

**What are the controversies that can be caused by portraying
nudity in Visual Arts?**

A study in the work of Jeff Koons, Sally Mann and Helmut Newton.

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Abstract

This extended essay investigates the controversies that can be caused by portraying nudity in Visual Arts through a study in the work of Jeff Koons, Sally Mann and Helmut Newton. For this purpose, I read a variety of books and did extensive research so as to narrow my focus on the above artists and specific works. Hence, as my focus is on the portrayal of nudity, the essay begins with an overview of nudity in art, explaining basic concepts around it but also the reasons why sometimes it approaches the boundaries of pornography and hence the reason why it is such a controversial form of art. The following three chapters mainly examine the work of the three artists that have been accused of exhibiting pornographic artworks since they portray nude figures. Consequently, every chapter focuses on each artist, presenting his motivations and intentions to create such controversial works, their personal interpretations, as well as my own of their works. Examples of their works are presented throughout the essay, most important of which are the *"Ponies"* by Jeff Koons and *"Big Nude III Henrietta 1980"* by Helmut Newton. To conclude, I compare the three artists, in order to evaluate their work according to their intentions and how successful they manage to support them. This essay closes with a reasonable statement that people tend to have different views on what is pornographic in art and what is not which is the result of their differences in culture and ideologies and that in art, intentions and concepts are determining factors of what constitutes a consistent approach in art making.

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Introduction

Living in the twenty first century where so many advances have been made in technology, women's rights have been established, political correctness has created an open forum for the display of various sentiments and affiliations, one would assume that the art world, full of innovations, open-mindedness and interdisciplinary projects, will have become a place where anyone can do anything and literally get away with it.



Figure 1.

This may be the popular concept, but the fact remains that there are still numerous works of art that have caused and still cause scandals and controversies due to their controversial content. In fact, if one looks at the history of art, throughout the ages, scandals and controversies were caused through the public's disapproval of what was considered decent, like with Renoir's paintings (figure 1.) of the female figure and his harsh use of purple and green for the flesh, which to the untrained eye seemed to make the figure look like a corpse.

I wanted to research how contemporary controversies in art, caused by the display of nudity are in fact controversial or if these scandals are the result of ignorance and prejudice, as was the case in the past with the Impressionists. Do we really judge works of art based on the criteria established by art critics or do we evaluate them according to our beliefs, our way of living and our own interpretations of things? Furthermore, should there be restrictions in what an artist can or cannot display and what reason is there for these restrictions?

There are plenty of artists who have been accused that their work touches the boundaries of pornography, such as Jeff Koons, Sally Mann, Helmut Newton, David Hamilton, Eakins and Rodin etc. While looking at some of these works, I wanted to understand the motivations of each artist but instead I was more interested in the why. Why is this considered art? Where do the boundaries of art end and where does pornography begin? Moreover, another important reason why I wanted to research this topic was to see how these artists attempt to justify themselves in the creation of such controversial works. A first, naïve, in my opinion approach to this is that the only reason to create something like that is the artist's need to challenge the audience and to promote himself/herself in a bad and immoral way in order to gain recognition. However, in this essay I will attempt to clarify these intentions and see if there is in fact a necessity for displaying nudity in these works of art and what concepts do they support.

In fact, the answer to the controversial question around art and pornography is too complicated. The different ideological positions on pornography are distinguished between "pro- and anti- censorship" discussions. The more liberal view argues that there is no evidence to prove that pornography is harmful. On the other hand though, according to some feminists and those who think of themselves as morally correct, pornography is harmful. Based on Lord Longford, who published his definition of pornography in 1960s, "pornography is something that (gives) incentive to action". However, some people respond to this definition, by strongly support that "porn is the theory and rape is the practice". ¹

¹ Modern Art: A Critical Introduction, Pam Meecham and Julie Sheldon, Chapter 4, First published 2000 By Routledge, London, p.105

Chapter 1- Nudity in Art

Nudity, sexuality and related matters can be considered using one term, that of “decency”. Decency consisted a constant problem for quite some time in American visual culture. The issue of decency seems to have been significantly more provocative there than elsewhere.² Personally, I believe that nudity regarding the nude body itself, does not necessarily exude sexuality to a point that it could be considered as pornography but instead it creates a feeling of pure eroticism and naturalness or even innocence. In fact what really makes nudity such a controversial and integral part of art are the specific poses and the whole context in which, each artists integrates the nude figure. As a result, the whole work of art causes contradictory reactions and not the nude body itself.



For example, apart from Michelangelo’s Sistine Chapel, which caused a protest from the Pope and forced Michelangelo to dress his naked figures in heaven, as their nudity was deemed improper for the setting, the display of nudity in ancient statues was and still is absolutely acceptable from

Figure 2. the public. However, centuries later from those works, there are works by certain artists, such as Jeff Koons, whose display of his sex life through various pieces that included himself and his former wife in explicit sexual positions caused many contradicting remarks (fig.2).

² Visual shock: A history of art controversies in American culture, Michael Kammen, Nudity, Decency and morality, Vintage books edition, November 2007, New York



Figure 4.

Images of nude figures are common in the western world and have been a consistent theme and subject throughout the history of fine art. In fact, nudity is now part of the art practice and for many it is considered as an art form. However, through ages the male and female nudes carried quite different historical meanings and backgrounds.³ Masterpieces of Fine Art have featured the nude such as Michelangelo's ceiling of the Sistine

Chapel (Fig.3), the statues of Venus and David and almost all the gods of Greek and Roman (Fig.4) in ancient times.⁴

Over the years though, the female nudes came to dominate the visual language of the early modernism against the values



Figure 3.

embodied in the idealised, heroic, classical male nude.⁵

The depiction of nudity in art has conformed to social. Therefore, social attitudes about artistic nudity have changed and as a result several conflicts have occurred over controversial art. Moreover, there were times in history where campaigns were organized in order to cover nudity in art and the starting point of those were the works of Michelangelo in Renaissance.⁶

A nude figure in Art, is one for whom the lack of clothing is a commonplace

³ Modern Art: A Critical Introduction, Pam Meecham and Julie Sheldon, Chapter 4, First published 2000 By Routledge, London

⁴ <http://www.arikiart.com/nude-art/>, 23 July, 2011

⁵ Modern Art: A Critical Introduction, Pam Meecham and Julie Sheldon, Chapter 4, First published 2000 By Routledge, London

⁶ <http://www.lilithgallery.com/arthistory/modern/20th-Century-Nudes.html>, 23 July 2011

condition, thus, there is no sexual indication. On the other hand, a naked figure is one, such as a contemporary prostitute whose usual condition is to wear clothes,

thus, the lack of those implies sexual activity. The most extreme form of nudity is full



Figure 5.



Figure 6.

frontal nudity (fig.5 & 6), indicating that genitals are exposed but this does not

necessarily refer to pornography.⁷

Another example is Sally Mann, who has been accused of child pornography as she has taken nude pictures of her children. However, there is a big difference between her work and Jeff Koons' work, as we will see in the next chapters, because Koons actually provokes himself while Mann puts in that position her own children.

⁷ <http://www.lilithgallery.com/arthistory/modern/20th-Century-Nudes.html>, 23 July 2011

Chapter 2 - The work of Jeff Koons

“I grew up in Pennsylvania. When I was a child I enjoyed art very much. While in kindergarten, I enjoyed drawing and coloring. It gave me a sense of self-worth.”⁸

Jeff Koons was born in York, Pennsylvania, in 1955. In 1977, he moved to New York where he worked at the Museum of Modern Art. At the same time he was chasing his artistic accomplishments.⁹

Koons is considered one of the most controversial artists of his generation. He exasperated a variety of critical responses which was distinguished into those who saw him as an artist, deeply influenced by the work of Dada and Pop movement’s and those who consider his art an outcome of a shameless and a self-promoter who wanted to draw attention through certain shocking works (figures 10 & 11).¹⁰

Koon’s work seems to be intensely influenced by Marcel Duchamp in his use of the so-called “ready-mades”(fig.7). In addition, Koons was influenced by Robert Rauschenberg, who used to work with pictures that where already published in popular magazines or in other media (fig.8.). The abundance of Koons’s art pieces



Figure 7.

use of artificial products. Part of them was unchanged, as it was when purchased, in the art works, while others were “remanufactured” by Koons himself or artisans who were hired by him. He was trying to “de-contextualize them, raising the objects to the

⁸ Jeff Koons 1980-2002, D.A.P., Distributed Art Publishers, Inc., New York, p.13

⁹ http://www.encyclopedia.com/topic/Jeff_Koons.aspx , 18-20 July, 2011

¹⁰ <http://www.coskunfineart.com/biography.asp?artistID=14>, 18-20 July, 2011



Figure 8.

aesthetic and intellectual level”¹¹. As a result, Koons impose us to see these products not only as something that discloses information about

ourselves and our culture but also as a way to shed light on questions around the meaning of life.

Koons’s ascent of brashness and the presentation of tasteless, cheap images contributed to his stunning and abrupt rise at the peak of the art world (fig.9). Actually, they were also one of the reasons why critical responses occurred and made Koons so controversial. A useful tool that spread his art and reputation was his successful personal promotional skills. He managed to participate simultaneously in

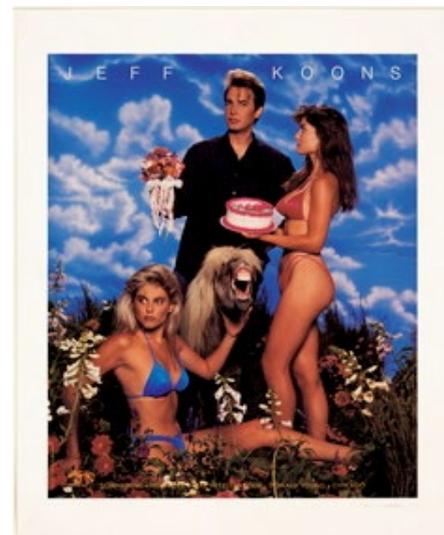


Figure 9.

more than seventy-five exhibitions in more than fifteen countries during the period 1986-1993. Consequently, this led many in the art world to considered Koons only as an exhibitionist and a provocative artist. Koons renounced many times that he shocked on purpose, nevertheless; both his life and work caused more and bigger scandals and occupied the spotlight.¹²

¹¹ <http://www.coskunfineart.com/biography.asp?artistID=14>, 18-20 July,2011

¹² http://www.encyclopedia.com/topic/Jeff_Koons.aspx , 18-20 July,2011



Figure 10.

the so-called “Made in Heaven” collection including sculpture, photography and painting of the married couple making love in various positions of sexual intimacy categorized from “soft” (fig.10 & 11) pornography to “hard-core”.¹⁴

“My intentions for the exhibition of Made in Heaven were always very good. I was trying to create a body of work in the tradition of Boucher and Fragonard, a very romantic idea. I went to Florence and saw the Masaccio



Figure 11.

painting of the Expulsion. I wanted to make a work that dealt with Adam and Eve after the Fall. I wanted to do something people could look at and realize that it was an image about themselves, although it was me and my ex-wife. It is not about us as particular symbols but as a symbol of every man and every woman. A romantic baroque tradition. The basis was the Garden of Eden. At the same time it deals like

¹³ <http://www.coskunfineart.com/biography.asp?artistID=14>, 18-20 July 2011

¹⁴ Michael Kammen, *Visual Shock: A history of art controversies in American culture*, Vintage, 2007, p.84

Banality with guilt and shame. I try to make my work uplifting.”¹⁵

The images of animated sexuality were presented for the first time in 1990, at the Venice Biennale where they cause both surprise and exhilaration to the audience. Koons artwork “paralyzed” the audience and the art world in general because the subject matter was quite provocative and consequently shook the limits of the 20th century censorship, when pornography was still a “taboo” between the upper ten. “Made in Heaven” examines vitally love, romance and sexual aspiration by “forcing” the viewer to contribute, as it happens with pornography that requires the participation of the observer.

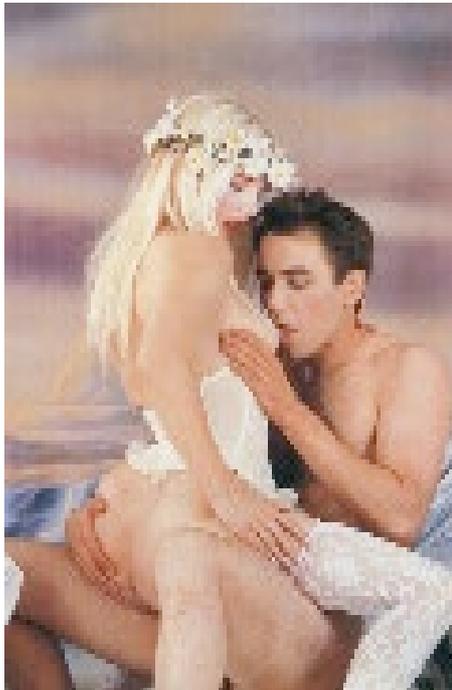


Figure 12.

The most honestly tender of the series is the so-called “Ponies” (fig.12). The background seems vaguely romantic, only in a saccharine way. On one hand, Koons represents the modern Adam. He is muscular with perfectly coiffed hair and seems powerful and ready to conquer the woman in front of him. On the other hand, Cicciolina is the “late night cable television” Eve. She is wearing a tight corset and a tennis

bracelet made from diamonds. Koons is placing his mouth on Cicciolina’s breast, which is an act that could easily correspond to a male lover or even a male child.

Their individual pleasure is obvious and seems to guide their movements.¹⁶

¹⁵ Jeff Koons 1980-2002, D.A.P., Distributed Art Publishers, Inc., New York, p.24

¹⁶ http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=4288606, 22 July, 2011

Personally, I am not convinced that Koons photographs do not have as their primary objective to be artistic and romantic. If his primary objective was indeed to capture innocent love, romance and make the viewers to associate themselves with his characters, I think he failed. Koons photographs lack romantic atmosphere and at the same time they reveal passion and pleasure. It is as though we become peeping Toms in a couple's intimate moments. If he claimed that his intention was to create a voyeuristic image, I would probably agree with him that he succeeded and would accept his work as such. I find most of his photographs offensive, as I do not feel comfortable being put in that position. I strongly believe that his intentions were to be controversial rather than romantic and his exhibitionism probably made him enjoy the mixed reactions to his works. He uses his photographs so as to provoke a reaction of abhorrence, shock, irritation and other negative emotions to the audience and this action is known as shock value.¹⁷ With the so-called shock value artists aim at gaining recognition and people's attention because they think that this is a way to propel their work and inspiration. From that point of view, I can argue that he has succeeded in causing discussions regarding his works, but not evoke sentiments of romance and least of all innocence. On the other hand though, it is important to note here, that despite the fact that his works do not support his initial intentions completely, he is an artist, who has chosen to expose himself, without fear of what the others will say or judge, with courage and by doing that in this specific area, he becomes an important and successful artist.

¹⁷ http://artandpopularculture.com/Shock_value, 5 September, 2011

Chapter 3 – The work of Sally Mann

On a completely different style, is the American photographer Sally Mann. Sally Turner Munger as is her real name was born in Lexington, Virginia in 1951. She chooses to use large format cameras in her work. She earned an M.F.A in creative writing in 1975.¹⁸



Figure 13.

Sally Mann is notorious for taking photographs of her children with inappropriate content, which has said to be pornographic (fig.13). She repeatedly took photos of her three children when they were naked, dirty or wounded in

poses that propound their premature sexuality.¹⁹

Controversies around Mann's name have started from the early beginning when she was still at Putney School and she took a nude picture of one of her classmates. Controversies continued when she published her book *At Twelve: Portraits of Young Women* with depictions of nude



Figure 14.

girls in their youth, experiencing different confused emotions (fig.14). According to Mann the purpose of this book was to document the confusion that all women go through at that age.

¹⁸ <http://www.brighthub.com/multimedia/photography/articles/81074.aspx>, 16-18 July,2011

¹⁹ <http://www.arts.jrank.org/pages/10975/Sally-Mann.html>, 16-18 July,2011

In 1992, another controversial book of Sally Mann was published. In her Immediate



Figure 15

Family collection she kept on exposing girls, who were in transition to women.

At the same time she also exposed her minor children. The cover of Sally Mann's book depicts her three young

children, in different positions, in a way

that they look at the viewer with a tone of superiority and abhorrence (fig.15). It presented their mouths shut and completely neutral. They are also bare-chested and both the chest of the girls and the boy, which highlights their innocence as well as the early womanhood, in a way something elusive.²⁰

According to some critics, Sally Mann's photographs were both strange and beautiful, but not everyone was impressed and interested in her work. There were people that accused Sally Mann and her work as child pornography.²¹ Questions arose about how such images could advance the cause of Art and what she was trying to say through these images. The answer to these questions and to those who underline the negatives of "child" porn against the positives of "freedom of expression" came very quickly from Sally Mann. She claimed that the reason why she did those photographs was firstly because she wanted to spend time with her children while they were growing and still be able to follow her career and secondly because having been raised in a farm family she did not feel shame about nudity.²²

²⁰ Michael Kammen, *Visual Shock: A history of art controversies in American culture*, Vintage, 2007, p. 81-82

²¹ <http://www.brighthub.com/multimedia/photography/articles/84154.aspx>, 16-18 July, 2011

²² Michael Kammen, *Visual Shock: A history of art controversies in American culture*, Vintage, 2007, p. 81-82

The opinions about her work varied greatly. Local newspapers received plenty of negative letters after each of her exhibitions and sometimes organizations were asked to remove the most insulting photographs from the exhibition. There were others who suggested even legal action against the photographer for indulging to obscenity and “kiddie” porn.²³

Personally, I would say that culture plays a very important role in our perception. Culture affects the way that people behave, think, act and communicate with others. Therefore, it seems quite obvious to me that it will also affect the way that we approach certain things like the arts. More specifically, someone’s perception of nudity greatly depends on his culture, his ideology, his beliefs and the stimuli he has received from his surroundings. On the other hand, this supports what Sally Mann said; that having been raised in a farm family she did not feel a shame about nudity. Consequently, I believe that her claim was honest and that she did not take those photographs in order to draw attention.



Figure 16.

There are some boundaries that one should not cross and Sally Mann’s work is controversial not only because she depicts nudity but also because she depicts young children. I could

agree if she wanted to express some ideas using nude models but when it comes to children I think that there are other ways to express this. Picturing nude children while they are playing seems acceptable but when you are trying to reveal their

²³ Michael Kammen, *Visual Shock: A history of art controversies in American culture*, Vintage, 2007, p. 81-82

sexuality it becomes more complicated. Consequently, I would say that if some photographs had not been published her work would not be so controversial and she could support her beliefs better. For instance, in figure 16, Sally Mann's initial target might be to present the relation between childhood and nature, by depicting one of her own daughters playing with her toys but the fact that the figure poses in front of the lens, in a way that highlights an immature sexuality, removes her from this objective and confuses the audience. In addition, by using black and white photographs, she stresses the human body more than the natural background, which is also a bit blurry, and it seems that she intentionally gives more attention to provoke sexuality than innocence. However, here is a number of photographs where she indeed provokes the concept of innocent childhood.

In commercial terms, Mann became very successful. She impressed and won the approval of many critics and reviewers who understood her expression of childhood ambiguities; sexuality and bruises of tough hour play in a natural environment. At the end, Sally Mann managed to avoid being taken to court and became one of the most popular photographers of our time.²⁴

²⁴ Michael Kammen, *Visual Shock: A history of art controversies in American culture*, Vintage, 2007, p. 81-82

Chapter 4 – The work of Helmut Newton

Another photographer, whose shots were very controversial, although of a different subject matter is Helmut Newton. He was born in Berlin in 1920. He is one of the most dominant photographers of all times.²⁵ He dropped out of school in order to work as a beginner with the fashion photographer Yva.²⁶ In 1940, he went to Australia but it was too small for Newton to cultivate his talent and he returned to Europe and more specifically Paris, to work. His international fame was first achieved in the 1970's. Newton's signature style was shaped mainly by controversial topics, special lighting and gripping composition.²⁷



Figure 17.

Helmut Newton pushed the boundaries of nude photography. His photographs illustrate personal moments, private lives and create a sense that we are “unprotected souls”.²⁸ He was the only one

who took such photographs and he used the female model in order to explore human nature and to go beyond the simple phrase “I am sexy” that many magazines use today and their photographs have nothing artistic to say. However, there were many people who described his photographs as pornographic and incongruous.²⁹ Through his



Figure 18.

²⁵ <http://www.brighthub.com/multimedia/photography/articles/94030.aspx>, 20-22 July, 2011

²⁶ http://www.photoicon.com/modern_masters/41/, 20-22 July, 2011

²⁷ http://www.taschen.com/pages/en/catalogue/photography/all/02601/facts.helmut_newtons_summary.htm, 20-22 July, 2011

²⁸ http://www.photoicon.com/modern_masters/41/, 20-22 July, 2011

²⁹ <http://www.brighthub.com/multimedia/photography/articles/94030.aspx>, 20-22 July, 2011

photographs, Newton tried to disclose in a naked woman concepts such as carelessness, pride, approval and sexuality and at the same time to hide their vulnerability and doubt (fig 17 & 18).³⁰



Figure 19.

In Newton's photography the boundaries between art and pornography are often difficult to find. His explicit style of fashion and nude photography is quite obvious as he uses powerful women, in outrageous poses, captured in significantly raunchy, voyeuristic shots (fig.19). Consequently, it was apparent that his photographs would cause controversial reactions.

Women's liberation in the 1960s and 1970s led to a new period in his photography where women took responsibility for themselves and their pleasures. His photographs express his new freedom and challenge society with its underground desires and fears.³¹

This image belongs to the so-called "Big Nudes" (fig.20) collection by Helmut Newton and it was published for the first time in 1980. This photograph is one of the most recognizable and well-known photographs by Newton. It attributes successfully the concept and the image



Figure 20.

³⁰ http://www.photoicon.com/modern_masters/41/,20-22 July, 2011

³¹ http://www.illuminationsmedia.co.uk/filmstobuy/category/2/product/285/helmut_newton.html, 20-22 July, 2011

of the woman that Newton wanted to capture. She seems strong, confident and severe. The model's very distinctive pose and her excessive height which is further enhanced from the low camera angle that is used, gives to the audience the sense of musing. The above combination leads to a remarkably strong impact of the photograph. Although, it is considered to be the most representative photograph of Helmut Newton, in fact it does not slightly represent his style of work. The model is captured inside the studio while Newton mostly preferred to place his figures/characters in a specific environment. He also desired to imprint gestures and concepts that he has seen in life. ³²

³² http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=5164977, 5 September, 2011

Conclusion

Having seen the work of these controversial artists, I believe that I am in position to clearly express my opinion and the impact of their work, according to my point of view. All of them, managed to surprise the audience and disturb the art world. However, the fact that they have been accused of creating cheap and pornographic pieces they have some serious differences, considering both their pieces and explanations of their intentions.

Jeff Koons promotes only himself while Newton uses professional models in his photographs and he creates a different atmosphere. Sally Mann though, uses her own children, in her photographs and one might say that she wants to earn money by exploiting her children but in fact this is part of her concept of portraying youth and family.

In addition, I believe that Koons intentions do not come through in this particular series, as he fails to create the atmosphere that he wanted. In my opinion he could try other poses to express this feeling of romance, without taking photographs of his genitals and his wife. For instance, Helmut Newton, with his photographs, expands the world of fashion a bit further. His photographs might be provocative but they support his intentions perfectly. Similarly, Mann's explanations seem reasonable, as she photographs her children, while playing, despite being staged, they look real and not provocative.

Finally, the most important difference between the three artists is that Newton and Mann have been marked as controversial artists because their work depicts nude

figures in provocative poses but nothing else indicates pornography, while Jeff Koons shows himself and his ex-wife in shocking poses while they are having sex and he takes close-ups of their genitals and thus creating a dirty, aggressive and violent atmosphere. As a result, I could say that the most controversial artist in my opinion is Jeff Koons whose particular art pieces can be viewed as pornographic.

In 1990, when the issue of nudity was broadened in new dimensions, what seemed indecent and offensive to some people, turned out to be normal for others. When a research was held out, posing the question if “sexual poses in art are pornographic?” the thirty six percent strongly agreed or agreed somewhat and sixty one percent strongly disagreed or disagreed somewhat. In addition, the same year, 12.000 Americans where asked if “nudity in art in usually pornographic?”. Regarding the results of this research, 18% agreed or agreed somewhat while 80% disagreed or disagreed somewhat. As a result, it seems that people tend to have different views on what is atrocious in art and what is not. ³³

Personally, I believe that indeed people’s interpretations of works of art are based on several things and not only the criteria that have been established by art critics. In fact, I think that art critics’ approach strongly differs from common people’s approach of such art pieces, which is very steerable from people’s ideology, religion and way of living. Regarding my personal view on this works, I can accept everything provided that it is strongly supported by the artists and does not offend me or put me in an awkward position. Consequently, I believe that there should be certain restrictions in what an artist can exhibit or not.

³³ Michael Kammen, *Visual Shock: A history of art controversies in American culture*, Vintage, 2007

Illustrations

Figure 1: *Reclining nude*, Pierre August Renoir, 1882, <http://www.encore-editions.com/pierre-auguste-renoir-french-impressionist-painting-reclining-nude-1883>, 1 November 2011

Figure 2: *Couch*, Jeff Koons, 1991, glass 20 1/2 x 16 x 17 3/4 inches 52.1 x 40.6 x 45.1 cm Edition of 3 plus AP, <http://www.jeffkoons.com/site/index.html>, 18 November 2011

Figure 3: *The Creation of Adam, Sistine Chapel*, Michaelangelo, Rome, 1541 <http://www.sacred-destinations.com/italy/rome-sistine-chapel-photos/slides/ceiling-adam-wga>, 1 November 2011

Figure 4: *Zeus or Poseidon*, Unknown, <http://www.fanpop.com/spots/greekmythology/images/2868623/title/zeus-poseidon-photo>, 1 November 2011

Figure 5: *Graces*, Raphael Raffaello, 1504, oil on canvas Sanzio, http://www.allartclassic.com/pictures_zoom.php?p_number=110&p=&number=RAS036, 1 November 2011

Figure 6: *David*, Michaelangelo, 1504, sculpture, carrara marble, <http://bradleywilliamsensevilla.blogspot.com/2011/05/italy-day-2-florence-teaches-art.html>, 3 November 2011

Figure 7: *New Hoover Deluxe Shampoo Polishers*, Jeff Koons, 1980-1986, three shampoo polishers, Plexiglas, fluorescent lights, box 56 x 32 x 15 inches 142.2 x 91.4 x 38.1 cm, <http://www.jeffkoons.com/site/index.html>, 3 November 2011

Figure 8: *I Could Go For Something Gordon's*, Jeff Koons, 1986, Oil inks on canvas, <http://www.jeffkoons.com/site/index.html>, 3 November 2011

Figure 9: *Art Magazine Ad*, Jeff Koons, 1988-89, lithography <http://www.jeffkoons.com/site/index.html>, 3 November 2011

Figure 10: *Wolfman (close-up)*, Jeff Koons, 1991, 90 x 60 in. (229.1 x 152.4 cm.) <http://blog.christineboegh.com/?p=788>, 1 November 2011

Figure 11: *Position Three (Kama Sutra)*, Jeff Koons, 1991, glass 19 x 23 3/4 x 15 7/8 inches 48.3 x 60.3 x 40.3 cm Edition of 3 plus AP, <http://www.jeffkoons.com/site/index.html>, 1 November 2011

Figure 12: *Ponies*, Jeff Koons, 1991, oil inks silkscreened on canvas 90 x 60 in. (229.1 x 152.4 cm.), http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=4288606, 1 November 2011

Figure 13: -, Sally Mann, 1989
<http://pennylifeinpics.blogspot.com/2011/06/photography-by-sally-mann.html>, 3
November 2011

Figure 14: *Three Graces*, Sally Mann, 1998, photography, gelatine silver, 4/25, 20 ×
24; edition: 19/25, 8 × 10,
<http://www.artnet.com/artwork/426096914/424705927/sally-mann-three-graces.html>, 3 November 2011

Figure 15: *Immediate Family*, Sally Mann, cover book
<http://iconolo.gy/archive/masters-photography-sally-mann/1400>, 3 November 2011

Figure 16: -, Sally Mann,
<http://photoarts.com/visavis/MANN/MANN1.html>, 3 November 2011

Figure 17: *Nude*, Helmut Newton, photography,
http://www.ocaiw.com/galleria_fotografi/index.php?author=newton&id=180, 1
November 2011

Figure 18: *Naked and Dressed*, Helmut Newton, photography,
http://www.ocaiw.com/galleria_fotografi/index.php?author=newton&id=36, 1
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Figure 19: *Nude with Air Mattress*, Helmut Newton, photography,
http://www.ocaiw.com/galleria_fotografi/index.php?author=newton&id=32, 3
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Figure 20: *Big Nude III Henrietta 1980*, Helmut Newton, photography
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Big Nude III Henrietta, 1980

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