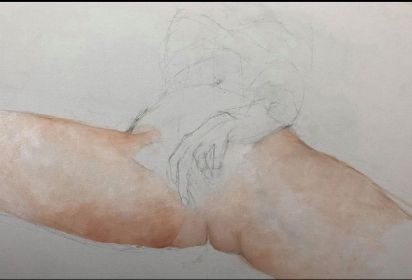
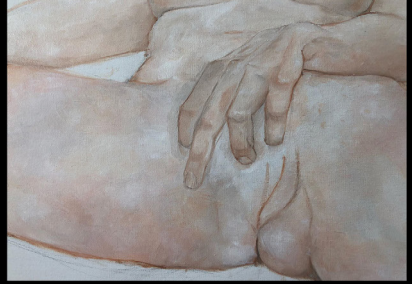
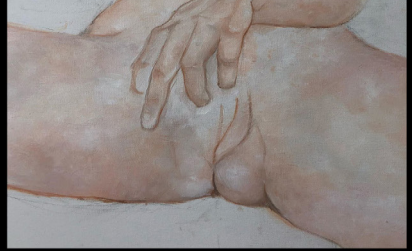


The background of the entire page is a photograph of red curtains. The curtains are draped in several vertical folds, creating a sense of depth and texture. The lighting is soft, highlighting the folds and the rich red color of the fabric. The overall mood is elegant and sophisticated.

Bridge Book

Konstanze Stoiber

Portrait of the Self



The BRIDGE BOOK highlights the work produced by the Parsons Paris first year students for their Integrative Seminar and Studio classes. By offering insight into the creative research of artists and designers, this publication grants access to the backstage where reading, writing and making come together. Each student project was designed to reflect a central component of the creative process: the reciprocity of practice and theory. On several occasions, both classes met for intense and productive 'Bridge' sessions to engage in a critical reflection on students' work in progress.

Sketches, Portrait of the Self
April 2018
Paper, Oil on canvas
50 x 65

History of banned imagery



Valie Export
B&W photograph
Aktionshose: Genitalpanik
120,5 x 80 cm
1968

Gustave Courbet
Oil on wood
L'Origine du Monde
46 × 55 cm
1866



Marcel Duchamp
Assemblage
Étant Donnés
242,5 x 117 cm
1946-66

Project Statement

Portrait of the Self

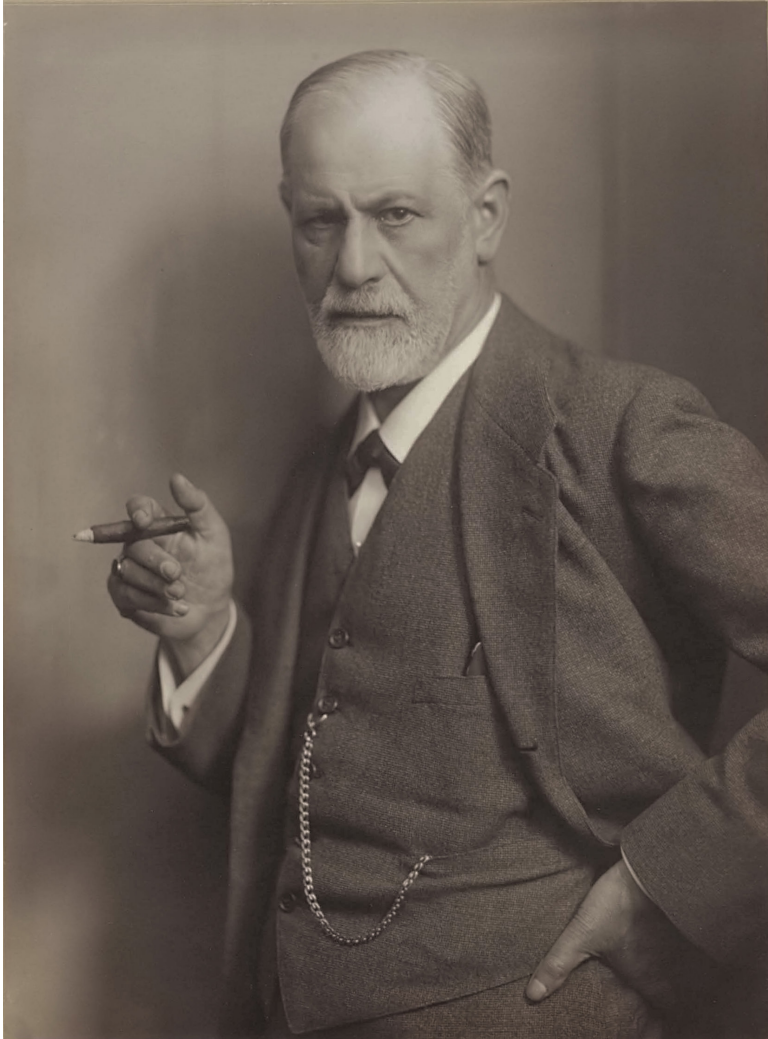
Portrait of the Self is a painting reflecting the fetishization of authority. This entails the general representation of status, wealth and power in the media which mirrors itself upon the wishes and desires we carry out as individuals. This results our focus on success individually rather than for the prosperity of a collective. Not just engrained in the media but also politically, it has become evident that efforts are directed towards the growth of the already wealthy rather than the improvement for the poor or middle class. In addition to these values my project also illustrates the ways in which the subconscious affects our sexual desire. Through our existence in a patriarchal society the remains of Freud's theories can still be observed which were largely based on the assumption that females are self-destructive and gain gratification from rape. This becomes evident in rape culture engrained in power structures as well as victim-blaming towards women affected by it.

Additionally, through the painting being displayed behind a curtain, the audience is physically confronted with a concept integrating all members of society. This mirrors the way *L'Origine du Monde* was primarily hidden behind a curtain at the time due to the female genitals being a subject of vulgarity which still persisted nowadays. When the curtain is opened, the artist is turning on the light for ten seconds. Through this, power dynamic is challenged through the artist manipulating the exposure time through light.

The painting puts sexual desires into the context of not existing merely to suit male wishes but their own. *Portrait of the Self* illustrates how our thought process is part of the male-dominated system that we operate in and that, subliminally, we subject our own bodies to the same criteria that we condemn.

Portrait of the Self
April 2018
Oil on canvas
50 x 65





Abstract

Luce Irigaray, Freud and the fetishization of authority

Sigmund Freud published his *Three Essays on the Theory of Sexuality* in 1905. Throughout his research he notes the importance of the unconscious and states that women are indeed misogynistic and self-destructive and that rape gives them gratification in result of that. The issue with the three essays are the conditions women were exposed to at the time socially, economically and politically and the male-dominated system Freud was operating in. As part of the feminist movement, French philosopher Luce Irigaray, amongst others, challenged these in 1985 with her books *The Sex Which Is Not One* and *Speculum of the Other Woman*. In these she proposes not just the alternative theory that women's sexuality is a concept separately from men's but also that Freud's and Lacan's speculations are largely based on a male-dominated society and the assumption that the phallus is the central object of desire. In order to shed light on a fair perspective upon female sexuality, it has to be done under conditions that are not pre-disposed to patriarchy. These theories along with the feminist movement in the 1970s, the term rape culture was established to recognize rape as a crime of violence rather than a crime of sex by the end of the 20th Century. It also resulted in the frequent

use of rape culture as a term used in the 21st Century when speaking about the Me Too movement, one that allows people to share their stories of sexual assault, especially in power structures. This also sheds light on systematic sexual predators who mirror the way in which the media portrays authority, for instance the way in which the president of the United States, Donald Trump, speaks about non-consensual sexual advances. While the circumstances for women have certainly changed since Freud's times, the ignorance towards domestic and sexual abuse along with victim-blaming is still engrained in our society.

Max Halberstadt
Sigmund Freud
Photographic print
1921

Women are marked phallicly by their fathers, husbands, procurers. And this branding determines their value in sexual commerce. Woman is never anything but the locus of a more or less competitive exchange between two men, including the competition for the possession of mother earth.

Irigaray, Luce, and Carolyn Burke. 1985. *This sex which is not one*. Ithaca, New York: Cornell University Press.

THIS SEX
WHICH IS
NOT ONE
LUCE IRIGARAY

Translated by Catherine Porter

A photograph of red curtains, likely velvet, with a central vertical crease and a small opening at the bottom. The lighting is soft, creating subtle gradients of red.

Konstanze Stoiber

April 2018