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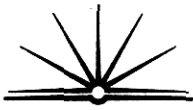
Artworks reflect the view of social values of a particular time and place. ~~Artworks~~ ~~express~~ ~~as~~ ~~forced~~ ~~by~~ ~~the~~ ~~artist~~. Cindy Sherman, Trevor Nickolls and Kalle Kollwitz all comment on particular issues of their time, personal or society related. These evaluations though, provoke the audience to question whether these values are really restricted to the artist's time and geographical position, or whether they are universally present always.

Cindy Sherman raises many social issues that arose in many time frames and places, though mainly, they were, and some say, still are, universal issues. Sherman comments on the passive and vulnerable view of women forced in time periods that stretched throughout her career. In "Untitled film stills" 1977-80



Slerman uses a series of film stills to gently satirise the way women were depicted in 1960s and 70s American TV and film industry. She depicts always a lone woman (Slerman) in the guise of recognisable female types. This was at a time where women were seen as passive and vulnerable. One critic explains that there is something "undoubtedly queer-~~ness~~ you never know what's going on - there always seems to be something from just beyond the frame. Yet another provokes within the viewer a sense of envious delight." This ~~case~~ that searches for something just beyond the frame reflects the vulnerability of women at the time.

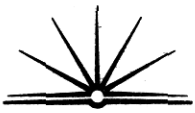
In her series of "Rear Screen Projections" 1990, she portrays how the media influences the viewer's ~~the~~



perceptions on reality and to female identity. These works are meant to remind to audience of 1970's American TV shows that depicted the struggle of working class women to maintain their femininity and vulnerability, yet uphold a strong character within the work place. This is shown through the protagonist of the Mary Tyler Moore Show.

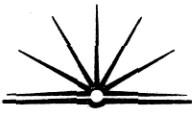
In ~~the~~ 1992 "Sex Pictures", Sherman incorporates full nudity into her works, commenting on the social issues that she was rallying for, such as homosexual rights and, as shown in these works, conservatism. She questions the boundaries of what is art and what is porn in a reaction to America's double standards of conservatism.

In her series "History Portraits" 1989-90,



she appropriates the quality of old master paintings, the costumes poses and backgrounds of particular periods, not individual works, and adds in her own quirky humour with the addition of artificial body parts to herself to create absurd, and at times, grotesque effects, exaggerating the stereotypical males and females depicted in western art.

"Untitled #188" 1989, is a part of this series and strongly comments on the social issue of oppression of women. She has appropriated an obviously fake girl, a blow up doll, to symbolise the violence and views ~~that~~ of women. This doll ~~is~~ has pointy breasts, reflecting her sexuality, it ~~is~~ is sprawled in a prostate position and has smeared lipstick, showing

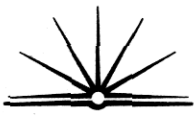


obvious sexual activity. This hints that women are used as mere sex objects.

Her gaping mouth and staring eyes remind the audience of the pleas of help of a demoiselle in distress, ~~and~~ similarly tied to the railway tracks, like Betty Boop. This doll though has not been rescued in time, or at all.

Sherman therefore shows that women are viewed as mere sex objects, to be used and discarded once they are outgrown or used. She attempts to plea that women must be saved or rescued from these views, before, as in "Untitled #188", it is too late.

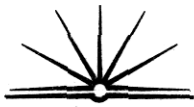
Cindy Sherman therefore comments on a variety of social values in particular time periods. She comments on the passive and vulnerable manner women were depicted in through TV and film, the growing concern of conservatism



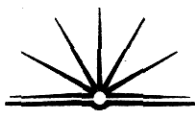
in society and the views of men upon women. As one takes time to think, though, these ~~the~~ issues are not really constrained to these periods.

Trevor Nickolls comments on issues that surrounded his lifestyle experiences, though are still issues that aboriginals like him, still face. Through his works "From ~~Dreamtime~~ Dreamtime to Machinetime" and "Wrestling with the White Spirit", both created in 1979, he depicts the struggles he faces not only growing up or being brought up by mixed race parents, but also his search to belong to one particular culture.

"Wrestling with the white spirits" uses extensive symbolism to reflect this pull and anxiety between these two worlds. Depicted is a dividing fence, symbolic of his division between his two cultures, therefore making his cultural identity undefined. The

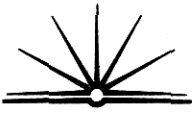


white figure on one side is adorned with three hands, symbolises either the white dominant culture or the variety of culture. One of these hands holds a knife, symbolic of the white threat. The white figure ~~is~~ attempts to jump over the dividing fence, trying to 'stab the black figure in the back'. This is ironic of the situation, the aborigines inviting the white settlers and the white settler then attempting to claim ~~all~~ all that is not ~~theirs~~ theirs. The white figure has his mouth clamped onto the head of the black man, metaphorically 'sucking out' the knowledge ^{& culture} of the black man, attempting to make both extinct. This white figure, in comparison to the black figure who resembles the background, his environment, stands out, suggesting that the white figure is more detached from his surroundings, the black figure having a



close relationship to the land. The birds in the sky also symbolise peace, freedom and are in the form of a boomerang, and the sun also symbolises the aboriginal flag.

"From Machine Time to Dreamtime" ~~"The Story of the White Man's Burden"~~ also uses a great deal of symbolism. The work is divided into two once more, symbolising again his pull to identify himself to one culture and not the other. This work is in the format of a playing card, the top consisting of one figure, alone, symbolising the nomadic and tribal lifestyle that aboriginals lead. The bottom one in comparison, contains three figures, depicted in a more cramped, less nomadic surrounding, blockaded by flats and buildings. The top part also contains birds and a sun, symbolic again of the freedom and spacious lifestyle of the people.



Trevor Nickolls therefore comments not only on his division between his two cultures ^{shown through the division of his pictures/works} his difficult upbringing being raised by mixed race parenting shown through the anxiety that appears in other works, but also his struggle to really identify himself with a particular culture.

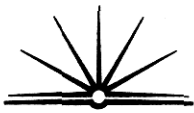
These issues were caused as problematic social issue for him due to his struggle to belong, yet still obtain the rights of his people, such as their land rights, that as depicted through his works, are threatened by the 'white man'.

Katle Kollwitz also commented on social issues of her time and place. Being the wife of a Berlin doctor, she was exposed to the harrowing lives and the suffering of the German working class. She made it her inspiration to bring their suffering to the attention of the Berlin



middle class. The social issue of these people's suffering was caused through the hard times created by World War Two. She created works such as "The Weavers' Revolt" and "The Peasants' Revolt". She also, through the death of her son in World War One, commented on the suffering of youth sacrificed in war. Kollwitz therefore also commented on social values of her time, being the suffering of youths sacrificed in wars and the harrowing lives of the struggling Berlin working class during World War Two.

Therefore, through their works, artists are ~~able~~ able to reflect on their view of particular social issues ^{or values} of their time and surroundings. Although these were issues of that time and place, the audience question whether these issues really are constrained to these geographical time frames. Cindy Sherman, Trevor



Nickolls and Katie Kohlwitz therefore all express their views upon certain ~~specific~~ social values of particular time periods and geographical areas, though the question on the ~~the~~ constraints on these issues arises within the audience.