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John Berger's *Ways of Seeing* resonates with Picasso's "Les Femmes d'Alger" and Rembrandt's "Bathsheba at her Bath" because the male painters view the women as objects and have created highly sexualized images. In contrast, the two female painters Catherine Wiley and Sofonisba Anguissola have depicted women as modest, more realistic and personalized in "Summer Day at Newport" and in "Portrait of Sister Minerva". The phenomenon of "the Male Gaze" can best be seen by comparing a male view of a woman and a female's view of a woman in paintings. In these four images Picasso and Rembrandt put their own wants and needs in the paintings, whereas Wiley and Anguissola focus more on how a woman would like to be viewed with equality and pride.

"Bathsheba at her Bath" by Rembrandt truly shows the "male gaze" which "enables women to be a commodity" (What is the "male gaze" at <http://finallyfeminism101.wordpress.com>) that men desire. In his painting he depicts a woman solely on display for a man's pleasure. He does this by using light to highlight her nude body, but he completely obscures the face of the woman in darkness. Also, Rembrandt publicly displayed this private act of bathing for the male gaze. This is similar to Scott Russell Sanders' discussion of naked women on display in his college dorm room. The women in those pictures like Rembrandt's "Bathsheba" were on display in an artificial way, "The paper women seemed to gaze back at me, enticing or mocking, yet even in my adolescent dither I was troubled by the phony stare, for I knew this was

no true exchange of looks” (Scott Russell Sanders, Looking At Women, Georgia Review, Spring 1989, page 255 line 15). In Rembrandt’s painting the female is not looking at the viewer, in fact she is looking away and appears bashful. It is as if she does not want to be seen as an object but she has no control in the male painters creative process. As Rembrandt’s puts his wants and needs into the his painting, Anguissola views women as more modest and respectful of themselves.

In Anguissola’s painting of “ Portrait of Sister Minerva”, the women is fully covered and clothed from her neck to her wrists. She focuses on the beauty of a woman’s face not the curves of a woman’s body. Anguissola captures the rich essence of the fabrics and colors that the women presents. In Rembrandt’s painting the woman is wearing an arm band and a necklace which employs a more sexual objective of the woman’s body, as well as giving her a very erotic feel that emphasizes the focus of her nude body. As for Anguissola’s piece uses the Jewelry as an accessory to accent the power and confidence she has for herself. As seen in one of the responses to “What is the “male Gaze”?” angrygirl states, “I think women have much more power now then ever before. I think not only do we know about the male gaze, but many of us control it and use it to our advantage” (What is the “male gaze” at

<http://finallyfeminism101.wordpress.com>). Anguissola shows that the women knows how the male gaze works and by not giving into the nudity that the male sex wants she simply gives them the opposite in which, they want more. Similarly to Anguissola’s painting, Wiley portrays women as elegant and humble.

Although you cannot directly see the faces of the two women in Wiley’s painting of “Summer Day at Newport”, she uses very soft pastel colors which illustrates these

women as proper and very delicate. The brushstrokes of Wiley's painting captures the emotional feeling of the women's appearance. It is as if she has put her own strength and feeling into the women she is painting, in which, she wants to evoke their best assets. The image that Wiley is portraying is respectful to the woman's body. She dresses the women in conservative day dresses with an umbrella over their heads, inferring that they present themselves as classy and sophisticated. Wiley also shows the two women conversing and being friendly with one another exhibiting them as the mere opposite of how Picasso would. Picasso creates these women as if they would never interact with each other. This exemplifies the mind set of a female artist and a male artist because Wiley simply paints the two women as friends and Picasso does not capture those types of nuances.

In Picasso's piece "Les Femmes d'Alger" he tries to show his anger towards women. In this painting he presents the five women as if their faces were blocked out, almost as if he does not care how they look. He positions them provocatively with their legs spread wide open and their arms behind their heads with their chest prompted forward, giving the painting the feel that these women are not personalized. They have no individual qualities to them. All of the women are presented in the same way. All which are not real women, they are insignificant faceless objects that really have no purpose but to pleasure men. As Scott Russell Sanders states, "It is the nature of the show to reduce the woman, discard her individuality, her soul, make her into an object, thereby enabling the man to handle her with greater safety, to use her as a toy" (Scott Russell Sanders, Looking At Women, Georgia Review, Spring 1989, page 226). In Picasso's painting the women are being used as a toy, because he

did not give distinct curves and detail to the woman's body it allows any man to look at the painting and see whatever shapes they desire. Whereas in Wiley's painting of the two women shows exactly what the men can see and nothing more. Picasso also puts these distorted masks on the women, simply portraying that the women are nothing more than an object and should not be viewed for the beauty that they have but for what men make of them.

The two male artists and the two female artists both have very different views of women and how they should present themselves to others. Whether it be seductive and sensuous or suave and dainty, both show a very different definition and view about the "Male Gaze".