

WHO DESERVES TO SUFFER?

"THOSE WHO HAVE SUFFERED UNDERSTAND SUFFERING AND THEREFORE EXTEND THEIR HAND."
STEVE PETH



(1.1)

Title: "Sylvia von Harden"
Artist: Otto Dix
Media: oil on canvas
Size: 121 x 89 cm
Location: Germany
Movement: Expressionism
Origin: German
Date: 4 June 1926



(1.2)

Title: "The Weeping Woman"
Artist: Pablo Picasso
Media: oil on canvas
Size: 60 x 49cm
Location: Tate Modern, London UK
Movement: Cubism
Origin: Spanish
Date: 26 October 1937



(1.3)

Title: "Eve"
Artist: Auguste Rodin
Media: Bronze
Size: 174 × 53.3 × 61 cm
Location: August Rodin Museum
Movement: Realism
Origin: French
Date: before 1910

CULTURAL CONTEXT OF THE WEEPING WOMAN

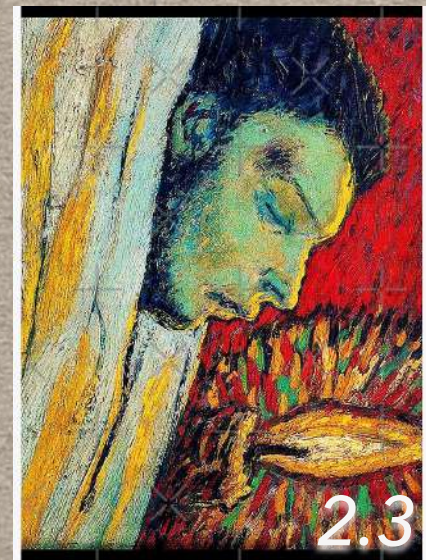


Cubism was a revolutionary way of representing reality through distortion, and paved its way for pure abstraction. It became very notable and dominated the West for decades, which also gave rise to **Surrealism**, **Futurism**, **Constructivism** and **Dada**. It is considered that it was first developed by **Pablo Picasso** and **Georges Braque** in the early 1900s, who depicted their ideas through **fragmentation**. The first notes of **cubism** were made in *Demoiselles D'Avignon* (2.1) by **Pablo Picasso**, where the five bare prostitutes are portrayed. However, it is important to take into account the **intent** of creating this **art**, which was, in fact, competition. In 1906, *Bonheur de Vivre* (2.2) was a famous **artwork** by **Paul Cezanne** that became widely known and was praised by the public. The competitiveness of **Picasso** was driving him to create this **art** in response, which also **illustrates** nude women. The connection between the two works is quite clear - one was created after another and they **portray** the same **figures**. (2.14)



Freshly-known concept of **cubism** differed from **cubism** developed in the 1920s in France, as it became more **complex** and was now known as **analytic cubism**. If we take a look at the works of **George Braque**, he created **impressionist**, **collage** and **fauvism artworks** (french for 'the wild beasts' which gave more importance to **colour** as a **concept** or idea behind the **art** rather than the **realistic form**). Like **Picasso**, **Braque** was using **darker** and **cooler colours** to represent somber, while **highlighting** the happier times with **lighter colours**. Like **Picasso**, **Braque** was presenting the impact of World War 2 on the civilians and those that fought in the name of their country. (2.15)

Pablo Picasso, the father of **cubism** and **contemporary art**, was a significant influence in the 20th century. Although he lived in France most of his life, he was from Malaga in Spain. He was the first child, and was raised as a christian, but later declared himself an atheist. **Picasso's** father - **Don Jose Ruiz**, started teaching his son in **drawing** an **oil painting** when he was 7, and found that his son was drawn to **arts**. **Pablo Picasso's** experiences and emotions caused by those experiences had **influenced** his **art**, as his art-life was divided into 5 periods: **Blue Period** (1900-1904), **Rose Period** (1904-1906), **Black (African-influenced) Period** (1907-1909), **Analytic Cubism** (1909-1912) and **Synthetic Cubism** (1912-1919). (2.11)



The **Blue Period** was lasting from 1900 to 1904 when **Picasso** found himself broken due to his close friend - Carlo Casagema's self-murder. This caused a series of **monochromatic paintings** which took **inspiration** from his home country, but were drawn in Paris. He depicted his deceased friend in the same manner in *The Death Of Casagema* (2.3). There, the **colour palette** indicates the beginning of the **Blue period**. Some of the **featuring figures** and **concepts** in his **artworks** at that time were poverty, blindness and suffering. This period differed from others by the use of **cool colours** with a **dominating blue**, which indicated that the **mood** of this **artworks** was doleful and dismal. After the death of Casagema, **Picasso** started to **depict** the deceased in his artworks. For instance, *Self-Portrait illustrates*



Picasso in his early 20s, but he appears to look much older. Blindness is presented in several works of **Picasso**, like *Celestina* (2.4) which **symbolised** poverty and loss. **Depiction** of poverty can be seen in most of his works which is easily deduced to carry a **negative mood** by seeing the **contrast** between the **warm** and **cool colours** representing love for arts that did not yet die out. This love can be seen in *The Death Of Casagema* (2.3) which is represented as a light that always shines upon his friend.



Later came the **Rose period**, which lasted from 1904 to 1906, when **Picasso** met Fernande Olivier and was in a happy relationship. In one of his interviews, he suggests that she might be the reason he changed his **style of art** from a **melancholic** to a more **positive mood** by using **warmer colours**. Women, children and clowns are the **figures** found most on his **paintings** during the **Rose period**. Even though the **Rose Period** of his life is less popular than the **Blue Period**, it had the most historical significance, as this was the period when **Picasso** developed his **stylistic means** which made him one of the most influential **artists** of the 20th century. It is not the subject that matters, but the **painting** itself for **Picasso's** works, because he experiments with **style** by randomly picking the **concept** behind it, resulting in an **artistic matrix**. For instance, in *Nude in Armchair* (2.5) it is recognised that the **figure displayed** is a female, but it is not recognised which one as the **subject** in his works is **characterised** and not **realistically portrayed**.



subject of the artwork is grief and suffering and typically such paintings have a **monotonous colour choice**, **Picasso** used a very **vibrant palette of colours**. This was done in order to stay close to the **richness of Spanish culture**. Spain was his home country, and when the destruction of Guernica (a city in Spain) was carried out under the command of a Spanish Fascist commander, **Picasso** did not only feel like his country was attacked, but he felt the attack personally. The woman represented in *The Weeping Woman* (2.9) has lost her child. **Picasso's** aim was to represent the **emotional intensity** and show the level of suffering by comparison. He compared the amount of emotional chaos going on in the **painting** to a feeling when a mother loses her child. If we take a look at the **painting**, we can see that the woman is **presented** in a **distorted, unrealistic way**. The **vibrant colours** present add on to the feeling of another reality in his works, another **cubic reality**, where real life object are composed of **fragments**. In this case, the face is presented to the viewer from both angles, which is abnormal. The image might appear confusing due to an enormous difference between



The early 1900s was the **aesthetic period** of African culture in Europe, as most **artists** derived **inspiration** from traditional African **sculptures**. **Pablo Picasso** was no exception, as he produced a **series of paintings** with **highly stylised emphasis** of the human body from African culture and **painting style** from **post-impressionism**. This could be seen in *Demoiselles D'Avignon* (2.1) which was already discussed previously. This is what started the **Black Period** that lasted from 1907 to 1909. However, artists of that time knew nothing about the African culture apart from its **appearance**, and while they kept on discovering its spirit, they thus were discovering the **spiritual composition** of their work that moved their vision beyond **realism**.

From 1909 to 1912 came the **analytical cubism**, which as discussed above, was a huge step in development of **contemporary art**, and in particular the **cubism movement**. **Picasso** worked with **George Braque** to **depict** objects in a **decentralised way** using a **familiar palette of earth-brown colours**. It is noticed that the women **depicted** in his works have a personal connection with him. For instance, it is believed that *Demoiselles D'Avignon* (2.1) was also made in regard to his partner, Fernande Olivier. Later came the **synthetic cubism**, which extended from 1912 to 1919. It was characterised by a **collage**, like *Ma Jolie* (2.6). Later, he **depicts** his new partner, Eva Gouel, in *Girl with a Mandoline* (2.7) which is a **purely abstract form of art**.

1936 was the beginning of the Spanish Civil War, and it greatly affected **Pablo Picasso**. The newspapers he read and the pictures he saw deeply touched him and inspired him to create *The Guernica* (2.8) as a cri de coeur for the absence of humanity and loss of innocent lives. This **artwork** shows compassion and empathy towards those who lost their loved ones. He **Painted** about a bloody attack in **monochromatic black and white** without even using **red**. A year later, **Pablo Picasso** created *The Weeping Woman* (2.9) which is believed to be the **thematic continuation** of the **tragedy** *The Guernica*. As the **image is focused** on a crying woman, **Picasso** was now not only presenting the effects of the Spanish war on the nation, but the **concept** of singular personal suffering. This **artwork** was a response to the **pictures** of bombings he saw on the newspapers, and he wanted to make. (2.12) Even though the



the colour choice and the purpose of the art. The **painting** plays on our emotions, with an unusual **contrast of symbolism of colour and the message**. **Picasso's** model was Dora Maar who lost her child during the war. The Weeping Woman is the final **portrayal** in a **series of painful art**. **Picasso** didn't really **paint** faces that were presenting intense emotions, and this **painting** is an **anomaly**. It was also a representative of **Picasso's** escalating relationship with Dora Maar. (2.13) This **anomaly**, however, was caused by political instabilities in the world that greatly affected not only **Picasso**, but the people around him. Dora was presented in most of **Picasso's** works, and on every work the woman's face was familiar, but the poses and emotions changed. These two **paintings** *The Weeping Woman* (2.9) and *Guernica* (2.8) toured various places to provide support during the civil war. When the **paintings** arrived in England, 15,000 Brits attended the **gallery** and the price was a pair of boots for the army. Those boots were laid in a line in front of *Guernica* as a sign of respect and support to those that fight and protect the global peace.

CULTURAL CONTEXT OF SYLVIA VON HARDEN

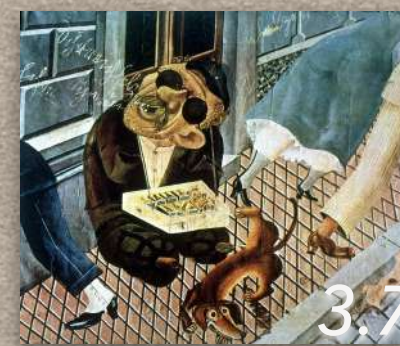
MIT DEM GLAUBEN AN ENTWICKLUNG AN EINER NEUEN GENERATION DER SCHAFFEN DEN WIE DER GEMALTEN DEN RUFEN WIR ALLE IN EINEM ZUSAMMENHANG UND ALS JUGEND, DIE DIE ZUKUNFT TRÄGT. WOLLEN WIR UNS ARM-UND LEIDENSFREIHEIT VERKAPFEN GEGENÜBER DEN WOHNGESSESSENEN ALTERN KRÄFTEN. KDER GEHT ZU UNS. DER UNMITTELBAR UND UNVERFÄLSCHT DAS WIEDERGIBT WAS IHM ZU



The classic phase of **Expressionism** made its debut in 1905 in Germany and gave rise to many other **art movements**, like **Abstract Art** and **Neo-expressionism**. In this **movement**, **artists distorted reality** through picking **intense** and **unnaturalistic colours** with **free brushwork** that **exaggerated texture** to express their inner layers of emotions, thoughts and ideas. (3.1) Because of a different **aesthetic approach** of **Vincent Van Gogh** and **Edvard Munch**, they are believed to be the predominant precursors of **expressionism**. **Expressionism** in Germany was political and presented fragility of the human kind. This **movement** was a response to two different events, yet equally important: the rise and **prevalence of Impressionism** and the chaotic state of the world after World War 1.

Expressionism was divided into two groups: **Die Brucke (or The Bridge)** and **Der Blaue Reiter (or The Blue Rider)**. As a German **expressionist artist**, **Ernst Kirchner**, said: **Die Brucke** was a "youthful eagerness to cross into a new future"(3.2) It was called a "The Bridge" because it was a connection between the past and the present. The past emulated bourgeois works from the **Renaissance art**, of **artists** like **Albert Durer** and his woodcuts. With a focus on **stylistic representation** rather than the **emotional depth of the painting**, **Ernst Kirchner**, seeking **inspiration** from **Albert Durer**, wrote a manifesto using **printmaking techniques** (3.3) **Der Blaue Reiter** was another subgroup of German **expressionism** that was founded by **avant-garde artists** in the **Neue Kunstler Vereinigung (or New Artist Association)**. Leading figures of this movement were **Wasily Kandinsky** and **Franz Marc**. Their works involved bits of every **movement**: **Kandinsky**, due to the rencontre of **expressionism**, have led his **art** into **abstract and modern art**, by using **colours** to **express** his idea. In fact, one of **Kandinsky's** works was called *The Blue Rider* (3.4) that is **purely abstract art**, however, uses **elements** and **colours** to represent his idea. **Marc's** works, on the other hand, were more **expressionistic**, as he utilises **colour** mainly as a tool for expressing his amorousness or detestation towards the **subject**: for instance, in his work *Little Blue Horse* (3.5) he **portrays** more the strength of spirit of the horse, rather than the horse itself, using **abnormal colours** like blue for horse. Even though these subgroups of **expressionism** were short-lived, they still greatly shaped **Expressionism** in a sense that it kept the **movement** as a force and political tool during the times of WW1. Popularity of the **expressionist** works later on gave rise to many other **movements** and spread throughout Europe and to the United States, where it formed the **American Figurative Expressionism**. In addition to that, it significantly shaped **Modern Art and Abstract art**, as **expressionism** was not strictly limited by the use of certain **elements of design** and **colours**, on the contrary it consisted of a diversity of other **movements** like **Cubism**, **Surrealism**, **Futurism** and **Dada**. This shows the bloodcurdling depth of philosophy and evokes interest and curiosity. **Expressionism** was "the movement of the youth" and it started to fade out as the **artists** started to age. (3.10) As Nazi gained more power in Germany, the movement was rejected and many of the works were burnt due to censorship and political instabilities caused by the **expressionism movement**.

Wilhelm Henric Otto Dix was born in 1891 and was one of the greatest **post-world-war satirical style artists** of **expressionism** in Germany. There are not many works that **depict** life from its **gauche** and distempered face: he embraced every aspect of reality through its inferior side. The **satire** in **Otto Dix's** works was seen in immortalisation and consternation of the war. Again, because these were **expressionist works**, **Otto Dix** expressed his feelings and thoughts about the war on the **canvas** from his personal experience. He volunteered to serve for the German military during World War 1, and was wounded several times. This physical and mental trauma had influenced his **art** more than anything else as he was horrified and aghast from it, which is why war became the main **focus of his art**. In 1919 he was a key figure in the formation of **politically engaged expressionist artists**. **Otto Dix's** work *The War (Der Krieg)* (3.6) was declared one of the most obnoxious and powerful anti-war messages in **Modern Art**. It is a big **oil triptych painting with a predella (3 panels on top of a platform)**. The work is based on **triptychs from the Renaissance period**. His anguish radiates from the **landscapes** of military entrenchment that is filled with indiscernible decomposing human remains. He also speaks of injustice in his **paintings** where he **portrays** the effects of the first industrialised war on the city, the poor and mutilated beggars-veterans that remain unnoticed on the busy streets of Berlin like in *The Match Seller* (3.7). His art is filled with more **allegory** when he became a Nazi target. But **Dix** refuses **critics** that blame him for **exaggeration**: "*Artists shouldn't try to improve or convert. They are far too insignificant for that. They must only bear witness.*" - he says in response to **critics**. In his view, everything he **portrays** in his works is **purely realistic**, just from a different **lens**. His humour was **juxtaposed** with horror in his works, as he was a **critical investigator** with a strong presence of **grotesque** in thoughts. This can be seen in *Self-Portrait with Palette before Red Curtain* (3.8) where he memorialises his growth as a man and as an **artist**. He has already done plenty of **self-portraits**, however, in this one he is **facing the viewer**. The **dark and ominous use of colours** in the **background** and the **contrast** it has with the **main figure** of the **painting** in white creates a clear distinction between good and evil for the **audience**. Almost in all of his works, **Dix** uses **contrast** to represent his idea. He shows the internal struggle between hopes for rewarding peaceful future. He shows alternative life that would have been reality if a decision was or was not made, shows regrets and pain, but ties it tightly with his **grotesque** sense humour, which is typically taken as **irony** or **allegory**. He **merges** the object and the decision of a person, therefore telling his **audience** that the life that one currently lives is all based on one's decisions, and no other preternatural forces are to be blamed for.



Otto Dix advocated on an unequal effect of war on different groups of society: those that are exploited and left de trop and those that exploit. **Dix's core theme** is, in fact, exploitation, and he shows that in *Famme Fatal* that looks down on narcissism, self-obsession, jealousy and all the other putridness that drove the women in Berlin to outdo one another. Along with **George Grosz**, **Dix** was considered one of the most famous and **influential artists** in Germany that reflected the attitudes of the public in Weimar Republic. In 1925 Dix painted Anita Berber, 26 years old, who was widely-known for her nude dances in public. On the **painting**, however, she looks much older than 26 - is it the result of her being addicted to cocaine, morphine, opium and alcohol? Or is it how **Dix** saw her? Beber was a **logical target** for **Dix**, as she represented everything **Dix** always judged about the Weimar Republic and the new generation that sank in pleasures that had no meaning. He **Painted** her in red, to **depict** all the broken lives of war, as the redness of her hair, lips and dress wound its way into one's eye and memory to be ever kept there as a memorial of **heavy criticism**. (3.11)



When **Dix** was **painting** *Portrait of the Journalist Sylvia Von Harden* (1.1), he wanted to **depict** that side of Germany that he **criticised** the most: the **bohemian personality** through demonstrating the "neue frau" or "the new woman" that was emerging in Germany after the WW1. This "neue frau" did not care about family, about children or want motherhood, she smoked, drank and pleased men. When **Dix** met **Sylvia** in a cafe for the first time he declared: "*I must paint you! I simply must!...You are representative of an entire epoch!*". **Sylvia** was the career-oriented woman who had made herself an upper-class lady (which can be seen from the presence of cigarettes). In this **portrait** she is viewed from a masculine side - she is not trying to look beautiful, on the contrary - she is slumped and is not smiling, rather looking fed up. From that the **viewer** can tell that she is not very concerned about anything really, as evidence for this is her stockings that can be seen out of her dress. Her **position** is interesting, as **Dix** covered her breasts with her hand holding a cigarette, and her other hand covers her pelvic region, which is how **Dix** wanted to hide all the attributes that made her 'a woman'. The only **feminine attribute** present in her **depiction** is the dress, which also does not show much of her femininity and figure. **Sylvia** is also wearing a monocle, which is an attribute that is typically part of men's accessories. Her **facial expressions** already tell us that she is not bothered by the presence of others, and is more focused on her work, which can be evidenced from the fact that she is sitting alone at a table for one. This **concept** was a new discourse about sexual orientation, change in values and culture of the society. The **ambiguous turpitude** and **disturbance** present in many of his **paintings**

represent his **detestation** towards the emergence of the "neue frau". But, what can be blamed for that? Why did the attitude of people, in particular, women change? **Dix** connects the emergence of narcissism and putridness as a logical consequence after the war. Global conflicts affect inner relations, and shapes personalities either in better or worse ways: it is either people start appreciating what they have or they rot inside and sink in dirt. Women are not to be blamed for their behaviour, as the best way of defence is attacking first. This self-obsession was a way of protection from the external factors like war, pain and etc. War is a catastrophe that destroys families, and disrupts not only economical and social development, but mental and physical. Because of that, women were given new gender roles who became the main focus of **artists** in **films**, **poetry**, **paintings** and etc. This issue should not only be viewed from an **artistic point of view**, but psychoanalytical and political-freedom-to-postmodernism point of view. "Neue frau" is an exceptional phenomenon of cosmopolitanism that conveyed a multi-faced identity. **Sylvia**, like other 'new women' had a typical short haircut "bubikopf" which literary translates as "boy's head". (3.12) The "neue frauds" explored their own identity and tried to separate themselves from the women that were before WW1, those that were dependent on men. This was the time when homosexuality emerged among women in Germany and why they were judged so harshly. Men did not like women's independence, their "new" behaviour, which is why Sylvia is depicted in a mannish way, which doesn't appear appealing

CULTURAL CONTEXT OF EVE

Realism is a **movement** in **art** that emerged in the 1850s in France. This **movement** can be referred to prehistoric times of **drawings** in the cave. Historians believe that **realism** was a way of moving from **Romanticism** towards **modernity** without being **abstract**, as it **depicted** life from its routine view, rather than **imperial**: it **portrayed** the average, working-class people in their day-to-day **settings** and wanted to make them worthy of being included in **history of art**. **Realism-supporters** were not content with **dramatism** and **emotional focus** with **sublime scenes** of nature and mythological figures. In short, **romanticism** glorified its subjects and placed the ordinary people on the lowest level of the social ladder - a trait that **realists** dismissed the most. **Realist paintings** and **posters** are filled with immediacy and simplification. As the demand for leisure increased, it provided a boon for the artists: there are many **paintings** of sunbathers, sportspeople in the countryside. Most of the **artists** put industrialisation to one side, and wanted to be idyllic, because it was a green tranquil space away from horrors they witnessed during the world war. **Photography** is one way of representing the world as one finds it rather than as one wants it to be, but the **realist artists** wanted to give meaning to their works - the **accent** was on the **character** itself, their thoughts, their position, rather than simply producing **exotic portraits** from the Victorian times. Typically, paintings that depict **scenes** from our everyday life tend to have the most impact on the **audience**, as they let one pause to feel and reflect. **Gustave Courbet**, a French **painter**, a chief proponent and the leading figure of **realism**, advocated that **art** should represent existing things. He **depicted** peasants and workers on a **grand scale** that promoted **individualism** - one of the benign qualities of **art**. "It's my way of seeing society with all its interests and passions" - said **Courbet** - "The whole world is coming to me to be painted." His choice to bring everyday life onto the **canvas** was an early manifestation of **avant-garde artists** to merge real life and **art**. (4.9) One of his works, *The Stonebreakers* (4.1) which was **painted** just one year after Karl Marx wrote the Communist Manifesto, **Courbet's** plight for the workers is evident - given the context that such work was considered as a punishment for crime. If one looks closely to his work, *The Stonebreakers* (4.1) has an **isolative effect**, where the labourers seem **trapped** physically and economically. However, what makes this work **realistic** is the fact that **Courbet depicted** two generations in one **art piece** which is meant to represent the abuse and deprivation that was very common in the working-class regardless of age. The **mellow colours** create a **melancholic atmosphere** in this work, and that informs the **audience** of the harsh reality of the 19th century. This painting was regarded as **groundbreaking art** and an excellent example of **realism movement** because it challenged **convention**, but **critics** of the time considered it anti-authoritarian and tasteless. Despite **criticism**, **Courbet** continued to inspire **artists** like **Jean Francois**, who also faced innumerable **criticism**, but later gained popularity. **Jean Francois** is best known for his scenes of rural life: *Sheep Shearing Beneath a Tree* (4.2). One of the most allusive works of his is copied by **Van Gogh** (4.6), **depicts** first steps of a baby towards her father. (4.3) **Realism** itself was never taken without **prejudice** from the times when it emerged - people thought of it as **parochial** and **conservative work** that did not worth the attention. Even the French Royal Academy believed that **art** should be a **beautiful depiction of reality** inspired by **classic French morality**. **Realists** were the ones that contradicted that belief and **painted** the non-idealised side of life, which was an ultimate response for **over-dramatisation** and **idealisation of romanticism** as well as a new scientific view on human evolution and their basic rights. They rejected the **artistic theory** and broke away from religious themes, **social criticism** while adopting a scientific lens. In fact, they were the first **artists** to adopt a highly scientific **perspective** on their **observations** that were derived from the time's most paramount thinkers: Charles Darwin who introduced the theory of evolution which became the ultimate justification for the inequality; Karl Marx who developed a response to that inequality which was equal distribution and rights (communism); and Auguste Comte who accented the significance of positivism, stressing on the relationship between cause and effect. (4.10)

Another area of **realism art** in France was **sculpture**. **Realistic sculptures** are typically considered **superrealistic** or **hyperrealistic** works of art, as they achieve the resemblance of a **high-resolution photographs**. **Auguste Rodin**, a father of **modern sculpture**, captures the most universal of human emotions as he manages to **convey** all **dramatic** feelings of life in solid **materials** like **stone** and bronze. One of his most popular **marble sculpture** *The Kiss* (4.4) that was an **image** of sexual love, but the story behind it is quite controversial. It **depicts** two sleek naked bodies fused in lust and desire for each other, **contrasting** to the cold rough stone on which they sit. At first the **sculpture** appears to be buoyantly carefree, but in fact, this **scene** was supposed to complement his other work *The Gates of Hell* (4.5). Paolo and Francesca (the two lovers in *The Kiss*) were two characters from Dante's Inferno that burned in hell for committing a sin of adultery. In the beginning of his career, Rodin was heavily influenced by **Michelangelo's** works of **classical sculpture**, and later on his works are seen to carry heavy emotions derived from psychological studies and inner emotions. This led to his very radical behaviour towards **fragmented sculptures** that challenged the **traditional notions of beauty**, which paved the way for **modern sculpture**. Because Rodin's works were **lifesize** and **realistic**, people accused him of cheating by taking a cast of a human body, and after that he never casted figures of that size. His **sculptures** brought him to international recognition, especially *The Age of Bronze* (4.7). He chose to take a soldier as his main **subjects**, and again the **critics** judged the lack of beauty and charm, as well as the look he has. The **subject** internalised his emotions, which makes him look dejected. Also, his arm is raised as if it was supposed to hold something, but Rodin took that away which leaves the audience puzzled. (4.11)



When one hears Eve, one thinks of the biblical story about Adam and Eve, where she committed the sin and after she feels shame for her deed. The **sculpture Eve** (1.3) by **Rodin** speaks for itself from its **posture**. Her **shape**, the desire to be hidden away, not wanting to be seen and the absolute haunch in humiliation are the words that come to mind when one sees the **sculpture**. Her head is lowered in her crossing arms, as she tries to hide from shame and humiliation. *Eve* (1.3) is about the concept of humanity - shame and despair. In his design for *The Gates of Hell* (4.5) Rodin wanted to portray Adam and Eve as pendants, but started working on a separate **female sculpture**. Her **smooth** sensuality of the skin opposes to the **rough** and rather strong **simplicity of pose** is what made her particularly popular. He created **innovative sculptures**, keeping the **realistic** side to them. **Rodin**, as mentioned previously, was very fond of works of **Michelangelo**, in particular *Sistine Chapel Ceiling* (4.8) where he depicted the Fall from garden of Eden. "Male and female created them" - a quote from the Genesis, implies the creation of humanity. It informs that God created Eve from Adam's rib, since he felt lonesome. The name Eve, can also be viewed from multiple **perspectives**: for instance, Eve in Hebrew means "source of life" and is phonetically similar to the verb "to live". According to the Genesis, Eve cannot resist the temptation of eating the fruit from the tree of knowledge, but unfortunately for her and the whole humanity the devil pursues her to eat the fruit and even share it with Adam. As a result, the first humans were outcasted from heaven. Christians have different beliefs on that disobedience to God and its consequences on the whole humanity. In Islam, Eve is mentioned in the Hadith as Adam's wife and the first woman to ever live on Earth. This **sculpture depicts** Eve contorted in penitence after the Fall of Men. The variations in the **surface** reveals **Rodin's mastery** of working with **sculptures**, as he brings **depth** in his passage. Because of the **smoothness** that **Rodin** achieved, he also achieved an interesting **play of light** on the *Eve* (1.3): he directs **shadow** and **lights** across the **surface** to bring up the **features** that he wants to be seen first, to be dominating over other **features**. He wanted the **shadow** to tell the story, as the woman that just got casted out of the Eden Garden, but also released into this new world, our world. **Darkness** and **shadow** are two very different concepts, as **darkness** can exist without **light**, but **shadow** cannot. It was important for **Rodin** to convey that **shadow** is not an evil part of life, a **shadow** is a companion of **light** as it cannot exist without it. Therefore, rather than **depicting** Eve as a sinful and to be blamed for, Rodin saw this as an opportunity to mention that she has also been liberated as he turned her into a human in his **art**. When first seeing the **sculpture**, it resembles the **extended nymphs** that are very mysterious, **cultural** and typically **idealised**, but when one comes closer to the story behind that 'nymph', one can see that it is a normal woman **represented** in a down-to-earth way. This **contrast** is what makes it stand out from the rest of **sculptures**, as it was thought through. (4.13) So why does possession of knowledge lead to an obfuscated sense of oneself? And why is the evil taking over the good in us? When looking at the *Eve* one can tell that her figure is **unidealised**, which is what makes it a **realistic form of art**. She isn't **depicted** as a flawless goddess, on the contrary - she is a slouched woman with quite strong thighs which is a very grounded and earthy **representation** of such a religious and almost mythical concept as Eve, which implies that every human is created with imperfections. She is very frail and fragile, just like us - humans. (4.11) The muse for the sculpture was an Italian model with whom he had an affair **Adele Abruzzesi**. It was some time before he discovered that she was pregnant - which is evident from a slight bump in the lower area of *Eve's* stomach. Because of the pregnancy, Rodin decided to change his **sitter**, but later on decided to not continue working on the *Eve* anymore. The **sculpture** remains incomplete up to this day: the body looks completed, however the face is what remains hidden. Does that necessarily imply that Eve was an incomplete woman in the eyes of God when she committed the sin? Rodin himself mentioned that he stopped working on the **sculpture** simply because "the model found the **studio** too cold and stopped coming". As a result, the moral of this painting is that there is no light without a shadow and no shadow without a light. This means that behind every achieved goal and happiness stands a pile of suffering and struggle. Light and darkness are opposites, but they are interdependent. This implies that one should consider duality when making an argument about reality. A shadow is nothing more than blocking of light. "If there were no good in what is evil, then the evil simply could not be, since it can have no mode in which to exist, not any source from which corruption springs, unless it be something corruptible" - Augustine on evil commentary (4.12)



COMPARING AND CONTRASTING CULTURAL CONTEXT



FORMAL ANALYSIS OF ELEMENTS OF ART: LINE

Line is a crucial **element** in our perception of the work. *The Weeping Woman* is **abstract**, meaning that lines are formed differently. Mostly, the lines are **sharp** and **straight**, which is not inherent to **realist** works. When looking at the **foreground** - the woman itself, appears to be **heavily outlined** and **fragmented** or **distorted**. This is because in **cubism** movement, Picasso tried to depict the subject from all possible angles, that is why even when the woman's face is directed to the side, we can still observe the presence of the second eye. The work is simply a collection of **shapes** put together, but what defines and forms those **shapes** are **lines**. The lines create the illusion of **form**, and this is how the viewer understands that the **subject** of the painting is a woman. It can be observed that the **outlines** are **bold (thick) and black**, which **contrasts** with the **colours** next to it, like **bright yellow** or **indigo**, thereby putting emphasis on the woman by detaching it from the **background**. The **contour lines** also tell where the object ends, as it

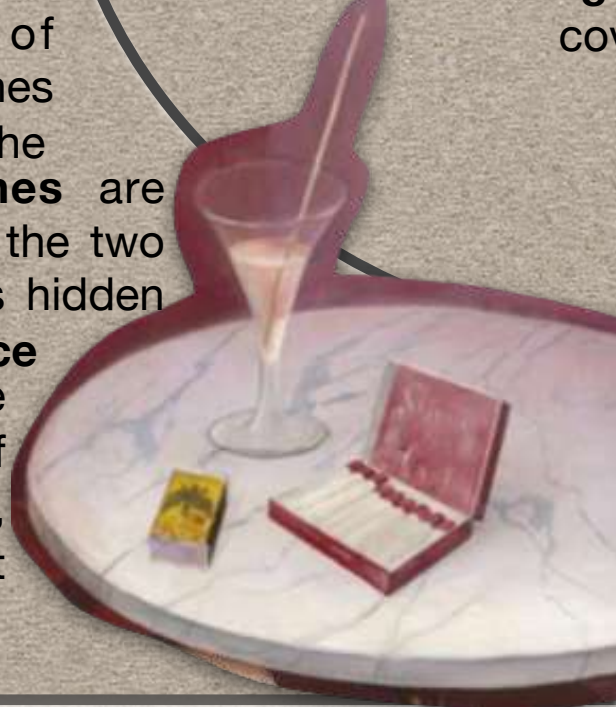
creates the **illusion** of form, even lacking the **value** or **shades** and **highlights**. If looking at types of lines, then he mostly uses **straight** lines in order to create **geometric** shapes. **Sharpness** in a painting typically implies anxiety and stress, unlike soft **angles** that are inherent to nature, where **organic lines (curvy lines** observed in nature) imply calmness and comfort. Even the flower (an element of nature) on the woman's head is made to have **sharp** ends, in order to enhance the dismay. However, the hair is made using curve lines, in order to add some smoothness to add some smoothness to the work. It has been noticed that as the viewer gets closer to the left side of the **painting**, the lines become smoother and smoother, as Picasso eliminated **sharp angles**. The heavy use of lines in 2 dimensional **space** makes the subject look unreal. When looking at the **background**, it is also quite **distorted**, but has some **depth** due to a different **direction** of lines. If we look closely to the region to the right

of the woman, we can see that the **outlines** are blending in together, but not making it look like the wall and the woman is one inseparable entity. The region to the left of the woman is also formed by **perpendicular** and **diagonal lines** that imply **3 dimensions**.

Both works have **organic curvy lines**, that soften and give sensual quality to the **paintings**. It makes the subject appear more familiar as it recalls the **curves** found in nature and in humans themselves. The **length** of the lines is relatively short in both works, with some places dominating over the others. Both works use exceptionally **continuous lines**. In both works, line serves an organisational function, as it provides a sense of space. It also serves a 3-dimensional purpose, since both artworks have some depth to it. But most importantly, line serves as an identification resource that helps the viewer differentiate one subject from the other.

In the *Portrait of Sylvia Von Harden*, Dix did not take an **abstract** approach in representing the new women emerging in the Weimar Republic, he wanted to have a closer connection with the viewer by making it more reachable and **realistic**. Therefore, there are no obvious **contour lines** noticed in the work. In this work, the emphasis should be put on the **implied lines** that make the work more **realistic**. If to analyse the **portrait**, it can be deduced that **vertical lines** have a major presence, unlike **horizontal lines**, that can be seen only in the chair seat and perhaps the table. Horizontal and vertical lines are **perpendicular** to each other, however, there is a **diagonal line** noticed as well, which is what makes the work **3 dimensional**. The lines that form the **main subject** are **organic**, since it is a **realistic** work and a presence of **organic shapes** is a must. The chair is formed with **organic lines** on the top, and **inorganic or geometric**

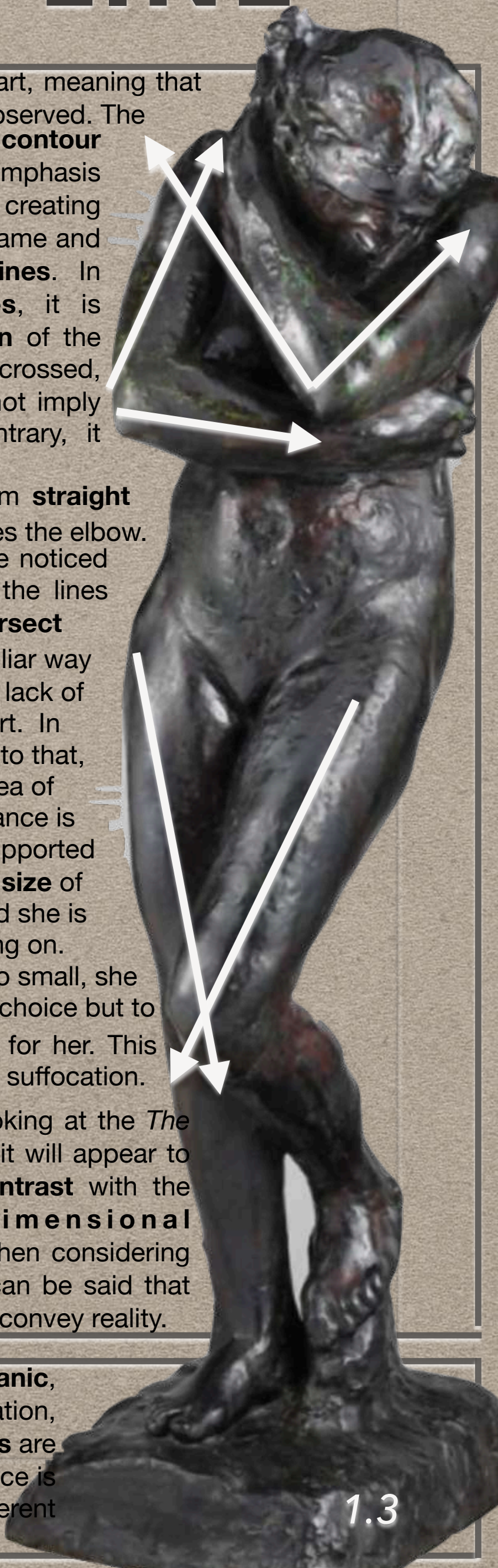
to the bottom. This is because furniture and other objects that can be seen on the artwork are artificially made. The lines found on her dress are surprisingly **organic and curvy**, due to the print distortion because of the material. In reality, they must be **geometric and straight**, but because of her position, they are not. Still on the **foreground**, the table is composed of a **curve line**, rather an **incomplete circle** as the table gets out of **frame**. The objects on the table are composed of **straight lines**, like the matches and the pack of cigarettes. On the **background**, however, the **lines** are directed in 3 different directions: the two are obvious and the other one is hidden behind the table. This implies **space** and adds **depth**, as well as create an illusion of a **closed space**. If discussing the **quality of lines**, they are mostly **thin**, as inherent to **realistic pieces of art**.



The Eve is a **hyper-realistic** form of art, meaning that there are no literal **lines** that can be observed. The more **realistic** the work is, the less **contour line** there is observed. Here the emphasis should be put on **implied lines**. When creating this work, Rodin wanted to **depict** shame and embarrassment through **crossed lines**. In order to understand **implied lines**, it is essential to understand the **direction** of the lines. For instance, her hands are crossed, creating an **acute** angle. This does not imply stability and calmness, on the contrary, it supports the **message**. The lines

in her arms switch from **straight** to **curved**, as it reaches the elbow. Same can be noticed in her legs, the lines seem to **intersect** in a peculiar way to **imply** lack of comfort. In addition to that, the idea of disturbance is further supported with the **size** of the island she is standing on. Since it is so small, she has no other choice but to find some **space** for her. This implies a sense of suffocation.

It is important to note that when looking at the *The Eve* on a picture, or from one **POV**, it will appear to have **contour lines** due to the **contrast** with the **background** and a **two-dimensional representation** of it in our brain. When considering the work from this **perspective**, it can be said that Rodin used **organic lines** in order to convey reality.



The use **lines** differs in the 3 works: *The Weeping Woman* is known for its heavy use of **contour lines** that form **geometric shapes**; *The Portrait of Sylvia Von Harden* is less **abstract**, as the lines are **organic**, thereby making a more down-to-earth representation of reality. *The Eve* is the most **realistic** work of all, consequently the **lines** to tell the story. All three works use **line** to convey the message, which is suffocation, suffering and pain. In *The Weeping Woman*, this is done through the use of **sharp angles** and **straight lines**; in *The Portrait of Sylvia Von Harden*, **vertical lines** contribute height, and importance. In *Eve*, the **lines** are used to communicate shame and ignominy through **intersections** that represent a conflict. According to John Academy, crossed limbs always imply a sense of discomfort or dissatisfaction. The other difference is the texture of the lines used in all the 3 works. (1.2) has rough contour lines, sometimes crossed by shorter ones; (1.1) has smoother and thinner lines to create a sense of realism; and (1.3) is a completely different medium, therefore the texture of the lines is also different.

FORMAL ANALYSIS OF ELEMENTS OF ART: COLOUR



1.2

In *The Weeping Woman*, Picasso uses **colours** that do not relate to the centre theme and purpose of the artwork - to represent grief and suffering. Typically, a work that represents pain and torment would be painted in a **grisaille manner** or be **blotchy** and **bleak** with a dominating presence of **darker colours** such as **black**, **pebble grey**, **denim blue**, or **spruce green**. However, in this painting, Picasso uses a very **psychedelic colour scheme** that is dominated by the **tertiary colours** like **acid green**, **fire-like orange** and **iris**, followed by the face and **chalk white** in the **focal point** of the painting. **primary colours** like **red**, **blue** and **yellow** (just to name a few). Picasso chose very **vigorous techniques** with mainly a **cool colour palette** of **iris**.

fern green on the face which ultimately becomes the focus due to the **contrast** that those colours create. The **colour scheme** is mixed, but if to look at each part of the painting separately, it would be found that there is an **analogous** and **complementary colour scheme** noticed.

Analogous due to presence of **fire orange/apple red**, **mustard** and **pear green** that can be seen on the hat, background and face respectively. **Complementary** due to the the presence of apple red and pear green together. In Picasso's work, there is little **value** created on the **background** where **mustard yellow** turns into a **gingerbread brown** to indicate shadows, as well as in the lower section of the **painting** where the hands are **acid-green** on the outside but **bright yellow** on the inside. **Intensity** is the strength or purity of a **colour**. These bright colours are all **opaque**, meaning that all the colours are **solid** and not **translucent**. Even if the work is **cubist**, Picasso still attempted to achieve the naturalistic effects, which can be evidenced by the shadows on the background and on the hair. However, the disadvantage of that is that much of the **intensity** was given up to blending with highlights and shadows.



Both, Picasso and Dix create colourful **paintings**, one **brighter** than the other. In these two paintings, the **warm colours** evoke empathy towards the subject, but simultaneously indicate the dislike of the artist: Otto Dix used this **colour palette** to show his discontent with the new type of women arising in the Weimar Republic. Picasso, however, is discontent about the events taking place in his home country, and this is why he expresses his indignation through a **contrasting** use of a **vibrant colour palette**. Both works have **value**, from which the **source of light** can be deduced.

In the portrait of Sylvia Von Harten, the image on the **foreground** is relatively **dark**, as it contains **scarlet red** squares that alternate with black on her dress. A transition in the **hues** of red indicate **value**. It can be seen that her dress has a lighter **hue** of red - maybe blush or rose, more on the left (where her arm is displayed on a chair) which then transitions to **bloody red**. This phenomenon is called **shadow**, that can help us identify the **source of light**. Not only the shadow can be determined from the dress, but from the background as well - the wall behind Sylvia is darker than the wall opposite to her, therefore it can surely be stated that the source of light comes from the top to her left. The painting has a **monochromatic colour palette**, as all the colours were formed from the same main colour (red): her **ivory** legs, **scarlet** dress, **pink** walls, **mahogany** floor and **walnut** chairs are all derived and based on the **primary colour** - red. Because pink is a lighter **colour** than dark red, it creates **contrast**, Which puts **focus** on Sylvia, thereby making her the main subject of the **painting**. Her face and hands are **bleached**, as they are very **pale**, with some **translucence of morbid green**. Otto Dix

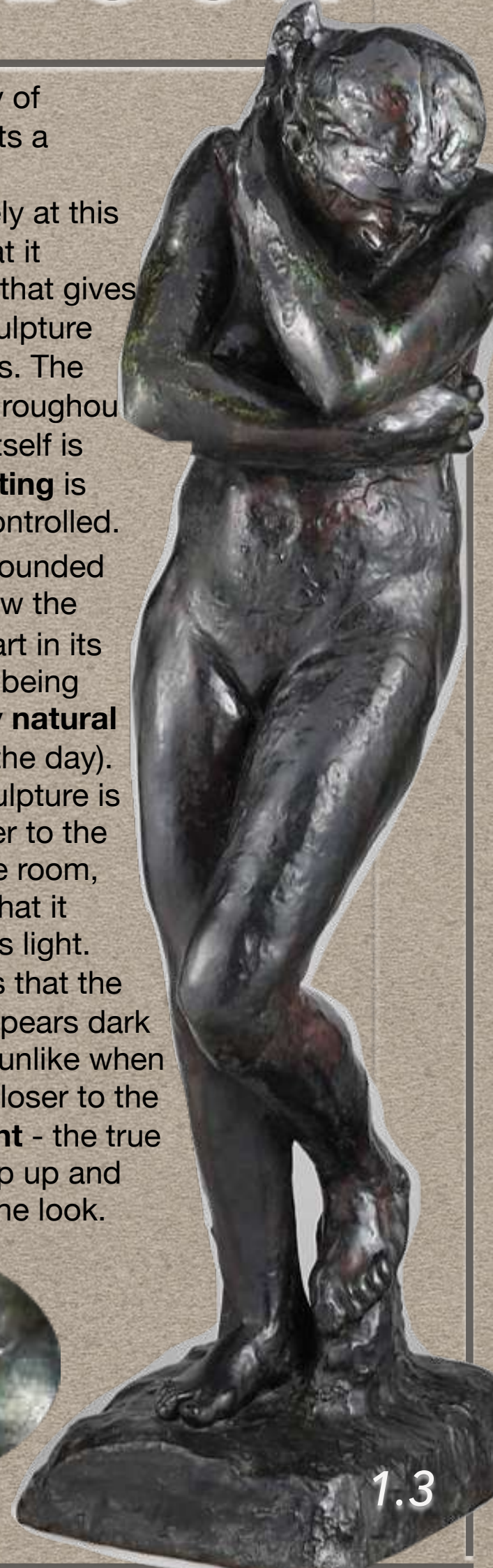
Otto Dix always believed that each individual's personality can be described by just one colour. The red hues of walls are so silky, but not in the appealing sense, as it gives off a sense of a rotting meet. Otto Dix was drawn to this colour palette from the start, as he wanted to preserve the freshness of his impression of Sylvia. Colour illustrates the level of degenerate women of the Weimar Republic and the intensity and amount of red in this portrait alludes to the extent of her self-destruction.



1.1

The Eve is made of bronze, which is an alloy of copper and tin. For artists, **bronze** represents a brilliant **medium** to work with, as provides consistency and detail. (5.1) If we look closely at this **sculpture**, we can see the rich colouring that it provides - over time bronze gains a burnish that gives **intensity** to the piece. Some parts of the sculpture are **seaweed** and **carob**, especially the arms. The **value** that the **sculpture** gains is different throughout the day due to the **lighting**. The **sculpture** itself is placed inside of the museum where the **lighting** is controlled.

The room is, however, surrounded by picture windows that allow the visitors to enjoy the art in its true nature by only being illuminated by **natural light** (during the day). Inside, the sculpture is located closer to the corner of the room, meaning that it receives less light. This means that the **sculpture** appears dark and blackish, unlike when it is brought closer to the **source of light** - the true colours pop up and intensify the look.

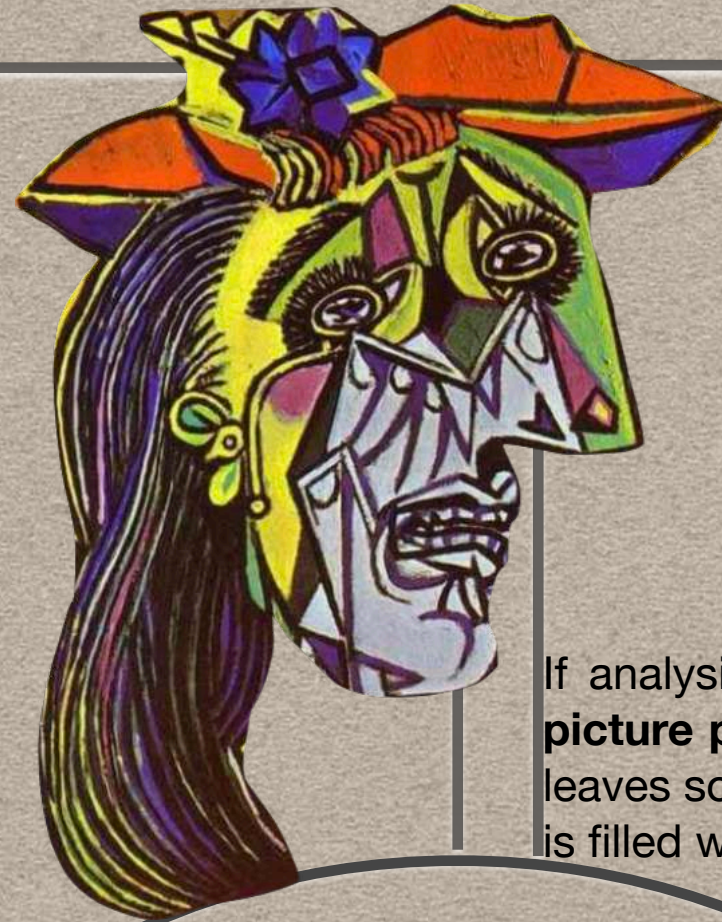


1.3

All 3 works of art, possess **intense colours** that were chosen by artists to enrich and support the purpose and meaning of their **artwork**. *The Weeping Woman* is filled with **violent colours** that convey pain. The Portrait of *Sylvia Von Harten* is a **monochromatic** piece, also filled with different **hues** of red. *The Eve*, due to the **medium**, possesses **intensified colours** like **carob** and **black** that can be perceived differently with a different **lighting**. All 3 artworks indicate the **source of light** by the use of **shadow**: In *The Weeping Woman*, the source of light is indicated through shadows placed behind the woman on the background and in the bottom portion of the painting - her hands. *Sylvia Von Harten* is a more realistic representation of reality than **Cubism**, therefore Dix accentuated on the shadows to give the viewers a clear representation of his message. *The Eve* has the highest level of **realism** achieved because it is a **3 dimensional object**, meaning that the shadows and highlights come naturally. To conclude, all 3 works of art have a diverse colour **palette**, supported by use of light and shadows.

FORMAL ANALYSIS OF SPACE & RULES OF COMPOSITION

Space is one of the 7 **elements** of art that is present in almost all **art**. 2d art, such as **painting** implies space, **photographs** capture space, **sculptures** rely on space, and **architecture** builds space. (7.1) In *The Weeping Woman*, the use of **inorganic lines** implies to the viewer that the work lacks the feeling of **depth**. It also makes the viewer feel like the **subject** portrayed in the picture that cannot be touched, since it is flat. However, the woman on the **foreground** is portrayed larger than the **background** to imply that the woman is closer to the viewer. Cubism art is typically portrayed in rhythmically in a very shallow space. (7.3)



The Portrait of Sylvia Von Harden even though is a **2-dimensional** piece of **art**, it still implies **depth** and some sort of **dimension** through the use of **organic curvy lines** that show **movement**. This can be seen in the **main figure** - the woman herself. Firstly, the **highlights** and **shadows** are placed on the appropriate places; secondly, the **lines** convey **movement** and lead the eye towards the top where the face is **portrayed**; thirdly, it is a **linear perspective** as the lines stretch to the **vanishing point** - the corner, therefore the painting conveys an **illusion of depth**.

If analysing space from another point of view, such as considering the use of **picture plane**, then the work does not take advantage of the **canvas**, and rather leaves some places empty. For instance, the **left-hand side** of the painting is filled with objects like the chair and the woman, compared to the **left-hand side**, that is only filled in the bottom of the painting with a round table and a glass with

If analysing space from another point of view, such that considering the use of **picture plane**, then the work is considered to be quite filled in completely, which creates an **asymmetrical balance**. It is typical to cubism artworks, where the subject is spread across the canvas. This makes the reader feel **claustrophobic**, as the woman seems to be enclosed in the **frame**, which seems like she is in a cage. The use of space here **distorts** reality, but also conveys emotions.

The Weeping Woman is currently located at the Tate Modern Museum in London. It is hanged on a wall, and it is a relatively small painting compared to those next to her. (7.4)

This is important, because the location of the artwork plays an important role in its impression and overall experience with the reader - in a museum, the effect might be less.

Both **art pieces** lack the **depth** that is present in all the **3 dimensional** art, like *The Eve* - these works are **2 dimensional**. Artists typically look at the space where their work would be displayed and how would their work look compared to the other objects around them. Both works are flat, therefore the creators must have assumed that their works will be hanged on a wall, therefore, they might not foresee the objects that will be located next to their works or how their work would look in a museum, in an office or at home. Both of the works are **claustrophobic**, as they create an **illusion** of an enclosed space.

matches and cigarettes next to them.

The uneven fulfilment of the image gives a sense of **disproportion** and lack of **balance**. This makes the viewer feel uncomfortable, which fulfils the main **purpose** of Otto Dix. When considering the **positive** and **negative**

space, there is quite a lot of it noticed in the area of the chair.

This gives the viewer a sense of depth as it creates a clear distinction between the **foreground** and the **background**.

The **linear perspective** created by **lines** (the corner) creates an illusion of an **enclosed space**, and also makes the viewer feel **claustrophobic** - as if there is no way out of the picture. Concerning the rules of **composition**, the work uses the **rule of thirds**, which was mentioned above in terms of **balance**. The painting is also composed at the **eye level**, which indicates that Dix wanted the audience and subject to be on the same level. This creates more **closure** and **tension**.



The Eve is a **3-dimensional piece of art**, meaning that Rodin relied on **space** rather than creating it. Terms like **positive** and **negative space** are used to describe the space of the piece and the space around, between and within it. (7.1) The **negative space** is typically the empty parts of the pieces, like holes in the middle or in between the subject. In the case of the sculpture of *The Eve*, the **negative space** is the empty space in between her legs as coloured in **light-grey** in the **fragment** below.

Both works make one feel uncomfortable, and they convey an enclosed space. They are both closer to **realism** than the other work, therefore they rely on space the most. Both works take advantage of the **negative space** in order to add more **depth** into the work. In terms of rules of composition, the work is **asymmetrical**, which is what makes it so humane and real. Because of her **posture**, **balance** is also created as the **proportions** of her body and the island she stands on do not quite correspond. This is what makes the audience uncomfortable and empathetic.



Neither a **statue** nor a group, still less a relief, can be **fashioned** without considering the place where the work of art is to be put. A **sculptor** should not first complete his work and only afterwards look around to see whither it is to be taken: on the contrary, his very conception of the work must be connected with specific external surroundings and their spatial form and their locality..." (7.2) It makes sense, as every art has

a connection with its **surroundings**. For instance, *The Eve* is located next to the wall in the Rodin Museum. There

are other similar **sculptures** and **paintings** placed next to *The Eve* but they are placed on the floor as opposed to this sculpture that is placed on a drawer, where it stands alone, as if on a pedestal. *The Eve* is very small in **size**, therefore it reminds of a **miniature art** that is rather **decorative** than something that would typically be seen as a historical sight. It is also important to note how it is placed not right in front of the source of natural light (the window) but on the side in order to be unnoticed (the purpose of it).



All 3 works imply some sort of **depth**: *The Weeping Woman* shows depth in the **background** via **linear perspective**; *The Portrait Of Sylvia Von Harden* conveys **depth** through its **artistic movement - expressionism** (which is closer to **realism** than **cubism**) and *The Eve* is a **hyperrealistic** form of art, therefore it automatically shows **depth** since it is a **3-dimensional form of art**. All the 3 works make the viewer feel **claustrophobic**, since the **2-dimensional works** do that via **linear perspective**, while *The Eve* achieves that effect from its **composition**: the woman is enclosed within her small island that she stands on, and she is quite pressed - she has no room to move. The land under her seems to disappear as she wants to be hidden from the eye. It is important to understand **space**, as it makes an impression on us. The **rules of composition**, however, differ quite a bit. For instance, the Weeping Woman does not follow the **rule of thirds**, as when the work is divided into a **grid**, all of the spaces will be filled with some part of the subject. The Portrait of Sylvia Von Harden uses the **rule of thirds**. **Balance** is achieved in all works, especially in the Eve, where she literally is balanced on a small island.

FORMAL ANALYSIS THROUGH PRINCIPLES OF ART

Repetition:

Firstly, in The Weeping Woman, **repetition** of **positive shapes** and **colours** create a **pattern**. For instance, the jacket is made of repeating **triangles** of the same **rough texture** - that was the **motif** of Picasso. The **triangular composition** is what makes this work **abstract** and **cubist**. Secondly, repetition of **indigo** is noticed in her hair, and the same indigo is used in the inside of the hat and the flower on the top. Therefore, the appearing spots of the same **vibrant subjective colours** create a **rhythm**.



Unity:

The combination of different designs and **colours** unite the **composition**. Triangles join into different other **geometrical shapes** such as **squares** and **trapezoids**. **Sharp inorganic linear composition** is contrasted with **organic lines** and **circles** (in her hands and eyes) that implies a layer of softness.

Emphasis:

The **focal point** of the painting is the **centre** that is painted in **pearl** and **abalone grey** that is contrasted with **denim blue** and **byzantium**. It is the **dominant area** of the painting, because it is separated from the rest by a completely different **icy** and **dim colour palette** that **contrasts** with the rest not only by **tone**, but by **mood** as well. **Dull colour scheme** sets a **deplorable atmosphere**, and the place where those colours are placed is an important factor in emphasising stress.



Balance:

The image is not **symmetrical**, which tells the viewer about the instability in mood. When looking at the use of space, the **asymmetry** can be noticed right away, when dividing the **picture plane** in half. However, it is interesting how the artist only chooses to distort the **foreground** and represent it in a **cubism** manner. The relationship between the head and the rest of the body is surprisingly appropriate, however the **proportions** of the face are far from a **realistic** representation of a human face.



Repetition:

The Eve itself seems to be enclosed in a transparent **cylinder** or a **rectangular prism**, therefore the base (island that The Eve is standing on) and the top (her arms) form **repeating** set of squares. Some repeating shapes that are **implied** can be noticed in the **composition** of the body as well. Some of them are positive, meaning that they describe **positive space** (she shapes are filled in), unlike the **triangle** that is formed by a bent leg, which refers to the **negative space**. The repetition sets a pattern and rhythm.

Value:

The quantity of the reflected light is different in every spot, due to the position of the source of light. The **highlights** indicate the **convex** parts and the **shadows** - the **concave** parts.

Texture:

Some parts have a silky-soft **visual texture** like her upper arms and thighs, while other places seem to be rougher - stomach and forearms. The **real texture** (tactile feeling) might be mostly rough, since it was carved by hand.

Proportion:

The **dimensions** of the **composition** and the relationship between **height, width and length** are accurate for such a **hyperrealistic** representation of a human body.

Balance:

The Eve does not have any **axis of symmetry**, however it is a **balanced work of art**, since it stands despite having a very small **centre of gravity**. The island that she stands on, balances the whole work and the **distribution of weight** is stable. **Asymmetrical balance** symbolises instability.

Emphasis:

The emphasis is put onto the position that she stands in.



Pattern:

A **repetitive configuration of squares and colours** creates a predictable **pattern**. In addition to that, because some of the **squares** are deformed (due to the **realistic effects** of folds), the pattern therefore is also quite **deformed**. There is also a **repetition** of objects (such as cigarettes) on the table.



Variety:

The Portrait Of Sylvia Von Harden is filled with variety of different **shapes** and **colours**, all of which are **organic** and **objective** respectively. There are different tones of colours present, as well as different organic shapes that convey realism.

Value:

The quantity of the **reflected light** is different in every spot, due to the position of the **source of light**. For instance, the face has some **hues of harbour grey, lavender and beige** that work together in order to reach a more **realistic impression** of the face. Same technique is used on the walls, where some of the places are **lighter** than the other. The colours also do not carry high **intensity**.

Proportion:

Even though the work is from the **expressionism movement**, meaning that it is closer to **realism** than **abstract** or **cubism**, it still has some **disproportions**. For instance, the relationship between the head and the body is not proportional, as well as with hands. The head seems to be smaller compared to the body, while the hands are gigantic. Such representation of women was **symbolic** for Dix.

Unity:

The **monochromatic colour palette** unites all the elements of art present in this work. **Rose, scarlet red** and **syrop brown** share a common base.



INTERPRETATION OF FUNCTION AND PURPOSE - *THE WEEPING WOMAN*

AUDIENCE

The artwork was primarily intended at the Spanish government, to show despise and despair. The **purpose** of the painting was to respond and protest against the civil war. He made use of his international audience that he has gained for years by promoting negative relationship towards the war. He indirectly attacked the Spanish Fascist leader in Guernica (8.2) As he switches from a participant of the Holocaust in Guernica to a witness of a mother losing her child, the images appear to have a higher emotional intensity. It was also directed at the conservative elements of the society that supported the Nationalists because they were supported by the Germans. (8.5) The republicans (those that Picasso supported) received aid from the Soviet Union and International Brigade. (8.3) He wanted to emphasise to the rebels that the war mainly affects the weakest, and by appealing on emotions, Picasso makes a statement.

Primary Function and Purpose: to protest against the Spanish Civil war through emotional intensity.

Primary Influence: the Spanish Civil War and The Guernica (2.8)

Conclusively, analysis of the *Weeping Woman* revealed the **function** and **purpose** of the work. It has been noticed that the function is interrelated with the historical background or the culture, as the work was created as a **continuation** of the original response to the war. The **chaotic displacement** of the **elements** supports the **mood** and has a great

impact on the **audience**. The **fragmented reality** further expands on the concept of pain and suffering due to loss. This work can be related to current events and conflicts between and within different countries.

HISTORICAL BACKGROUND

The Weeping Woman is a universal **representation** of suffering that **symbolises** the bombing of the vulnerable ones during the civil war in Guernica in 1937. This **painting** was the last of the series of responses to the conflict. It has many primary sources, as Picasso's mother has written to his son about the city burning and her fright. In Guernica (2.8) on the left side, there is a weeping woman holding her dead baby. (8.4) After this painting, another series of mourning women continues to **illustrate** that the suffering is endless. In the other (previous) versions of the weeping woman, the face is distorted to an extent that it is no longer recognisable. Another event that inspired this piece was when he saw a woman holding her dead baby (which he illustrated in the Guernica (2.8) and which later appeared without a baby). Therefore, the Weeping Woman is a motif from a larger work - the Guernica.

It has been noticed by many critics that Picasso indicates the place that an artwork is located to by props and objects in the framework. For instance, in the Guernica (2.8) it is the bull and the eye that represents Spain. In the Weeping Woman, it can be assumed with no background that the woman is European from her attire and accessories. (8.7)



ARTIST'S VIEW

Pablo Picasso intended to communicate as much pain and distress that can be seen from a human face as possible. He wanted the picture to feel painful and **convey** the agony that the women felt during these times. He chose Dora Maar (his partner) to be the main figure of this work, as he explains: "For me she's the weeping woman. For years I've painted her in tortured forms, not through sadism, and not with pleasure, either; just obeying a vision that forced itself on me. It was the deep reality, not the superficial one... Dora, for me, was always a weeping woman....And it's important, because women are suffering machines." Maar, herself, did not feel like it was her portrayed, but was rather a metaphor for the tragedy. (8.6)

Mater Dolorosa (also known as The Weeping Virgin) is part of Spanish art, that **depicts** a crying woman (8.6) in a similar **pose** as the Weeping Woman by Picasso. Experts noticed that the tears of Mater Dolorosa are flowing to the right. The same is noticed in the Weeping Woman - the tear drops from the right eye. It might not have been the driving influence behind the composition of the **painting**, but considering that Picasso's father has made a **sculpture** of Dolorosa for his family tells that Picasso has encountered the work multiple times, and the placement of tears is rather strategic than compositional.

Picasso intentionally alters the pieces away from reality to **distort** it, as well as disrespects the **proportions** in order to **emphasise** on the emotions she is experiencing and communicate that to the audience. In other words, the **artistic movement** - **cubism**, was Picasso's style, but it also supported the idea of chaos after the war. He also used a **vibrant colour palette** to **contrast** with the main idea, but still support it. Every **colour** is a **solid and opaque colour**, which compares the **intensity** of colour to the intensity of grief of the woman. (8.8)

AUDIENCE'S VIEW

The **audience** experiences unspeakable grief and sadness when looking at the **artwork** due to the woman's facial expressions. It is easy to tell that the **mood** of the painting is not ecstatic by the **fragments** scattered (or rather shattered) over the canvas in a chaotic manner. The **colour palette**, however, could confuse the viewer, as it would typically suggest the opposite of the intended **purpose**. Nevertheless, the presence of **vibrant colours** support the Weeping Woman's **emotional intensity**. Because of the **composition**, the audience can dig deeper into the concept of suffering and literally view it from all possible **perspectives**. Since this **piece** is part of the **series** devoted to the civil war in Spain, the weeping woman makes more sense, as she might appear to have lost a dear one. The name itself already sets the **mood** for the audience and **evokes sympathy** for the mother that has lost her child to violence. Ronald Penrose, Picasso's friend who owned this painting, suggests that as the series of mourning comes to an end, it represents the healing power of mourning. "Her right ear has turned into a bird sipping at her tears, a sign of new life. Her hair flows like a river. She has a flower in her hat." (8.1) Some people consider that the focal point looks like she peeled away the flesh from her face, while her caustic and coarse tears drop down her face and reveal the bones. Some consider it is a handkerchief, some think it looks like she is biting into a glass which implies that something appalling has happened - like a death of her baby. In my opinion, the white shows fright, but it is also a symbol of purity and innocence. Therefore, it shows that those that suffered the most from the war were those that had nothing to do with it. Weak and vulnerable ones are affected the most, and The Weeping Woman reaches to the bottom of the soul thereby appearing to the public like something beyond an ordinary tragedy, if any tragedy can ever be called ordinary.

INTERPRETATION OF FUNCTION AND PURPOSE - SYLVIA VON HARDEN

ARTIST'S VIEW

Otto Dix, being abhorred with the Neue Frau, attempted to protest against it in his **painting**. He wanted to **evoke** as much disgust and abomination as possible, in order for people to not support this **movement**. Men were so engaged in the idea of tying femininity to women, that the emergence of this movement shocked everyone. Dix, in particular, was not fond of masculine **features**, therefore he exaggerated them in the **portrait**. The **bitter cold facial expression, sharp angular composition** (nose, chin, elbows and legs), **twisted position** that makes the viewer feel uncomfortable. Dix took full advantage of what **body language** and physical appearance can tell about a person's character and psychological state. By increasing the **size** of her hands by an incredible amount, covering and almost ignoring the female body parts, Dix makes her the **symbol** for the entire epoch of the Neue Frau. He created a certain type under which all the freshly-styled woman are falling, for them to be viewed not as individuals, but as a group thereby defeating the primary **purpose** of the **movement**. However, it is also important to consider that this was the way of Dix's **portraiture**. He was famed for making his



sitters appear more unattractive than they are in real life. (9.1) To the left is the **photograph** of Sylvia von Harden. Though similarities are seen between the works, but it can be seen that some of the parts of her face are quite **exaggerated in size** and shape, which allows Dix to correctly **convey** his **message**.

AUDIENCE'S VIEW

In the Portrait of Sylvia Von Harden Dix intended to evoke discomfort in the viewer due to the **preposterous** and **grotesque representation** of a woman. Even the **ornately patterned** chair appears more feminine than Sylvia herself. All the **curves** noticed in the chair, **circular** table and **circular** glass appear to have more curves than the **main figure** that appears to be the **flattest object**. Otto Dix wanted to **desexualise** and **androgenise** her forms. However, it is important to contextualise his choices: at this time (1926), Europe was flourishing with new **artistic movements** such as **abstract, dada** and etc. However, the majority was trying to look back into their tradition and bring them up within their works. Dix, in particular, was going back to the more **naturalistic style** of **portraiture**. He was inspired by Hans Holbein the Younger who brought out the German spirit and quality into his works by lifting **naturalism** into a whole new level. Dix was famed for his style of portraiture, therefore many people wanted Dix to paint them, even though one or two sitters were discontent with the way they were portrayed. Sylvia loved the portrait, as she even sat next to it in the Pompidou. (9.3)

The walls that surround her, create a sense of **claustrophobia** and emphasise that she empowers her loneliness and takes it as independence rather than missing something out. Even though Dix was trying to ridicule through **caricature**, it still reveals complexity.



AUDIENCE

Typically when a woman was painted it was for the male's gaze, but this is not quite the case. The Portrait of Sylvia Von Harden was aimed at the German women, as a call for action to stop the movement of independent and masculine females. In Dix's view, a woman had to be feminine which meant wearing skirts, robes and makeup, as well as have long hair. The new women that were emerging in the Weimar Republic did not follow those standards, and therefore were heavily criticised. Sylvia was not the ideal woman, and not attractive to the viewer at all, but her psychological state was the main figure that was on the spotlight.

When looking at the portrait, the audience doesn't think of what the woman is, but rather of what she is not. The painting was subjected to the male gaze, as her actions reside the strength of the portrait.

It is with this intent Dix placed those attributes on the table - cigarettes, a cocktail, thereby building a character and reflecting her identity on the picture. The audience can tell that Sylvia exudes independence, as she is not wearing a wedding ring and sitting in the corner of the room by herself.

Primary Function and Purpose: to protest against the Neue Frau. A cri de coeur for the resurgence of a traditional woman.

Primary Influence: introduction of the "Neue Frau" in the Weimar Republic.

The Portrait of Sylvia Von Harden encapsulates worries for the future generation of women. Women's mental state has now become a main concern of the society, as it is reflecting on their physical appearance. The patriarchal world requires beauty and attraction, however, in this case those factors are missing. The beauty standards set for women do not concern the females anymore, as they embrace and simply realise their independence from men. It must hurt to lose something you have been holding under control for centuries, however, if women suffer - men will too.

HISTORICAL BACKGROUND

Innovation was always rejected by people, because it frightened them: when Copernicus and Kepler presented a theory of Heliocentric Solar system, they were disregarded during their lifetime. (9.5) This was also the case with the women in the Weimar Republic - a greater number of them started to reject romantic idealism and stereotypical gender roles. This concept emerged when the Nazi came to power in Germany. (9.4) This was the time when hypocrisy and puppetry were at their highest levels in the bourgeois class. During this time, Otto Dix portrayed crippled working class and profiteers thereby emphasising breach of justice and hypocritical behaviour.

He created a series of paintings that included *The Portrait of Sylvia Von Harden*, which was intended to create a sense of detestation and present the females in an infamous light, thereby making a call-to-action. After the war, Dix organised an exhibition titled *Neue Sachlichkeit*, which translates as *New Objectivity* in 1925. It featured his works and the works of other artists like George Grosz, Max Beckmann and etc. Those artists sought to depict the brutal reality through a very cold and precise lens on the German society. Their goal was to objectively observe, without embellishing. The Neue Frau also got hit by this movement, as it was despised by the majority of men that founded the "New Objectivity".

INTERPRETATION OF FUNCTION AND PURPOSE - THE EVE

ARTIST'S VIEW

Auguste Rodin was a very religious individual, and he almost became a catholic priest. He believed that a man should be devoted to himself and to God, however, after the death of his sister Maria, he has betrayed his moral values and started to "live a sin" by living with a woman and ultimately having a son. (10.1) Rodin faced his disobedience, and that led to the creating of the Gates of Hell (4.5). He was inspired by Dante's Inferno, where the two main **characters** were burning in hell for committing a sin. The Gates of Hell was supposed to be **composed** of little **sculptures** (including The Eve), but Rodin never got the chance to finish the work, as the little factors of **composition** became widely known. (10.2) The Eve was a piece of a larger work that never came together. The Gates of Hell incorporated all the sins and evil that was in humans. From a **moral critical lens**, it is deduced that the main **purpose** of the work was to preach about the good and the evil.

When examining the **surface** of the work, the variations demonstrate Rodin's mastery of **bronze**, as her figure looks very soft and humane. The play of light on the sculpture captures gazes of its viewers, as, assumably, he used modelling to direct the **shadows** and **scatter the light** over the surface. Over the years, the **sculpture** acquired a **warm patina**, which affected the **direction** of scattered light. Rodin wished to get over the **classical idealised representation** of women, and rather focus on her true nature and **depict** her in the most **organic** and down-to earth position. (10.3) He wanted The Eve to be accessible to all humans and most importantly appeal to their emotions, rather than simply standing on that higher intellectual step. However, by such representation he didn't want to emphasise her miserableness, on the contrary he wanted to illustrate a sense of liberation though that. A sense of liberation that should be present in all of us, as we are humans and all humans are created with imperfections.

HISTORICAL BACKGROUND

The Eve is a continuation of a biblical story of The Fall of Man. The story takes place in the Garden of Eden, where Eve has committed the sin and both Adam and Eve lost their innocence by eating the forbidden fruit of good and evil. As a consequence, the sin was passed by heredity to their descendants. Eve was the one tempted to eat it by the serpent, and after God got to know about it, he banished them from the Garden. As a result, Adam is condemned to work hard to get what he wants and Eve is condemned to give birth in pain. After they are out of the garden, they become ashamed of their nakedness and their true selves. (10.4) Typically such mythical and biblical creature like Eve would be presented as a goddess, however, in this case Eve's body is not perfect, as her thighs appear bigger than perfect, her belly is also covered with layers of sagging skin.

A lower bump in her abdominal area is justified with the following: Rodin noticed that the muse posing for his work started to gain weight, and increase in size (particularly in the abdominal area). After he realised that the model was pregnant, he has changed the sitter, however, did not change the sculpture's bump. (10.5)

It is obvious that the immediate reaction to the original sin would be shame and humiliation. The Eve is a **pure representation** of human emotions such as fear and shame.

Primary Function and Purpose: moral lesson about values and contemplating the destruction upon the mankind. Illustration of shame and penitence due to the committed disobedience.

Primary Influence: Inferno by Dante Alighieri.

AUDIENCES VIEW

The Eve appears to be contorted in penitence, as she is curled up trying to hide herself from mortification. The humiliation and desire to be hidden away are so evident from this **sculpture**, as it becomes the main **theme** of the work - she is suffering from the sin she has committed.

The **sculpture** already speaks for itself - her **body language** conveys the message as she is trying to cover as much of herself as possible from anyone's gaze. The small island that she is standing on, also evokes **claustrophobia**, as it seems like the land beneath her is starting to disappear or fall apart.

Another historical factor that the audience should be aware of is the fact that after the original sin, Adam and Eve instantly found shame in their nakedness. This could be another potential explanation for her position, however, it is still the humiliation that powers her to stand in this way. At the end of the day she is blamed for all the errors and evil that will be found in all humans.

If one looks closely to the upper part, one can see that her head is facing downwards into her bent arm. She is covering her chest with one arm, and her face with the other.



Ultimately, The Eve by Auguste Rodin, furthers the concept of suffering by offering a different lens and position, where one is suffering from his own deeds. It has been found that the purpose of this artwork is based on its historical background and Rodin's background as a devout man.

AUDIENCES

Rodin intended the message to be heard by all generations, since it is all mankind that is sinful because of Adam and Eve, according to the Genesis.

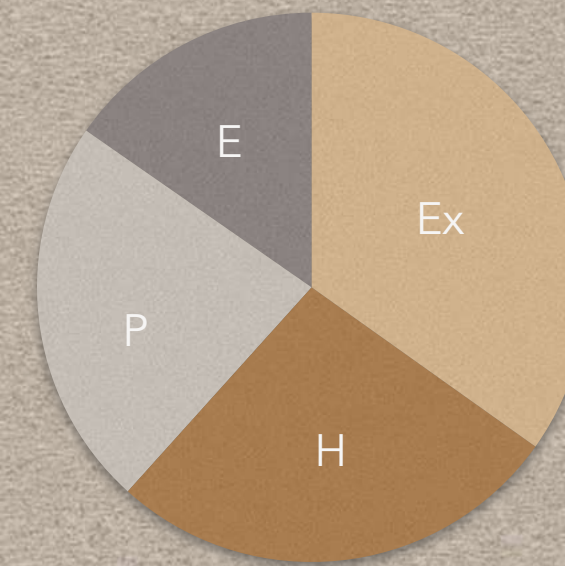


COMPARING AND CONTRASTING FUNCTION AND PURPOSE

PRIMARY MESSAGE	ARTWORK	HOW IS IT CONVEYED THROUGH THE ARTWORK
Suffering from a loss	The weeping woman	The facial expression of the woman speaks for itself - she is in grief because she lost her child due to the Spanish Civil War. As she almost tears her face - she reveals the inside layer that tells the viewer she is in great pain. The cubism representation of distorted reality reveals the chaos that sits in her mind.
Suffering from societal judgement and norms	The Portrait of Sylvia Von Harden	This work represents the emerging group of women who grasped their independence and didn't follow a stereotypical feminine norm for physical appearance. However, it came at a very high cost - mental stability. Women felt depressed, which was evident from their appearance.
Suffering from a bad decision	The Eve	The Eve is a character from a biblical story that made a wrong decision and is now anguished. The work is a cri de coeur for redemption, and a fear of God. Her decision did not only affect herself and Adam, but the rest of the humanity was punished for the decision made by Eve.

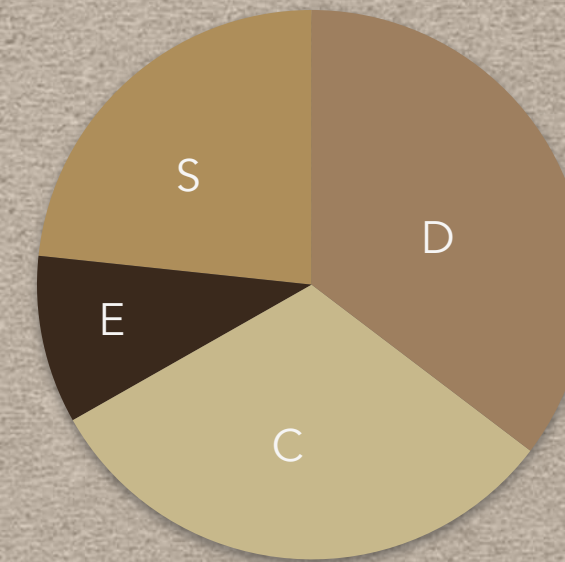
HOW DO THE FUNCTION AND PURPOSE CORRELATE WITH HISTORICAL BACKGROUND?

Every painting has a background to it, be it a personal or public experience. In case with the Weeping Woman, the painting is a cri de coeur for the resurgence of humanity that is so little left in humans. The Portrait of Sylvia Von Harden is a silent bellow for gender equality that was lacking in the Weimar Republic. The Eve is desperate need for saviour from the stigma that scarred her. All works possess their own historical background, as this is a common basic aim of all three works - to inform of an event. Additionally, none of the works promise a happy ending: neither of the works convey hope and healing over time, the audience is only shown one scene that has been captured. The Weeping Woman, Sylvia Von Harden and The Eve are held captive in those scenes from which they will never escape. The women's suffering is evident from their appearance, thereby evoking empathy as if crying out for help.



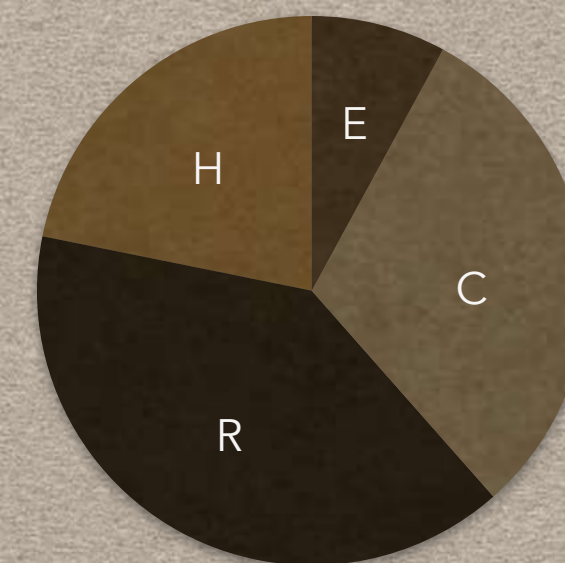
THE WEEPING WOMAN

Historical narrative function - tells a story about the Spanish Civil War.
Expressive function - expresses Picasso's feelings during the war in his motherland.
Political function - rebels against the Nazi Party in Spain due to socialistic views.
Empathetic - serves as a solace for those that lost their loved ones to war.



THE PORTRAIT OF SYLVIA VON HARDEN

Descriptive function - records the natural position of Sylvia Von Harden.
Conceptual function - the concept of the Neue Frau is the subject of the painting that has been captured in one portrait - symbol of an entire epoch of the New Women.
Expressive function - Dix felt a growing repugnance towards the new women, which is why the representation is androgenised.
Historical function - inform the audience about a new movement.



THE EVE

Expressive function - Rodin felt that he was disobedient to God, which is why he commenced to work on The Gates Of Hell (where The Eve was part of it).
Conceptual function - penitence and regret are the main ideas that The Eve is based upon.
Religious function - biblical story from The Genesis about the fall of men, where Eve is one of the main characters.
Historical function - tells an event from a biblical story about the original sin.

HOW DOES THE DEPICTED FIGURE AFFECT THE COMPOSITION AND PURPOSE?

The women are presented in different ways, which affects the composition and thereby the conveyed message. In The Weeping Woman, the main figure is put up front in the centre, only focusing on the bust. By such placement, the viewer is more focused on the facial expression, as he is left with little room for exploration. The Portrait of Sylvia Von Harden captures the whole body, however unlike the previous work, the main subject is located to the left, thereby leaving room for other objects that surround her. This was done in order to balance the significance of physical appearance and support it with her belongings. The Eve is a miniature statue of a woman on a small island, where the size accentuates her body language and conveys the message - she is uncomfortable.

SUFFERING FRAMEWORK

WHAT IS SUFFERING?

According to a study in psychology by the Biomedical Centre (BMC), suffering is defined as “an unpleasant or even anguishing experience, severely affecting a person at a psychophysical and existential level.” (14.1) In this case, the suffering that would be talked about is mental, that comes with its own degrees of intensity.

<p>PSYCHOLOGY</p>	<p>It has not been a secret that every person has suffered at least once in their lifetime, and it is typically perceived as deserved or undeserved. Attitudes towards these vary - some people react dramatically, and others remain silent thereby gaining a sense of indifference. It is said that an individual is divided into 2 entities: the body and the mind. (14.2) Many specialists believe that in order to protect itself from intense emotions like wrath and fury, the brain creates psychogenic pain as a distraction. Some hypothesise that it is because of mixed signals in the brain, others think it happens because of the pain memory in the brain. (14.3) However, first of all it is important to trace those intense emotions to their origin - the brain. According to Psychiatric University Hospital, certain areas of the brain are responsible for releasing chemicals that regulate the mood. It is typically the outside factors that trigger the hippocampus: for instance, a negative experience can cause sluggish production of neurons in the brain thereby resulting in a bad overall mood. (14.4)</p>
<p>PHILOSOPHY</p>	<p>Many of the Hellenistic philosophers have studied suffering, and it was divided into core causes. 1) suffering as a punishment, 2) suffering as a reward, 3) suffering as craving, and 4) suffering as the getaway to happiness. (14.5) The first lens was predominant in the Middle Ages, where pain and suffering that fell upon people were blamed on God. He was responsible to punish with pain. Second lens takes suffering as a reward - they believed that you are avoiding future suffering, if you suffer now. Third lens was related to Hinduism and Buddhism, claiming that suffering and failure are essential parts of the way to enlightenment. Buddhism directly preaches that “Pain is inevitable, suffering is optional”. (14.6) It emphasises the reaction a human has on pain. The forth perspective is the most popular one, that focuses on the balance of good and bad, as pain and suffering are integral parts of life - as long as we are in the phenomenal world - we become attached to tangible objects and appearances, therefore there is no escape from suffering. For those whose purpose in life is to give love, suffering gives a sense of appreciation of limited time and attention. (14.7)</p>
<p>HISTORY</p>	<p>Tracing the history to the creation of this framework, one finds himself in ancient Egypt: the hieroglyphics have a symbol for suffering - one is a drawing of asp, whose poison can be deadly. Other symbols like a word feeding on the remains of other animals. What they implied is that life begins and ends in suffering. The Greeks had similar myths about the origin and consequences of suffering - the Garden of Eden serves as a message that suffering is a source of knowledge, and sometimes that knowledge is not desirable. Before, suffering was regarded as an individual concept, rather that social, but now the times have changed. (14.8)</p>

The major causes of psychological pain regarding the concept are explained below. It is essential to gain insight into the framework in order to understand the artists’ position and potential condition of mental state. If none of the works carry a positive message, therefore these paintings were created in the moment of deep pain and disappointment.

UNEXPRESSED EMOTIONAL CONFLICT

“Unexpressed emotions never die. They are buried alive and they will come forth later in uglier ways”- Sigmund Freud. There is no finality to their impact, and most of the time when people swallow in their emotions, they tend to get more aggressive and introverted. The pain will seem to be more intense. (14.9)

TRAUMATIC EXPERIENCE

The three parts of the brain the amygdala, the hippocampus, and the prefrontal cortex are affected by trauma. They can make a person live in constant fear, especially when events remind of the past trauma. It also causes people to be introverted and turn the danger mode in the brain. (14.10)

PSYCHOLOGICAL DISORDERS

Mental disorders are troubles in neurotransmissions - for instance the neurotransmitter of serotonin is much lower in people who suffer from depression. This, in turn, causes problem with information perception and processing that yields in a depressed or irritable state of mind. Therefore, mental disorders like depression or post-traumatic stress disorder may even change the structure of the brain in the worst case scenario. (14.11)

CHEMICAL IMBALANCES IN THE BRAIN

According to the National Institutes of Health, the chemicals in the brain play a vital role in mood control. It was proved that insufficient amount of hormones can lead to feeling of sadness, worthlessness or even loss of appetite and eating disorders. (14.12)

PURPOSE OF THIS STUDY

Ultimately, the concept can be viewed from various perspectives. It is somewhat open to change, due to its reliance on culture and quality of life.

The purpose of this investigation was to explore and speculate its effect on the artists.

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