cornell University Library

"Prostitution, now hidden in the shadows, was for these painters a fact of modernity, and while they drew inspiration from women of the night, they also at times imagined the distance between the studio and the brothel was not so great. Charles Baudelaire, in his early intimate journals, made the equation explicit: 'What is art? Prostitution.'"¹³



Picasso's Self:

³[Charles Baudelaire](#) believed that in many ways the poet resembled a prostitute because they sold their poetry, a part of themselves; to sell their works they were selling themselves. ^[8] Essentially, the city of Paris revolved around a form of prostitution, consumerism. He believed that no one understood this more than the *flâneur* (an idler or lounger). Baudelaire claimed that prostitution was embedded in Paris and everything involved with it.

The principal group of characters are people who represent some aspect of the artist himself. At his most inconsequential he appears as a Monkey.



portrayed the development of the individual subject or self in relationship to an object or "other." Thus, as Beauvoir extrapolated from this theory, a man formed his

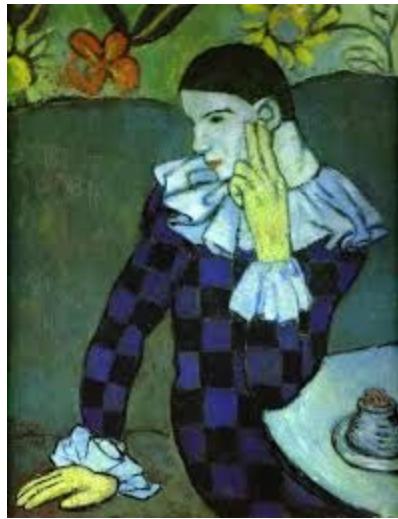
subjectivity in relationship to "woman" as other or object, spinning his own identity by creating images of someone or something that was not him.

We see him painting the Beautiful Girl, or held in her arms, or watching her mating rites. In the same mood he appears as the Little Man.

This character is short, clothed, snubnosed, and ridiculous. He stands staring at the Beautiful Girl, transfixed by her femininity, and powerless to do anything about it.



He also appears as a Clown.



While the Beautiful Girl bids for his attention in the most exhibitionistic possible fashion, the Clown plays with a dog, or makes himself up in a mirror, conscious, but refusing to look.



Next in order the artist appears as the Painter.



As such he is an old man, clothed, with a scraggly beard, who usually wears glasses but who sometimes has forgotten to put them on.



He peers myopically at his easel, or at some one of the Beautiful Girl's charms, intent on his painting, while she poses, serene, passive and unsatisfied.



Dominant theory of the Artist was Freud and Sublimation

Art and
Sexual
Repression:
Miles
Coverdale
and The
Blithedale
Romance

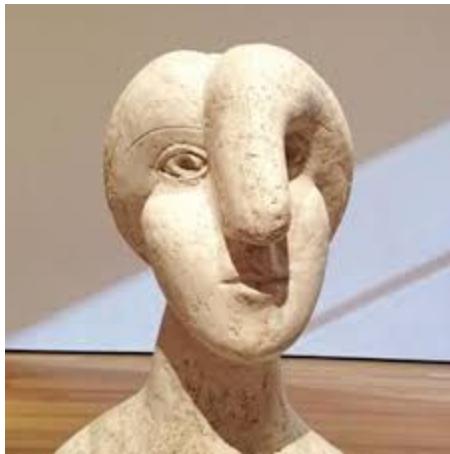
Author: Beaudoin, Maria Elaine

Advisors: Allen Stein, Committee Chair
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Carmine Prioli, Committee Member

Abstract: Throughout Nathaniel Hawthorne's body of work, including his short stories and novels, there is a strong connection between artistic production and repressed sexual longing or genuine love for another person. Most of Hawthorne's artists repress their desires for another person because of social circumstances or the lack of courage to express them, and therefore, they channel those emotions through their artistic efforts. Not only do those artists who are sexually repressed use their art as an outlet, but Hawthorne shows that they are also those artists who produce the greatest and most long-lasting work. The artists who are able to find long-lasting love can create only minor or ephemeral art. Hawthorne's third novel, *The Blithedale Romance*, most fully explores the relationship between the creation of art and the expression of sexuality by the artist. This novel, with Miles Coverdale as Hawthorne's only first-person narrator, provides the most extensive portrait of a self-isolated, sexually repressed artist, which is arguably a thinly veiled portrait of Hawthorne himself.

The Painter is not unlike one of the silly Art Lovers, and one of them may stand behind him, as oblivious as he is to the charmer just beyond the easel, the two of them reminding one very much of the Monkey.

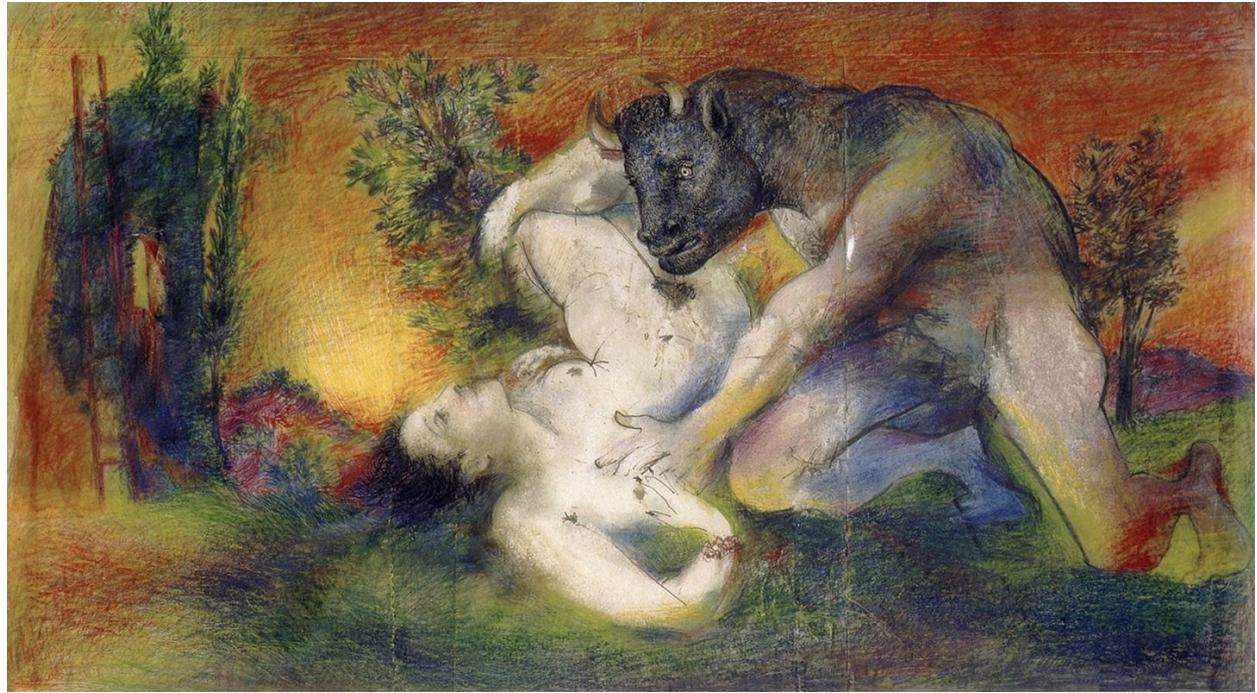
Sculpture:



It is only in his role as the Sculptor that the artist becomes fully sensate, fully human.



In it he reaches his highest potential. Otherwise he is either inadequate to the Beautiful Girl, or made animal by her.



Perspective: Picasso sought a universalism in Europe, exploring with himself as Avatar the foundational myth of the rape of Europea as the Central myth of Europe. Although his message has be disregarded his style....that he co-created with Matisse endures

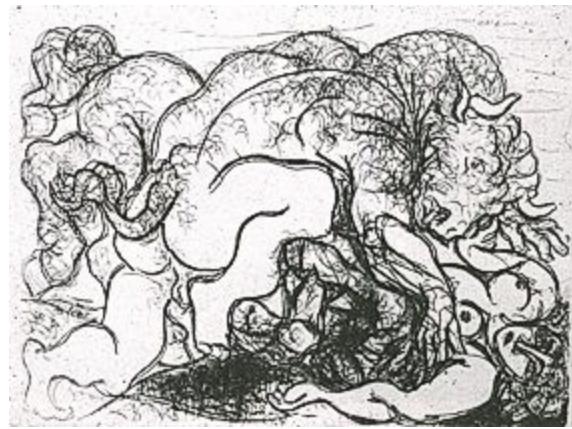
Contemporary art has its origin in this break with national cultural and pictorial traditions—the break that the artistic avant-garde effectuated at the beginning of the twentieth century. The artists of the avant-garde wanted their art to become universalist, to develop a visual language that would be accessible to everyone, beyond traditional cultural borders. Often this universalist project was subjected to the criticism that modern and contemporary art was elitist. In our time the universalist claim of

contemporary art has begun to be associated with the global art market and Sotheby's auctions. In recent decades hundreds and thousands of words have been written against contemporary art, describing it as a manifestation and celebration of neoliberal globalism. The cosmopolitan, internationalist character of art has been seen as a sign of its complicity with the interests of globalized, Americanized capitalism—directed against the diversity of national and regional cultures.

pathy for his Minotaur. Writes Gilot:

Picasso was speaking very quietly now. “A Minotaur can’t be loved for himself,” he said. “At least he doesn’t think he can. It just doesn’t seem reasonable to him, somehow. Perhaps that’s why he goes in for orgies.” He turned to another print, a Minotaur watching over a sleeping woman. “He’s studying her, trying to read her thoughts,” he said, “trying to decide whether she loves him because he’s a monster.” He looked up at me. “Women are odd enough for that, you know.” He looked down at the etching again. “It’s hard to say whether he wants to wake her or kill her,” he said.¹³

The character of the Minotaur is closely related to that of the sculptor in the Vollard Suite. It is the images of artist and model that dominate the suite, setting the tone for the Greek drama. The sculptor shares with the Minotaur an intuitive sense and many of the same emotions. As the Minotaur is to the intellectual rational man, so the sculptor is to the painter. Of painter and sculptor, Gilot quotes Picasso as saying: “The painters are a little out of contact with reality.... But at least the painters live a more orderly life than the sculptors. You’ll notice that wherever there are orgies, there are beards. That’s the sculptors: warm flesh in one hand, cool champagne in the other. No doubt about it, the sculptors are very much in contact with reality.”¹⁴



He, also, is cast in a classic mold, handsome, straightnosed, with curly hair and beard, nude and well-built. 1] What is significant is Picasso refrains from Cubism when he places shows himself as a Scuptor.



His looks, his environment and his preoccupations again remind one of Poseidon. His eyes are his extraordinary feature - he sees - his eyes are the very model of an artist's, as are those of Picasso himself

2] Herein, Picasso leaves the ideologies behind, and defaults to a Classical view of the Artist. Picasso is neither Proletariate nor Freudian

3] Herein, Picasso is in physical world and accepts it.

Perhaps the physical world rather than the social or intellectual world is the substance of his creation.

But the Sculptor cannot really fix his attention on his paramour except as he transforms her into an inanimate work of art.

We see them, often, reclining, the Beautiful Girl nestled and passive in his arms, his eyes fixed on a bust he has made of her, his whole attention riveted on it.

Is Sublimation Dead in a Word infused with Artistic Sexuality or Creative Porn?

Picasso was a bridge to a different time and a different perhaps archaic view of women. But....

the first question is: is Picasso's sexual enactment of Freudian and Mythical Sexuality a precursor to Gender theory--...

Second question: What happens when sex and creativity are fused as they are in modern porn, or moreover, does

creativity in Porn disprove or invalidate Sublimation as a genesis of Art Creation?

Modern commentators fail to realize that the Artist gaze may be fixated up the art....the Platonic absolute forms and not the woman.

Historically speaking, the typical viewer of artwork was male. The term '**male gaze**' has been a subject of much debate by art historians and has been used in Freudian and feminist contexts to describe the sexual objectification of women in fine art as well as other various media outlets.

Most depictions of the female in paintings throughout history have been commissioned and painted by men for the pleasure of other men thus leading to the 'male gaze'. Since women throughout most of history have been subjugated, kept illiterate and treated as property of their fathers and husbands, they have

learned to be acutaly aware of that gaze. To quote some of Berger's comments from the book *Ways of Seeing*:

“She has to survey everything she is and everything she does because how she appears to others, and ultimately how she appears to men, is of crucial importance for what is normally thought of as success in her life. Her own sense of being in herself is supplanted by a sense of being appreciated as herself by another...”

This display of the female physique for the pleasure of the male viewer especially in the visual-hungry culture of the nineteenth century has thus turned the female nude into an object of desire.^f

[gratuitous porn for comparison]



Stripper/Dancer is a gender because the dance is defining sexually more than her biology. Moreover sensually extroversion in our culture is a larger

social marker that Trumps all. Hitherto Sexual Extrovert-ism was social, relationship and moral death to women and anti-ethical to the natural expression of her femininity. (Extroversion advancing one's sexual interests in the Society is far more taboo those sexual role reversals common in Gender politics

Masque

From 1960, a look at how the famous painter depicted relationships between the sexes.

By **ROBERT WOODS KENNEDY**

July 18, 1960